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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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1965-1966

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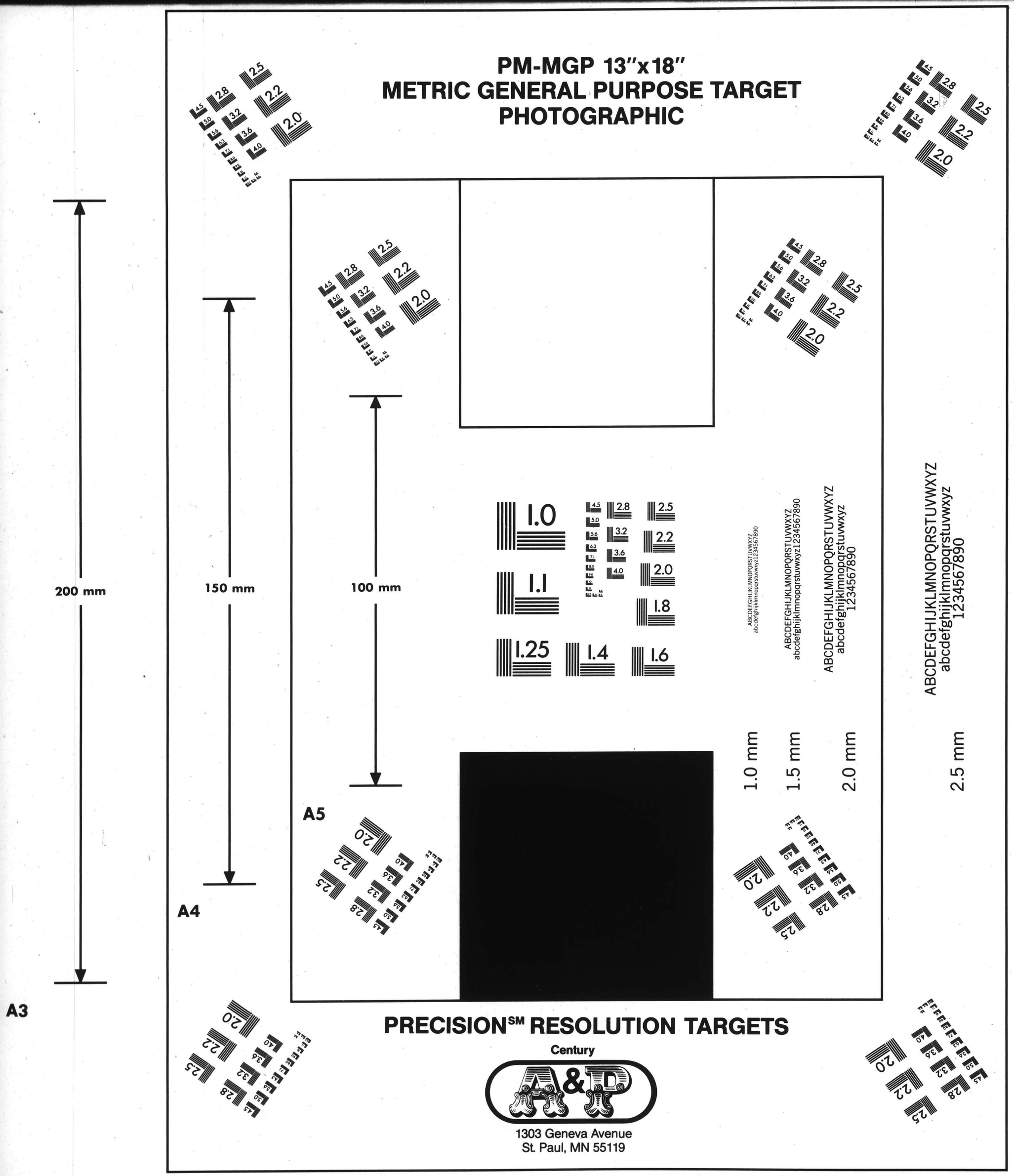

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VOLUME 113

BSO 85th Anniversary

1965

Golden Trumpet scrapbook 1965

NATIONAL
FLAT BACK SCRAP BOOKS

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56-034	100 Leaves	15 × 10
56-036	90 Leaves	16 × 11⅜
56-038	150 Leaves	16 × 11⅜
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Today in Society

World Musicians Asked To Symphony's Birthday

By MARJORIE W. SHERMAN

Not since the late, loved Serge Koussevitzky's fabulous retirement dinner brought distinguished guests from round the world to sit in Symphony Hall in memorable numbers, has Boston planned an occasion there which will have such luster.

From every music capital, on Sept. 24, will come the great artists of our time to share with Boston the 85th anniversary Symphony Dinner and Golden Trumpet Ball. Descendants of Symphony founder Henry E. Higginson will be among those joining Pres. Henry Cabot of the Symphony trustees, who have been working on plans for this splendid evening for more than a year.

Only woman trustee of the orchestra, Mrs. James H. Perkins, and Francis W. Hatch head the trustees committee for the 85th birthday ball. Co-chairmen of the unforgettable anniversary will be Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman.

The scarlet and gold of the founding year era of 1881 will decorate the hall where tables for 10 and handsome box parties will bring nostalgic memories of great Boston occasions.

Nathaniel Saltonstall and Mrs. Richard H. Thompson will bring back the wonderful world of the 1880's with their decorations for the evening. Lending a hand will be the new president of the New England division of the American Institute of Interior Designers, David Owsley, assistant curator of the department of decorative arts and sculpture of the Museum of Fine Arts, and Mrs. George A. Parson.

Two orchestras will play for dancing. The Golden Trumpet designation for the ball honors the Council of Friends of the Symphony and also "sounds the trumpet" for "Symphony Week," in memory of the founding year.

Mrs. Lewis W. Cabot and Mrs. Norman Cahners are chairmen of the council, assisted by Mrs. Josiah Spaulding.

Chairman of sponsors for this unprecedented return to the era of elegance will be Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. George Rowland, and Mrs. Robert H. Cain, and the wonderful souvenir invitations will be the job of Mrs. Charles Devens and Mrs. Irving Rabb.

Mr. Cabot has often had occasion to quote the immortal Williag Congreve, "Music hath charms." This will be an evening to charm the world, not only of music, but of its distinguished patrons from the far corners of the earth.

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Morning Globe
BOSTON, Mass.
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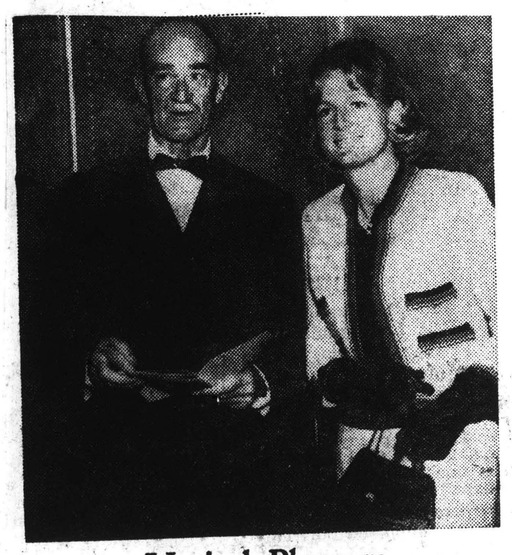
APR 27 1965



Musical Planners

Helping to plan Handel and Haydn 160th anniversary concert and Boston Symphony Orchestra's gala 85th birthday ball, for which great music names will come to Boston from all over the world, are Mrs. Hans Estin of Manchester and Henry B. Cabot, symphony president. They also will help with concert and supper at Castle Hill Friday to benefit Handel and Haydn festival.

Social Chatter

By Alison Arnold

Symphony to Mark 85th Year At Gala Dinner, Ball Sept. 24

"MUSIC HATH CHARMS to soften rocks or bend a knotted oak," according to William Congreve in the early 18th century. Today, Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, agrees. And the news for which all Boston and The Commonwealth have been alerted, is now made public. The Trustees are proudly announcing the celebration of the Orchestra's 85th year with an Anniversary Dinner and Golden Trumpet Ball, at Symphony Hall, Friday evening, Sept. 24th.

When Henry Lee Higginson founded the Symphony, he would have liked to have known that the 85th season would begin by shattering all precedents. The committee assures us it will be a "fabulous, gorgeous, exciting evening," with all of Massachusetts' leading citizens enjoying themselves in celebration and support of the orchestra.

Heading the Trustees, assisting committees of this 85th dinner and ball celebration, are Mrs. James H. Perkins and Francis W. Hatch. The co-chairmen of the extravaganza are Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, who have been working on the plans for more than a year.

The title of "Golden Trumpet" commemorates the past three years of work of The Council of Friends of the Boston Symphony and heralds Symphony Week in September, the week of the party. As chairmen of The Council, Mrs. Lewis Cabot and Mrs. Norman L. Cahners will again sound the trumpet to all friends of the Symphony, assisted by Mrs. Josiah Spaulding.

Symphony Hall will be transformed into a ballroom of the red and gold era of 1880 by Nathaniel Saltonstall and Mrs. Richard Hildreth Thompson. They will be assisted by Mrs. George A. Parson, Benjamin Cook, president-elect of the New England A.I.D., and David T. Owsley, assistant curator of the Department of Decorative Arts and Sculpture of the Museum of Fine Arts.

There will be private boxes, dinner parties for ten, two orchestras for dancing, and plenty of entertainment and divertissements. Many stars and guests will come from Paris and other European capitals to enjoy this remarkable evening.

Chairman of sponsors for this brilliant event are Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. Robert Cain and Mrs. George Rowland. Mrs. Charles Devens and Mrs. Irving Rabb are in charge of the list and handsome invitations.

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Morning Globe
BOSTON, Mass.
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MAY 14 1965

SMART SET By ROSE WALSH

Prelate's Grandniece Weds

Two Georgetown University classmates of the bridegroom officiated at the wedding, yesterday noon, of Miss Anne Louise Ryan, daughter of Mrs. Mary O'Connell Ryan of Newton, grandniece of the late William Cardinal O'Connell, to Charles Augustine Gildea, Jr., of Saddle River, N. J., son of the late Mr. and Mrs. Charles A. Gildea. Rt. Rev. George H. Guilfoyle, D.D., assisted by Rt. Rev. Henry J. Vire, both of New York, performed the ceremony at a nuptial Mass in Our Lady's Chapel of St. Patrick's Cathedral.

Seated within the sanctuary were Rt. Rev. Francis J. Lally, editor of The Pilot; Msgr. Edward G. Murray, Msgr. John F. X. Harney and Rev. Robert H. Carolan, all of Boston.

Dr. Charles Leavitt Sullivan, Jr., escorted his sister-in-law to the chancel. With her gown of blush pink Alencon lace she wore a matching veil headdress and carried white spray orchids combined with stephanotis and ivy. Attending her sister, Mrs. Sullivan complemented her pale lime green Alencon lace dress with beige accents.

Thomas J. Gildea was best man for his brother and William M. Byrnes and Nicholas E. Ryan placed the guests.

Blossoming dogwood trees and spring flowers decorated the Trianon Suite of the Sheraton East Hotel for the reception at which the newlyweds were assisted by the bride's mother gowned in azure blue Alencon lace and shocking pink hat.

Mrs. Gildea, a graduate of Newton Country Day School of the Sacred Heart, is vice-president of Mater Dei Guild and a member of the League of Catholic Women. Her husband, who is an attorney for Standard Brands in New York, is an alumnus of Georgetown University and its Law School. After a honeymoon at Frenchmen's Cove, B. W. I., they will live in Saddle River. Climaxing the round of merry prenuptial parties during the past few weeks by Dr. and Mrs. Sullivan, Mrs. William J. Keville, Mrs. John Hickey and Mrs. Joseph H. Burke; Mrs. John S. Flynn, the Frank Mutries and the Peter Welches were two in New York on the eve of the wedding—a brunch given by the Thomas F. Coakleys of Cleveland Heights, O. (first cousins of the bride); and a reception and supper in the Trianon Suite, hosted by the Gerard Fulhams of Wellesley Hills.

Long-range planning at top level is being demonstrated by the committee for the magnificent celebration of the 85th Boston Symphony Anniversary Dinner and Golden Trumpet Ball (sounds terrific) to be held at Symphony Hall, Friday evening, Sept. 24. Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, has made announcement of the brilliant event.

The title "Golden Trumpet" commemorates the last three years of work of The Council of Friends of the Boston Symphony and heralds symphony week the week of the party. As chairman of The Council, Mrs. Lewis W. Cabot and Mrs. Norman L. Cahners will again sound the trumpet to all friends and lovers of the Symphony, assisted by Mrs. Josiah H. Spaulding.

Heading the trustees, assisting committees of this celebration, are Mrs. James H. Perkins and Francis W. Hatch. Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, co-chairmen, have been working on the anniversary plans for over a year.

Symphony Hall will be decorated with the red and gold of the 1881 era, when Henry Lee Higginson founded the Symphony. There will be private boxes, dinners for 10, two orchestras for dancing with the highlights by Arthur Fiedler and the Pops Orchestra as part of the multi-faceted entertainment and divertisements of this thrilling evening. Many stars and guests will be coming from Paris and other European capitals.

Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. Robert H. Cain and Mrs. George Rowland are chairmen of sponsors; Mrs. Charles Devens and Mrs. Irving Rabb in charge of the list and handsome invitations. Nathaniel Saltonstall and Mrs. Richard Hildreth Thompson will transform Symphony Hall into the other world of 1880 with their fascinating decorations.

EVENT FOR SUNDAY—Janet Stuart Guild committee members discuss Cana exhibit for Sunday's Liturgical tour of Christian feasts at Newton College of the Sacred Heart. From left to right: Mrs. James C. Moore, Mrs. Ernest F. Chute, Mrs. John J. Hussey and Mrs. Alfred J. Roy, who is general chairman of the program. Affair will begin at Stuart House on the campus, 885 Center st., at 1:30 p. m.

Exotic Touch

Peruvian Decorations for tomorrow's gala St. Luke's Ball at the Sheraton Plaza, which will send Boston doctors to help a medical mission in the Andes Mountains of Peru are collected by Mrs. Edward B. Gray Jr., Canton, (left), Mrs. Francis Colpoys, Milton, ball chairman, and Mrs. Richard Dart, West Roxbury.

Today in Society

Symphony Anniversary Invitations in Mail

By MARJORY W. SHERMAN

The invitatin that will be framed for the next generation will be in the mail this morning, in Washington as well as in Boston.

On cream color parchment engraved in sepia with the familiar twin cherub insignia, chosen by founder Henry Lee Higginson for the Boston Symphony Orchestra, the 6 by 9 invitation reads: "The President and Trustees of the Boston Symphony Orchestra request the honour of your presence at the 85th Anniversary Dinner and Golden Trumpet Ball on Friday, September 24th, at 7:30 o'clock at Symphony Hall."

Inside, headed by the name of Mrs. John Fitzgerald Kennedy, are listed the ball's co-chairmen, Mrs. Harris Fahnestock and Mrs. Benjamin Tilghman, together with the co-chairmen of the Women's Council for Symphony, Mrs. Louis Cabot and Mrs. Norman Cahners.

The only other woman's name on this program for posterity is that of the only woman trustee in the orchestra's history, Mrs. Francis Perkins. The four trustees emeritus, Palfrey Perkins, Lewis Perry, Edward Taft, and Oliver Wolcott, are listed together with Henry Cabot, president, and Talcott M. Banks, Richard C. Paine, Abram Berkowitz, Rev. Theodore Ferris, Robert H. Gardiner, Francis W. Hatch, Andrew Heiskell, Harold Hodgkinson, E. Morton Jennings Jr., Henry A. Laughlin, the Rt. Rev. Msgr. Edward Murray, John T. Noonan, Sidney R. Rabb, John L. Thorndike and Raymond S. Wilkins.

Acceptances must be received by May 20 from the long-time friends of Symphony on this first invitation list, as there are so many requests for invitations to this momentous occasion that not even the $1000 box seats will be available after this date. Single tickets will be $150, and only 600 acceptances may be taken.

The dinner for Serge Koussevitzky when his retirement was announced was the only event comparable to the great gala planned for the anniversary. And all the nostalgia and sentiment of that memorable evening will again be evoked, along with a splendid and substantial hope for the orchestra's future, for the benefit goal is set for $100,000.

The gilt and scarlet panoply of an Edwardian elegance will be the setting for tables for 10, and an Escoffier menu, with a program of "airs of the 80's—and today" by Ruby Newman will mark the diner.

Special fanfares, composed by Symphony players and noted contemporary composers for the ball, will add to the magnificent occasion, and Arthur Fiedler and the Boston Pops Orchestra will play for an 85th anniversary waltz.

Noted for her own handsome parties, and those she has planned for benefit occasion in Boston, Mrs. Farnestock is being helped by others noted for their taste and ability — Mrs. Charles Devens, Mrs. Albert Goodhue, and Mrs. John L. Grandin among them.

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Traveler (e)
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Because Of Late President's Love For Boston...

Mrs. John F. Kennedy To Chairman Benefit For Symphony

By PEGGY BROWN
Society Editor

Mrs. John F. Kennedy of New York has accepted her first benefit chairmanship since the death of the late President.

Because of her husband's love for Boston, Jacqueline has agreed to be honorary chairman of the 85th Anniversary Dinner and Golden Trumpet Ball to benefit the Boston Symphony Orchestra.

Spring streamed through the quaint old windows at 22 Louisburg Sq. this morning on the committee of ladies gathered to discuss details of next fall's most heralded gala.

The lovely town house of the George A. Parsons was fragrant with freesia, alive with azaleas and fairly singing with forsythia as Mrs. Kennedy's personal letter to the Trustees and Committee was read.

It was a perfect setting for Mrs. Richard Thompson, co-chairman with Nathaniel Saltonstall of the Decorations Committee, to announce New York designer Eldon Elder's suggestions for giving Symphony Hall "Edwardian Elegance" the evening of Sept. 24.

Elder is coming to Boston Monday to outline "Indoors Looking Out," the beautiful

theme which will give depth to the Hall and 1880 splendor to the party.

Mrs. Parson, who arrived home from Florida in time to attend four operas during Metropolitan Opera Week, wore an

JACKIE KENNEDY
Accepts Chairmanship

oyster-white silk ribbed suit for this morning's meeting.

Mrs. Benjamin C. Tilghman and Mrs. Harris Fahnestock, co-chairmen of the Ball, introduced the only lady trustee of the Boston Symphony Orchestra, Mrs. James H. Perkins of Westwood. She and Francis Hatch are the trustees working closest with the Ball committee.

Mrs. Tilghman, who car-pools her youngest son to school at 8:15 each morning, came over from Cambridge in a navy blue shantung outfit with a large cape collar. Her co-chairman also wore navy, a Helga original in silk linen with a white calyx collar and very low belt.

Frances Fahnestock of Concord is planning a trip to Russia this summer with her daughter, Joan, who is graduating from McGill University. They'll take the North Cape cruise in June, then continue on to Russia.

Debbie Fahnestock, a deb this past season and a freshman at the University of Pennsylvania, will study at the University of San Marcos, Lima, Peru, this summer. A major in Latin American affairs, Debbie will concentrate on Ketchua, the language of the Incas.

Others attending the meeting were Mrs. Samuel Drury and Mrs. Ducey Ryerson of the Flowers Committee. Mrs. Drury's three-piece suit was blue and yellow with yellow reveres on the blue jacket. Mrs. Ryerson wore a soft green Dior bow to go with her apple green ensemble.

Young Australian Judy (Mrs. Lewis) Cabot, chairman of the Souvenir Program Committee, was vibrant in a long-sleeved multi-color challis print dress. Mrs. James F. Hunnewell, on the same committee, wore a black dress-jacket costume with gold panels.

Mesdams Charles Devens and John L. Grandin Jr., co-chairmen of the Invitations and Lists Committee, also attended. Mrs. Devens, who is planning a short trip, wore a black and white silk tweed dress. Mrs Grandin's sleeveless silk tweed dress in yellow and green had a matching jacket.

Mrs. Louis W. Cabot, co-chairman of the Sponsor Committee with Mrs. Norman Cahners, tied the collar of her electric blue suit off to one side.

Mrs. Charles P. Howard topped her bright suit with a gaily flowered hat, a wonderful reminder of the Back Bay garden tour May 22 which she is also working on so hard. Her husband is president of the Neighboring Association of Back Bay, sponsors of the tour.

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Herald (m)
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Social Chatter

By Alison Arnold

Invitations in Mail Today For '65 Debutante Cotillion

INVITATIONS WILL BE MAILED today for the 1965 Debutante Cotillion, Monday evening, June 14, in the ballroom of the Sheraton Plaza. These invitations are highly coveted, but the number of girls is limited to those who have close Boston connections. However, it is only one of several presentation parties, so there are enough for every girl who wants to come out.

The invitations for this first big party are mailed early in order to allow plenty of time to get the long white dresses and gloves that are required, and to plan the dinner parties that have been authorized by the committee. Fathers will wear white tie and tails and white gloves.

The formal presentation of the debutantes takes place promptly at 11 o'clock. Both Ruby Newman and Harry Marshard furnish the music for this traditional party.

* * *

Symphony Dinner, Ball Interest Grows

THERE IS GREAT INTEREST in September's important social event to benefit the Boston Symphony Orchestra and the trustees and committee chairmen of the 85th Anniversary Dinner and Golden Trumpet Ball wish no one had to wait until Sept. 24 for the much-heralded gala.

Joining in the spirit of pride and pleasure engendered by our great orchestra is Mrs. John Fitzgerald Kennedy of New York, who has expressed her pleasure at being the honorary chairman of the ball.

Details of the evening will be discussed tomorrow morning when the ladies of the committee meet at 11:30 at the Louisburg Square home of Mrs. George A. Parson.

Mrs. Benjamin C. Tilghman and Mrs. Harris Fahnestock, co-chairmen, will introduce the one lady trustee of the Boston Symphony Orchestra, Mrs. James H. Perkins of Westwood, who will divulge some of the trustees' plans for the ball.

Mrs. Richard Thompson, co-chairman with Nathaniel Saltonstall, of the decorating committee, will explain suggestions for the Edwardian elegance to transform Symphony Hall into the Nineteenth-Century Look for the night of the party.

Among others at the meeting will be Mrs. Louis W. Cabot, Mrs. Norman Cahners, Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. Robert H. Cain, Mrs. Irving Rabb, Mrs. Lewis Cabot, Mrs. James F. Hunnewell and Mrs. Arthur Livingston.

Also, Mrs. Byron Elliott, Mrs. Samuel Drury, Mrs. Ducey Ryerson, Mrs. James Gavin, Mrs. Jerome Rosenfeld, Mrs. Paul Child, Mrs. Thomas D. Perry, Mrs. Albert Goodhue, Mrs. Charles F. Hovey and Mrs. Thomas B. Gannett.

* * *

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[4]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
MAY 3 1965

Today in Society

Mrs. Kennedy to Reign At Golden Trumpet Ball

By MARJORIE W. SHERMAN

Mrs. John F. Kennedy, who has been the symbol of a patron of music to the world, not only when she and President Kennedy entertained both famous and just-beginning musicians at the White House on so many gala occasions but throughout her own life and again during the sad past year, when she came to Boston for the Boston Symphony Memorial Concert, will be chairman for the 85th Anniversary Dinner and Golden Trumpet Ball at Symphony Hall Sept. 24.

Her honorary chairmanship "gives me the greatest pleasure." Sharing her interest will be other members of the Kennedy family.

The elegance of the setting and the fabulous program were discussed this week-end at a Louisburg Square coffee party at Mrs. George A. Parson's, with Mrs. Harris Fahnestock and Mrs. Benjamin Tilghman, cochairmen, and Mrs. Louis W. Cabot and Mrs. Norman Cahners, cochairmen of the sponsor committee; program chairman Mrs. Robert H. Cain and Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. George B. Rowland, Mrs. Walter Cahners; Mmes. Charles Devens and John L. Grandin Jr., cochairmen of invitations and lists committee and Mrs. Irving W. Rabb; Mrs. Lewis Cabot, chairman, and Mrs. James F. Hunnewell and Mrs. Arthur Livingston of the souvenir program committee; Mrs. Forrest Cranmer, chairman, and Mrs. Byron K. Elliott, Mrs. Samuel Drury and Mrs. Ducey Ryerson of the flowers committee; Mrs. James Gavin and Mrs. Jerome Rosenfeld, cochairmen, and Mrs. Paul Child and Mrs. Thomas D. Perry of the refreshments committee, and Mrs. Albert Goodhue, chairman, and Mrs. Charles Hovey and Mrs. Thomas Gannett of the publicity committee.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,497
MAY 1 1965

Mrs. Kennedy Accepts First Chairmanship

PAGE ONE

BOSTON (UPI) —Mrs. John F. Kennedy has accepted the chairmanship of a benefit for the first time since her husband was assassinated.

Mrs. Kennedy will be honorary chairman of the 85th Anniversary Dinner and Gold Trumpet Ball Sept. 24 in Symphony Hall. Proceeds will go to the Boston Symphony Orchestra.

Mrs. Kennedy reportedly has agreed to take the job because of the love of the late President for Boston, where he resided at many periods of his life.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Variety
NEW YORK, N. Y.
Weekly Amusements
MAY 5 1965

Mrs. Kennedy to Chair Hub Symphony Benefit

Boston, May 4.

Mrs. John F. Kennedy has agreed to be chairman of a benefit for the first time since the assassination of President Kennedy. The function will aid the Boston Symphony Orch.

Mrs. Kennedy will be honorary chairman of the 85th anni dinner and golden trumpet ball to benefit the orch on Sept. 24. The affair will be held in "Edwardian elegance" in decored Symphony Hall.

The late President frequently resided in Boston and had attended Symphony concerts.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 128,545
MAY 3 1965

Boston Benefit

Mrs. Kennedy will be honorary chairman of the 85th anniversary dinner and Gold Trumpet Ball Sept. 24 in Symphony Hall. Proceeds will go to the Boston Symphony Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
MAY 1 1965

Mrs. Kennedy to Be Chairman of Hub Symphony Benefit

BOSTON (AP) — Mrs. John F. Kennedy has agreed to serve as honorary chairman of a benefit ball to be held in Symphony Hall Sept. 24 for the Boston Symphony Orchestra, the committee announced Friday.

The affair is the 85th anniversary dinner and Golden Trumpet ball, one of the big events of the fall social season in Boston.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 8,565
MAY 1 1965

Jacqueline to Be Chairman

BOSTON (UPI) —Mrs. John F. Kennedy has accepted the chairmanship of a benefit for the first time since her husband was assassinated.

Mrs. Kennedy will be honorary chairman of the 85th Anniversary Dinner and Gold Trumpet Ball Sept. 24 in Symphony Hall. Proceeds will go to the Boston Symphony Orchestra.

Mrs. Kennedy reportedly has agreed to take the job because of the love of the late President for Boston, where he resided at many periods of his life.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
MAY 1 1965

Mrs. Kennedy To Be Benefit Chairman For Symphony

BOSTON (UPI) —Mrs. John F. Kennedy has accepted the chairmanship of a benefit for the first time since her husband was assassinated.

Mrs. Kennedy will be honorary chairman of the 85th Anniversary Dinner and Gold Trumpet Ball Sept. 24 in Symphony Hall. Proceeds will go to the Boston Symphony Orchestra.

Mrs. Kennedy reportedly has agreed to take the job because of the love of the late President for Boston, where he resided at many periods of his life.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAY 1 1965

Jackie to Head Hub Benefit

BOSTON (UPI)—Mrs. John F. Kennedy of New York City has agreed to be chairman of a benefit for the first time since the assassination of President Kennedy.

Mrs. Kennedy will be honorary chairman of the 85th Anniversary Dinner and Golden Trumpet Ball to benefit the Boston Symphony Orchestra on Sept. 24.

The affair will be held in "Edwardian elegance" in decorated Symphony Hall. The late President resided at several intervals in Boston.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,966
MAY 1 1965

Jackie Takes Benefit Post

BOSTON (UPI) — Mrs. John F. Kennedy has accepted the chairmanship of a benefit for the first time since her husband was assassinated.

Mrs. Kennedy will be honorary chairman of the 85th Anniversary Dinner and Gold Trumpet Ball Sept. 24 in Symphony hall. Proceeds will go to the Boston Symphony orchestra.

Mrs. Kennedy reportedly has agreed to take the job because of the love of the late President for Boston, where he resided at many periods of his life.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAY 14 1965

SMART SET

By ROSE WALSH

Vincent Club to Elect Officers

Such interesting business as voting on the sum of money to be given to Vincent Memorial Hospital this year, and election of officers is on the agenda of the Vincent Club's annual meeting to be held Tuesday at the clubhouse, 71 Brimmer st. The Hospital gift represents the proceeds from the recent Vincent Show "Hello, World!" (it had a five-night and matinee run at New England Life Hall), and from the sale of advertisements in the mammoth show program.

Among those who have made reservations for the luncheon get-together are current president, Miss Marian L. Minot, Mrs. Charles Haven Ladd, Mrs. Newton McVeigh, Mrs. Wallace Lincoln Pierce, Mrs. Emily S. Byrd, Mrs. George R. Minot, Mrs. William W. Windle, Mrs. Edwin S. Webster, Mrs. Albert Goodhue, Mrs. James F. Hunnewell, Mrs. John J. Wilson, Mrs. Ezra F. Stevens, Mrs. Stearns Poor, Mrs. Edwin W. Hiam (who wrote "Hello, World!"); Mrs. Karl Riemer, Mrs. George N. Chamberlain, Jr., and Mrs. Weston W. Adams.

★ ★ ★

NO ONE on the list invited to the Boston Symphony Orchestra's elaborate 85th Anniversary Dinner and Golden Trumpet Ball will be able to complain about receiving a last-minute invitation. The great Symphony event for which Mrs. John F. Kennedy is honorary chairman will not take place until Friday evening, Sept. 24, in Symphony Hall but the president and board of trustees of the BSO have already put the invitations in the mail and are expecting answers within the next few days.

Trustees who are all so interested in this first and great Tour de Force they have undertaken are Henry B. Cabot, Talcott M. Banks, Richard C. Paine, Abram Berkowitz, Rev. Theodore P. Ferris, Robert H. Gardiner, Francis W. Hatch, Andrew Keiskell, Harold D. Hodgkinson, E. Morton Jennings, Jr., Henry A. Laughlin, Msgr. Edward G. Murray, John T. Noonan, Mrs. James H. Perkins (only woman trustee); Sidney R. Rabb, John L. Thorndike, Hon. Raymond S. Wilkins, Dr. Palfrey Perkins, Dr. Lewis Perry, Edward A. Taft and Oliver Wolcott.

Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, co-chairmen of the Dinner and Ball, may be found at Symphony Hall nearly every day checking lists of world-famous musicians, entertainers; Mrs. Henry B. Cabot, Mrs. Arthur Fiedler and Mrs. Leinsdorf are honorary vice-chairmen, Mrs. Charles Devens and Mrs. John L. Grandin have been in charge of the invitations and of getting them in the mail.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 161,453
MAY 14 1965

For BSO's Benefit Dinner . . .

People Eager To Buy $150 Tickets

By PEGGY BROWN
Society Editor

Golly, it's exciting!

Invitations to the Boston Symphony Orchestra's benefit dinner and ball next September aren't even in from the printer's yet, much less addressed. But there's already a waiting list to get on the invitation list!

And that's despite the fact the tickets are priced at $150 per person—$300 a couple. And SOME people have already wangled their way onto the exclusive list of box holders.

For $1,000 they may have two tickets and a private bar and waiter to serve eight guests—at $150 each—in a magnificently decorated, elevated box along the main floor of Symphony Hall.

The purpose of the 85th Anniversary Dinner and Golden Trumpet Ball is to raise at least $100,000 for the Boston Symphony Orchestra. That's an exciting goal in itself. But the event is also history-making. It's the first such benefit in the Orchestra's history.

There are no holds barred to make this the most elegant occasion Boston has ever enjoyed. Imagine waltzing to music played by Arthur Fiedler and members of the Boston Pops Orchestra. And nodding to Mrs. John F. Kennedy, honorary chairman, seated in the next box.

Socially Speaking

The trouble is Symphony Hall's capacity, with all the seats removed and tables for 10 put into an Edwardian drawing room-with-a-view setting, limits guests to 600. The response of those on the select first mailing list must be prompt to make room for the second mailing.

The whole evening will be a far cry from the informal box lunch meetings the executive and decorating committees have been having at Symphony Hall.

Mrs. Harris Fahnestock of Concord and Mrs. Benjamin C. Tilghman of Cambridge—who had quite a go of it making the Institute of Contemporary Art's Gallery-Go-Round so successful—are co-chairmen of the Benefit Committee.

The invitations are bound to be collectors' items. No wonder the committee selected sepia-bronze lettering on a parchment-type paper.

[5]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 176,483
MAY 13 1965

Social Chatter

By Alison Arnold

Dinner, Golden Trumpet Ball To Mark Symphony's 85 Years

FOR THE FIRST TIME in its 85-year history, the Boston Symphony Orchestra will present a benefit dinner and ball. The trustees have announced that the gala event will take place in Symphony Hall, Friday, Sept. 24, to mark the beginning of the orchestra's 85th season. Known as the Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Hall, its purpose is to raise at least $100,000 for the orchestra.

The coveted invitations are being received today by six hundred guests in Boston and other cities. Upon entering Symphony Hall, they will find the lobbies and auditorium elaborately decorated to recall the early days of the orchestra. They will be seated at tables for ten and dine in the best gourmet tradition.

Ruby Newman will provide the music for the dinner hour and the ball. During the evening there will be entertainment by performers of international fame. Finally, there will come the moment Boston has been awaiting for years—the opportunity to waltz to music played by Arthur Fiedler and members of the Pops Orchestra.

The guests will find added visual attraction in a series of special elevated boxes around the wall of the main floor. They will be magnificently decorated and will each have private service by a liveried waiter. A limited number of hostesses will purchase the exclusive use of these boxes for $1000.

To add to the pomp and ceremony of the evening, each major event will be heralded with brass fanfares by members of the orchestra. One of the players is composing special music for the occasion.

Tickets for this memorable evening will be $150 per person, excepting the small number of box holders, whose $1000 purchase will include admission for two. Several underwriters will make large donations, the announcement of which will be issued later.

In addition, there will be an elaborate souvenir program book, which will feature lines of music, and greetings and sketches by composers and performers who have been closely associated with the Boston Symphony Orchestra. These special pages will be contributed at $1000 each by corporations and individuals.

Cochairmen of the dinner and ball are Mrs. Harris Fahnestock and Mrs. Benjamin G. Tilghman. Honorary vice-chairmen are Mrs. Henry B. Cabot, wife of the president of the trustees; Mrs. Arthur Fiedler and Mrs. Erich Leinsdorf.

Mrs. Charles Devens and Mrs. John I. Grandin are in charge of invitations. If you are fortunate enough to receive one, not only answer it, but also keep it, as it is part of a history-making event.

The trustees who have undertaken this project are headed by Mr. Cabot and include Talcott. M. Banks, Richard C. Paine, Abram Berkowitz, the Rev. Theodore P. Ferris, Robert H. Gardiner, Francis W. Hatch, Andrew Heiskell, Harold D. Hodgkinson and E. Morton Jennings Jr.

Also, Henry A. Laughlin, Msgr. Edward G. Murray, John T. Noonan, Mrs. James H. Perkins, Sidney R. Rabb, John L. Thorndike, Judge Raymond S. Wilkins, the Rev. Palfrey Perkins, Dr. Lewis Perry, Edward A. Taft and Oliver Wolcott.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

MAY 16 1965

Symphony Hall Will Be Setting For Boston Gala

Sept. 24 Event to Honor the 85th Anniversary of Orchestra's Founding

A first for Bostonians and for the Boston Symphony Orchestra is being planned for Sept. 24, when a dinner and ball will be held in Boston's Symphony Hall. It will be the first benefit for the orchestra, at which it is hoped to raise at least $100,000; and for part of the evening, guests will have an opportunity to waltz to music by the Boston Pops Orchestra, led by Arthur Fiedler.

The gala will mark the 85-year history of the orchestra, and has been named Anniversary Dinner and Golden Trumpet Ball.

Francis W. Hatch, trustee of the orchestra, has been named trustee chairman of the evening. Henry B. Cabot is president of the trustees. Mr. Hatch will also direct the activities of a men's committee composed of civic and business leaders.

Co-chairmen of the benefit committee are Mrs. Harris Fahnestock of Concord, Mass., and Mrs. Benjamin C. Tilghman of Cambridge. Mrs. Louis Cabot of Wentham, Mass., and Mrs. Norman L. Cahners of Brookline, Mass., are co-chairmen of the Council of Friends of the Boston Symphony Orchestra.

Each major event of the evening will be heralded with brass fanfares by members of the orchestra, and one of the players is composing special music for the occasion.

Guests will find the lobbies and the auditorium decorated with nostalgic reminders of the early days of the organization. A program of entertainment will be followed by waltzes played by the Boston Pops.

A limited number of elevated boxes will be constructed around the main floor. They will have the service of liveried waiters, and will be sold for $1,000 each.

The souvenir program book feature lines of music, greetings and sketches by composers and performers who have been closely associated with the orchestra.

NEW ENGLAND NEWSCLIP AGENCY, INC.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 176,483
MAY 16 1965

Symphony to Hold Benefit

For the first time in its history, the Boston Symphony Orchestra will present a benefit dinner and ball.

The orchestra trustees have announced that the benefit evening will take place in Symphony Hall, Friday, Sept. 24, to mark the beginning of the orchestra's 85th season. The event will be known as The Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball. Its purpose will be to raise at least $100,000 for the orchestra.

APPROXIMATELY 600 persons will be invited. Upon entering Symphony Hall they will find the lobbies and auditorium decorated to recall the orchestra early days. They will be seated at tables for 10 and "dine in the gourmet tradition." Ruby Newman and his orchestra will provide music for the dinner hour and the ball.

During the evening there will be entertainment by international performers. Finally there will come the opportunity to waltz to music played by Arthur Fiedler and members of the Boston Pops Orchestra.

Guests will find a series of elevated boxes around the wall of the main floor. The boxes will be decorated and each will have private services by a liveried waiter. A limited number of hostesses will purchase exclusive use of the boxes for $1000.

EACH MAJOR event will be heralded with brass fanfares by orchestra members. A player is composing special music for the occasion.

Tickets will be $150 per person, excepting box holders, whose $1000 purchase will include admission for two. Several underwriters are to make large donations, announcement of which will be issued later.

In addition, there will be a souvenir program book, which will feature lines of music, greetings and sketches by composers and performers who have been associated with the orchestra. Special pages will be contributed at $1000 each by corporations and individuals.

NEW ENGLAND NEWSCLIP AGENCY, INC.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932
MAY 26 1965

Symphony Ball

Bostonians will waltz to music by Arthur Fiedler and the Boston Pops at a benefit dinner-ball organized to raise $100,000 for the Boston Symphony orchestra on Sept. 29 in Symphony Hall. The first symphony festivity of its kind, the ball launches the Orchestra's 85th season and goes under the heading "85th Anniversary Dinner and the Golden Trumpet Ball."

Six hundred guests will enter an elaborately decorated Symphony Hall. Most of the evening's music will be played by Ruby Newman's orchestra until Fiedler's waltz-around. Tickets go for $150 per person. A few may pay $1000 for a box or contribute a like sum for a page in a souvenir book.

NEW ENGLAND NEWSCLIP AGENCY, INC.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
MAY 14 1965

Arthur Fiedler To Lead Waltzers

For the first time in its 85-year history the Boston Symphony Orchestra will present a benefit dinner and ball. Trustees have announced that the gala benefit evening will take place on Friday, Sept. 24 in Symphony Hall, Boston. It will mark the beginning of the orchestra's 85th anniversary season and will be known as the Boston Symphony Orchestra 85th anniversary dinner and golden trumpet ball.

Purpose of the social event will be to raise at least $100,000 for the orchestra. Approximately 600 guests will be invited to take part in the affair. They will have an opportunity to waltz to the music of Arthur Fiedler and members of the Boston Pops Orchestra.

The Indianapolis Times
D. 89,374 SUN. 101,000
MAY 16 1965

Ball Dates Close Together

SYMPHONY BALL planners are a little worried because the Metropolitan Opera Ball will precede by three weeks their gala Oct. 9 Gold and White ball following the opening concert of the 1965-66 season by the Indianapolis Symphony Orchestra.

Mrs. Russell C. (Bo) McDermott, chairman, is in the process of selecting committee chairmen following a board meeting this past week. The ball will again be in only one location—the Columbia Club.

The Junior Group of the Women's Symphony Committee should take heart, however, in noting that conservative Bostonites will be attending the first gala benefit dinner and ball for which tickets will be $150 per person, except for a small number of box holders those $1000 purchase will include admission for two.

"The Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball" is the name by which the Sept. 24 event in Symphony Hall will be known. In announcing the first benefit in the 85-year-history of the symphony, trustees said its purpose is to raise at least $100,000 for the orchestra.

Approximately 600 guests will have a "golden" opportunity—the chance to waltz once to music played by **Arthur Fiedler** and members of the Boston Pops Orchestra.

Henry B. Cabot, president of the symphony orchestra trustees, is the uncle of **Frederick C. Cabot** who married the former **Miss Elizabeth Kahlo.** She is the daughter of **Mr. and Mrs. E. Havens Kahlo,** who live on Spring Hollow Drive. The president appointed **Francis W. Hatch** as trustee chairman of the benefit, and **Mrs. Louis Cabot,** of Wenham, is a co-chairman of the orchestra's council of friends.

NEW ENGLAND NEWSCLIP AGENCY, INC.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
MAY 27 1965

Symphony ball

The Boston Symphony Orchestra will hold a different "first" on Friday, Sept. 24. On that date there will be the first dinner and ball in Symphony Hall to benefit the orchestra and to mark the beginning of its 85th season. It aims to raise $100,000.

Invitations to participate will be sent out by a special benefit committee. There will be a number of elevated and decorated boxes around the wall of the main floor, and each will have private liveried service.

Arthur Fiedler and members of the Boston Pops Orchestra will provide waltz music; Ruby Newman and his orchestra will entertain during dinner and for part of the Golden Trumpet ball to follow.

NEWS-FREE PRESS
CHATTANOOGA, TENN.
D. 59,820
MAY 14 1965

Boston Symphony Plans First Benefit Ball

For the first time in its 85-year history the Boston Symphony Orchestra will present a benefit dinner and ball. The trustees have announced the gala benefit evening will take place in Symphony Hall, Boston, on Friday, Sept. 24, 1965, to mark the beginning of the orchestra's 85th anniversary season (1965-66). The event will be known as "The Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball," and its purpose is to raise at least $100,000 for the orchestra.

Approximately 600 guests will be invited to take part in this elegant occasion. Upon entering Symphony Hall they will find the lobbies and auditorium elaborately decorated to recall the early days of the orchestra. They will be seated at tables for 10 and dine in the best gourmet tradition. Ruby Newman and his orchestra will provide music for the dinner hour and the Golden Trumpet Ball. During the evening there will be entertainment by performers of international renown. Finally there will come the moment Boston has been awaiting for years, the opportunity to waltz to music played by Arthur Fiedler and members of the Boston Pops Orchestra.

The guests will find added visual attraction in a series of special elevated boxes around the wall of the main floor. They will be magnificently decorated and will each have private service by a liveried waiter. A limited number of hostesses will purchase the exclusive use of these boxes for $1,000.

To add to the ceremony of the gala evening, each major event will be heralded with brass fanfares by members of the orchestra. One of the players is composing special music for the occasion.

Tickets for this historical evening will be $150 per person, excepting the small number of box holders, whose $1,000 purchase will include admission for two. Several underwriters will make large donations, the announcement of which will be issued later.

In addition, there will be an souvenir program book, which will feature lines of music, greetings and sketches by composers and performers who have been closely associated with the Boston Symphony Orchestra. These special pages will be contributed at $1,000 each by corporations and individuals.

Francis W. Hatch, trustee of the Boston Symphony Orchestra, has been named trustee chairman of the 85th Anniversary Dinner and Golden Trumpet Ball. Henry B. Cabot is president of the trustees. In addition to his duties as trustee chairman, Mr. Hatch will direct the activities of a men's committee composed of leading businessmen in metropolitan Boston. Cochairmen of the benefit committee which will execute most of the details are Mrs. Harris Fahnestock of Concord and Mrs. Benjamin C. Tilghman of Cambridge. Mrs. Louis Cabot of Wenham and Mrs. Norman L. Cahners of Brookline are cochairmen of the Council of Friends of the Boston Symphony Orchestra.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

MAY 14 1965

A Worker for One Wonders:

Too Many Chicago Benefits?

BY ELEANOR PAGE

IS CHICAGO "over benefit-minded?" That's what a hep young matron says—even as she plans another benefit.

"A successful one must be unusual and spectacular—and the committee giving it must save money, as well."

An important item under "saving money" is decorations. How to obtain them free is the number one question.

One group was willing to stage a dance under a marquee in the railroad yards—if it could persuade the railroad to be "angel" for the party.

In Boston, the symphony orchestra is planning the sort of benefit party for its 85th anniversary that a bright young promoter here has suggested as a fitting opening night for the Auditorium theater after restoration is completed.

In Symphony hall, Boston, Sept. 24, for the Golden Trumpet ball, elevated boxes around the wall of the main floor will be sold for $1,000, including admission for two; other admission tickets will cost $150. The boxes will be "magnificently" decorated and each will have private service by a liveried waiter during dinner. Ruby Newman's orchestra will play for dancing; there will be "entertainment by performers of international renown," and "finally there will come the moment Boston has been awaiting for years: The opportunity to waltz to music played by Arthur Fiedler and the Boston Pops orchestra."

The Chicagoan, tho, had in mind selling front tier Auditorium boxes at $10,000 each.

Skip Benefit Again

"In line with the thinking of the two governing boards of the society, we no longer sponsor large benefits. We feel the energy of the board is dissipated thru such benefits, and that the expense involved reduces considerably the amount of money directly benefiting the children we serve. Therefore, for the third year, we are going directly to our friends by mail and by personal calls to raise the funds essential for our 116th year serving Chicago area children."

So writes Mrs. Robert A. Carr of the Chicago Child Care society. She adds that instead of a press party with luncheon, costumes, etc., the boards have arranged a morning's interview next Wednesday with society workers—a foster family, an adoptive family, a case worker, a nursery teacher, etc.—plus trustees, headed by Everett Johnson, president; John T. Llewellyn II, fund drive chairman, and members of the woman's board.

Mrs. Robert Adams Carr

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

MAY 23 1965

Music

Hub Symphony Sets Benefit Ball

By RAYMOND MORIN
Telegram Music Critic

For the first time in its 85-year history the Boston Symphony Orchestra will present a benefit dinner and ball.

A gala benefit evening will take place in Symphony Hall, Boston, on Friday, Sept. 24, to mark the beginning of the orchestra's 85th anniversary season, 1965-1966.

The event will be known as "The Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball," and its purpose is to raise at least $100,000 for the orchestra.

600 to Be Invited

Approximately 600 guests will be invited. Upon entering Symphony Hall they will find the lobbies and auditorium elaborately decorated to recall the early days of the orchestra. They will be seated at tables for ten and dine in the best gourmet tradition.

Ruby Newman and his orchestra will provide music for the dinner hour and Golden Trumpet Ball. During the evening there will be entertainment by performers of international renown. Finally, there will come the moment Boston has been awaiting for years, the opportunity to waltz to music played by the Boston Pops Orchestra, with Arthur Fiedler conducting.

The guests will find added visual attraction in a series of special elevated boxes around the wall of the main floor. They will be magnificently decorated and will each have private service by a liveried waiter.

Tickets for this historic evening will be $150 per person, excepting the small number of box holders whose $1,000 purchase will include admission for two.

The Seattle Daily Times
D. 226,374 SUN. 270,529

MAY 23 1965

Dorothy Brant Brazier

Boston Symphony Plans a 'First'

We received an announcement the other day that for the first time in its 85-year history, the Boston Symphony Orchestra will present a benefit dinner and ball. It will be next September 24 in Boston's Symphony Hall.

Only in Boston could a symphony orchestra have enough beans to get along for 85 years without such a fund-raising event.

Only in Boston would it have a title like this: "The Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball."

Only in Boston would the entertainment include waltzing to music played by Arthur Fiedler and members of the Boston Pops Orchestra.

Only Boston wouldn't worry about raising $100,000 with a guest list kept down to 600. Tickets will be $150 per person, except the small number of boxholders whose $1,000 purchase will include admission for two. These boxes will be elevated around all of the main floor, will be magnificently decorated and each will have private service by a liveried waiter.

There will be an elaborate souvenir program book with special pages contributed at $1,000 each by corporations and individuals, and several underwriters will make large donations.

One of the orchestra members is composing special music for the occasion; each major event on the program will be heralded with fanfare; the hall will be decorated to recall the early days of the orchestra; the dinner menu will be in the best gourmet tradition and entertainment will be by performers of international renown.

Well, after all, this is only once in 85 years!

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

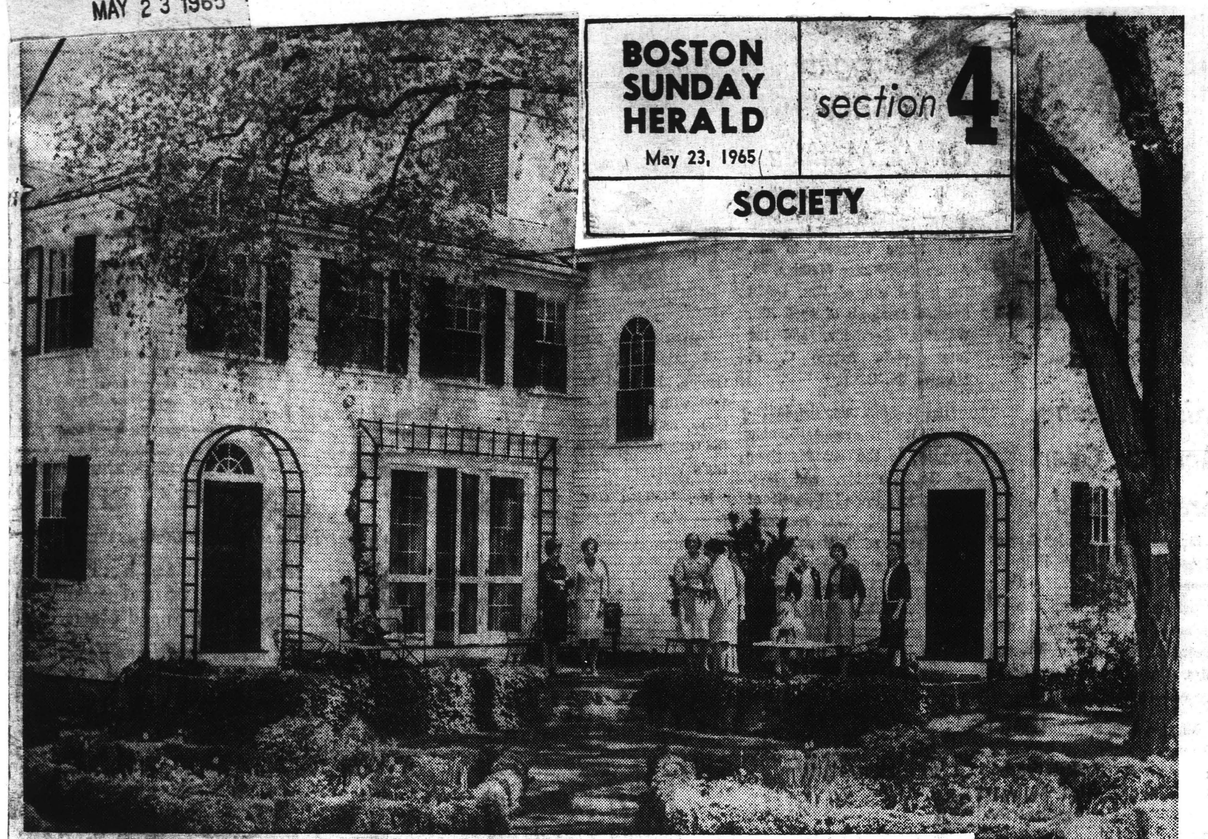
MAY 21 1965

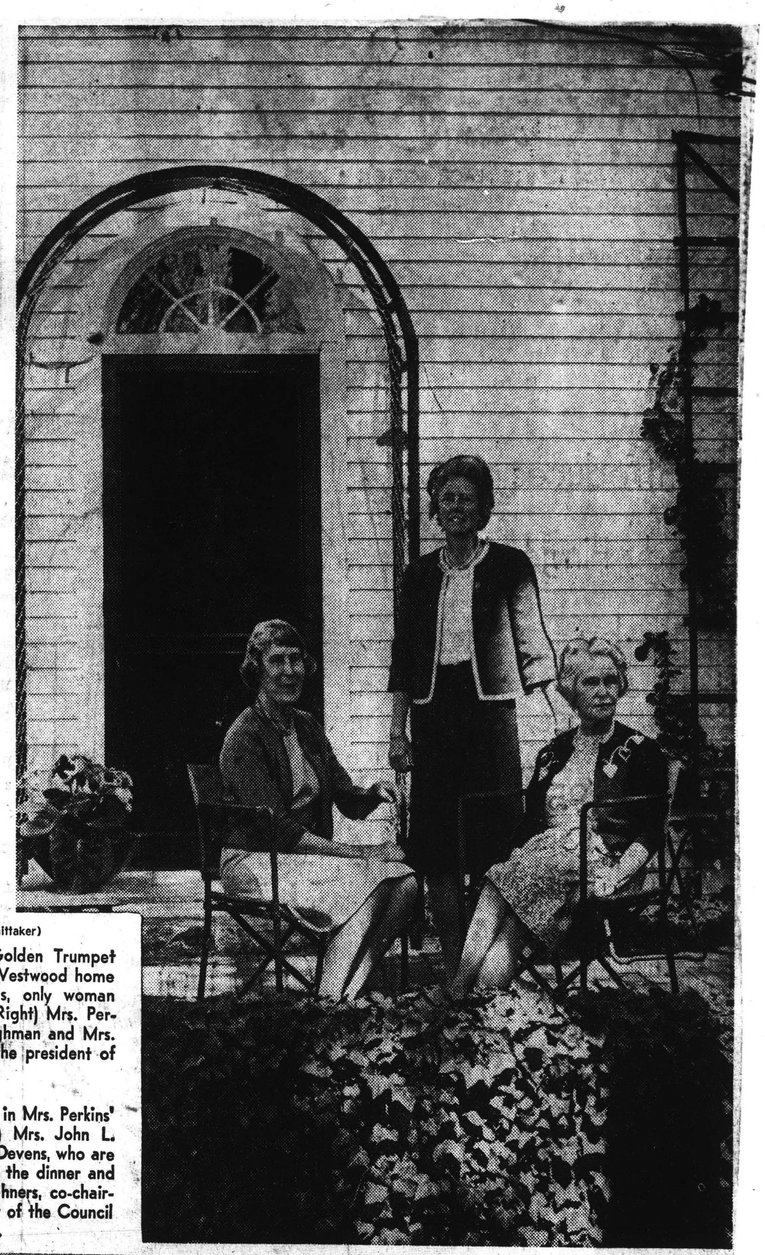
Making History

At first full-scale committee meeting to plan Symphony's $100,000 Golden Trumpet 85th Anniversary Ball Sept. 24 were Richard H. Shreve of Milton (left), Mrs. Harris Fahnestock of Concord, co-chairman of the dinner and ball ball, and Samuel H. Hallowell. that will transform Symphony Hall They discussed the elegant 1881 setting for this great gala. Mrs. John F. Kennedy is honorary chairman.

Box 2078, Boston Date
Sunday Herald
BOSTON, Mass.
Circ. 176,483
MAY 23 1965

BOSTON SUNDAY HERALD
May 23, 1965
section 4
SOCIETY





(Photos by Laban Whittaker)

The committee for the Golden Trumpet Ball met last week at the Westwood home of Mrs. James H. Perkins, only woman trustee of the orchestra. (Right) Mrs. Perkins, Mrs. Benjamin G. Tilghman and Mrs. Henry B. Cabot, wife of the president of the orchestra's trustees.

(Left) Under an apple tree in Mrs. Perkins' garden are (left to right) Mrs. John L. Grandin and Mrs. Charles Devens, who are in charge of invitations for the dinner and ball, and Mrs. Norman Cahners, co-chairman with Mrs. Louis Cabot of the Council of Friends of the orchestra.

May is not too early to make plans for the important September 24 social event to benefit the Boston Symphony Orchestra. Known as the Boston Symphony 85th Anniversary Dinner and Golden Trumpet Ball, its purpose is to raise at least $100,000 for the orchestra. Symphony Hall will be transformed into a ballroom of the 19th century and guests will dine at tables for ten in the best gourmet tradition. Ruby Newman will provide the music for the dinner and ball and there will be an opportunity to waltz to the music of Arthur Fiedler and the Pops Orchestra. An elaborate souvenir program will commemorate the event for posterity. Co-chairmen of the ball are Mrs. Harris Fahnestock and Mrs. Benjamin G. Tilghman.

ALISON ARNOLD

[97]

BOSTON TRAVELER APRIL 2, 1965

Symphony Planning Extravaganza

By PEGGY BROWN
Society Editor

"To be a true Symphony patron one must be a 'Friend' of the orchestra—in other words, a contributor to the orchestra's annual deficit as well as a regular attender at the concerts."

CLEVELAND AMORY,
"The Proper Bostonians."

Exciting news is reaching its way to New York City where the Friday Symphony concert is being held tonight. A Golden Trumpet Ball will herald the 85th concert season of Boston's beloved orchestra on Sept. 24.

Socially Speaking

Fabulous, gorgeous, exciting are the adjectives being used to describe this first—and not to be repeated—Symphony ball. Symphony Hall itself will be the setting, decorated with the red and gold of its era of 1881 when Henry Lee Higginson founded the Symphony.

There will be private boxes for the most elite, dinners for 10, two orchestras for dancing—and stars and guests from Paris and other European capitals.

The whole extravaganza, in the works for over a year, is planned to attract Massachusetts' leading citizens to enjoy themselves in celebration and support of their beloved Symphony.

Heading the Trustees of the Boston Symphony, assisting committees of this 85th dinner and ball celebration, are Mrs. James H. Perkins and Francis W. Hatch. Co-chairmen of the evening are Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman.

The "Golden Trumpet" theme commemorates the last three years of work of The Council of Friends of the Boston Symphony. Council chairman Mrs. Lewis Cabot and Mrs. Norman L. Cahners are sounding the horn to all friends and lovers of Symphony, assisted by Mrs. Josiah H. Spaulding.

Chairmen of sponsors for the brilliant event will be Mrs. Frank G. Allen, Mrs. Charles P. Howard, Mrs. Robert H. Cain and Mrs. George Rowland. In charge of the list and handsome invitations will be Mrs. Charles Devens and Mrs. Irving Rabb.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 161,453
APR 2 1965

CHICAGO'S AMERICAN 1965 - August(?)

Boston Bash For Symphony

By Mary Dougherty

One seldom thinks of glamor in connection with the city of Boston. From the standpoint of pure, unadulterated elegance, it has limitless glamor in its cultural activities. But glamor, in the scintillating, spectacular phase is practically unknown in the famed capital of Massachusetts.

Now, its most dignified institution is going all out for a supercolossal benefit project.

The trustees of the Boston Symphony Orchestra have invited 600 prominent Bostonians to the Boston Symphony Orchestra's 85th anniversary dinner and Golden Trumpet Ball.

DESPITE THIS plunge into modernity, the Boston committee will keynote the atmosphere of its Sept. 24 party to the mood of the early days of the orchestra. The lobbies and the auditorium will be decorated to simulate the decor of its earliest days.

But at that point, any similarity to the customs of 85 years ago will vanish. For instance, tickets will be $150 per person, except for those who buy boxes at $1,000 each. They will receive two tickets to the benefit. In addition to the regular boxes, the committee will install special elevated boxes around the main floor. These will be magnificently decorated and each will have the private services of a liveried waiter.

Inaccurate

These boxes, seating 10, also will sell for $1,000. Dinner will be in the best gourmet tradition. Ruby Newman and his orchestra will provide music during the dinner hour and for the Golden Trumpet ball.

IN ADDITION, artists of international fame will provide entertainment. To add to the ceremony of the gala evening each major event will be heralded by brass fanfares by members of the orchestra. A souvenir program containing greetings, lines of music and sketches by composers and performers associated with the orchestra will be given to guests. Pages in this program were priced at $1,000 each and were subscribed for by corporations and individuals.

The local significance of this event is that the trustees of our own Symphony Orchestra have been weighing the possibilities of some such an event to raise funds to meet the orchestra's deficit.

"THE ADVANTAGE of giving what appears to be an extravagant party is that the very idea of it prompts subscribers to be more generous. Corporations can more readily get their officers to authorize larger subscriptions to events that create a special appeal. Our own orchestra is much loved by Chicagoans but they are not always aware of how much money is needed to provide for its support."

This thinking was voiced by Merrill Shepard, president of the Chicago Symphony Orchestra, when asked for comment on Boston's undertaking.

"In addition," he said, "to the potential support by corporations, there seems no doubt that private individuals would enthusiastically patronize an elegant benefit. The Lyric Opera Ball is a great success."

Whether the orchestra trustees will decide on a grand ball or a festival of music provided by artists of world fame is yet to be decided.

The orchestra will benefit through one glamorous event already scheduled. Receipts from Marshall Field & Co.'s import show, Sept. 2, will go to meet the symphony's 1965 deficit.

[10]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Civic Leader
WORCESTER, Mass.
Weekly Circ. 18,454
JUN 3 1965

TOWN CRIER

JUNE AND MARRIAGE

Marriage is that relation between
man and woman in which the independence
is equal, the dependence mutual.
and the obligation receprocal.
(Louis K. Anspacher)

COMING: George Gershwin's immortal "Porgy & Bess' starring Cab Calloway at the Carousel Theatre Wednesday, July 21st. . .The theatre party scheduled for that evening at 8:30 will benefit Worcester and Newton Chapters of Hadassah.

* * * *

Bargain: Anything you can buy today at yesterday's price.

* * * *

A warm welcome to Max Berg, an old time Worcesterite, who has returned to reside here after living for many years in Boston. . . Max was the owner of the fish market at the corner of Water & Harrison Sts. (known afterwards as Honest Abe's). . .Max is also the father of Dr. Leo Berg of 145 Newton Ave.

* * * *

Claire Shapiro Zundell of North Miami Beach, Fla., formerly of Worcester, is acting with the Little Theater in Hollywood, Fla. Its current attraction is "The Miracle Worker," in which she plays the leading role of Annie Sullivan, teacher of Helen Keller. Mrs. Zundell also has appeared with the Gallery Theater, Studio M and Circle 10 in Florida. Her father, Edward Shapiro, formerly was a Worcester fur merchant and now is a rabbi in New York State.

* * * *

There are no unimporant tears.

* * * *

MRS. MARION SCHLOSS is receiving a B.S. degree from Clark University Evening College on June 6. . .She is a member of Psi Chi, national honor society in psychology and of Alpha Sigma Lamda, the national evening college honor fraternity.

* * * *

People we can't tease we can't love.

* * * *

The Mitzvah Corps, a group of Reform Jewish teen-agers devoted to practicing "good deeds and service," will, this Summer, help a group of Indian Jews living in the village of Venta Prieta, a Mexican village of 400.

* * * *

Best wishes for a speedy recovery to MRS. SAMUEL LOPATIN of 64 Kinnicut Rd., now home after surgery.

* * * *

Among 8 students from the local area who were awarded degrees recently at the University of Pennsylvania commencement in Philadelphia was Stephen Joseph. . He is the son of the Samuel Josephs of 85 Commodore Rd. . . Stephen received a master of arts degree.

* * * *

Approximately 600 guests will be invited to attend the gala benefit evening to take place in Symphony Hall, Boston, Friday, Sept. 24, to mark the beginning of the orchestra's 85th anniversary season, 1965-1966. . .The event will be known as "The Boston Symphony Orcestra 85th Anniversary Dinner and Golden Trumpet Ball," and its purpose is to raise at least $100,000 for the orchestra. . A heavenly delight!!! To waltz to music played by the Boston Pops Orchestra, with Arthur Fiedler conducting. . .Tickets for this historic evening will be $150 per person, excepting the small number of box holders whose $1000 purchase will include admission for two.

* * * *

[117]

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
AUG 3 1965

SMART SET

Beauty Queen To Be Bride

By ROSE WALSH

Now we know who are the lucky box holders for the fabulous Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball which will dazzle Boston's social world on Friday evening, Sept. 24, at Symphony Hall. Little did the enthusiastic committee for the white tie and tails event (whose goal was "at least $100,000 for the world-famed Orchestra") realize what a colossal project they had undertaken.

Symphony Hall was limited to 10 boxes and despite the subscription of $1000 for each box the response was beyond expectations. This was also true with the individual tickets for seats at tables on the floor, $150 per person.

Entertaining their guests in brilliantly canopied pavilions, specially designed for the occasion, will be Mr. and Mrs. Abraham Berkowitz, the Ralph Bradleys, the Henry B. Cabots (he is president of the Boston Symphony Orchestra trustees); the Thomas D. Cabots, the Winston Guests of New York (she is the former Boston socialite "Ceezee" Cochrane); the George A. Sagendorphs, the Edwin H. Lands, the Sidney R. Rabbs, the Robert Saltonstalls and the Francis P. Sears.

Among Boston's most distinguished citizens who have made early reservations for the unique and historical evening are the William T. Aldriches, the Andrew Anderson-Bells, the Neil R. Ayers, the David Bakalars, the Irwin Benjamins, the David Bernsteins, Dr. and Mrs. George T. Bottomley (Lydia Fuller); the John M. Bradleys, the Jr. Henry B. Cabots, the Robert H. Cains.

Also the Jr. James A. Carrolls, Benjamin A. Cook, the Robert C. Deans, the Byron K. Elliotts, the Alvan T. Fullers, the Albert Goodhues, the John L. Grandins, the Charles Devens, Dr. and Mrs. Charles E. Donovan, the Donald F. Hardings, the Francis W. Hatches (he is trustee chairman of the ball); the Richard R. Higginses, the James F. Hunnewells, the Robert M. P. Kennards.

Others are Mrs. Clyde Kluckholm, the Henry A. Laughlins, the Herbert C. Lees, Mrs. John P. Monks, the Samuel E. Morisons (he is the celebrated historian and author); Mrs. Lewis W. Mustard, Jr., Mrs. Ruby Newman, the George A. Parsons, Mrs. Gardiner Phillips, the Jerome M. Rosenfelds, the George B. Rowlands, the Elliot Sniders, Dr. and Mrs. Richard H. Thompson, the Richard K. Thorndikes, the Irving Usens, Mrs. Edwin S. Webster (one of Boston's most beloved patrons of the arts); and the Robert G. Wieses.

Led by their noted conductor, Arthur Fiedler, the Boston Pops Orchestra will play waltzes for the two sets of card dances.

★ ★ ★

Traveler (e)
BOSTON, Mass.
Circ. 155,060
AUG 30 1965

They'll have a ball giving money away!

By Harold Rogers

Fancy occasions merit fancy names. That's why the Boston Symphony's management has named its first big fund-raising socialite event "The 85th Anniversary Dinner and Golden Trumpet Ball."

While fancy dress balls are almost de rigueur as money-raisers in other cities of the United States, Boston has preferred more austere methods of paying its cultural bills. A call to the Friends of the Boston Symphony, when the going gets rough, may help a little. Or making another round of the big businesses for tax-deductible contributions. Or getting out another popular RCA Victor disc to boost the royalties.

But to stoop to something as glamorous, as elegant, as just plain posh as a Golden Trumpet Ball — well, whoever heard of having fun while giving your money away? Can this really be Boston? Will Symphony Hall truly be decked in glory on Friday night, Sept. 24, when gowns, jewels, white ties and tails will accompany music lovers to tables, buffets, and the dance floor? Will there truly be the Boston Pops on hand, with Arthur Fiedler to play Viennese waltzes? Will Ruby Newman and his musicians also provide background music to scintillating tête-à-têtes over knife and fork?

If it all seems too good to be true, this scene will actually materialize for those who have bought their tickets at $150 each! Ten boxes also went for $1,000 a box! The ball is expected to raise a net of $120,000!

Delightful souvenir

A special feature of this gala evening will be a souvenir program of letters from famous composers, conductors, and musicians —a program that in itself will raise some $65,000 in advertising. It is being set up this way: Many leading composers and artists who have either had their works played by the Boston Symphony or who have appeared with the orchestra were invited to write short letters in honor of the Boston Symphony's 85th year.

Almost 60 have responded, and each of these letters will occupy a page in the souvenir program. Each will be sponsored at a fee of $1,000 by Boston business firms.

The letters have a great deal of charm to them, many including melodic sketches of themes or phrases from works introduced or made famous by the Boston Symphony.

Hall of fame

Here are some of the contributors in alphabetical order:

Leroy Anderson, Ernest Ansermet, Claudio Arrau.

Samuel Barber, Sir John Barbirolli, Leonard Bernstein.

Carlos Chávez, Benjamin Britten, John Browning, Nadia Boulanger.

Aaron Copland, Clifford Curzon, Luigi Dallapiccola, Van Cliburn.

Rudolf Firkusny, Maureen Forrester, Lukas Foss, Pierre Fournier.

Morton Gould.

Roland Hayes, Jascha Heifetz, Dame Myra Hess, Alan Hovhaness, Howard Hanson.

Dmitri Kabalevsky, Leon Kirchner, Zoltán Kodály, Ernst Krenek, Leonid Kogan.

Benjamin Lees, Lotte Lehmann.

Igor Markevitch, Frank Martin, Jean Martinon, Peter Mennin, Darius Milhaud, Erica Morini, Charles Munch, Gian Carlo Menotti, Nathan Milstein.

David Oistrakh, Eugene Ormandy.

Gregor Piatigorsky, Walter Piston, Ildebrando Pizzetti.

Artur Rubinstein, Richard Rodgers.

William Schuman, Thomas Schippers, Leopold Stokowski, William Steinberg, Isaac Stern, George Szell, Joseph Szigeti.

William Walton, G. Wallace Woodworth.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 701,786
JUL 11 1965

In Pitch With Philadelphia

By R. Sullivan

BOSTON IS BORROWING a leaf from Philadelphia—not a tea leaf, but a symphonic leaf. On Sept. 24, the Boston Symphony Orchestra will have a benefit dinner and ball for the first time in its history.

This event will take place in Boston's Symphony Hall. It is being heralded as the 85th Anniversary Dinner and the Golden Trumpet Ball. Purpose of this soiree will be to raise $100,000 for the orchestra.

At the ball, Boston will waltz to the music of Arthur Fiedler and members of the Boston Pops Orchestra. They will also twirl-two-three to the music of Ruby Newman.

Tickets to the party are being sold at $150 each. A $1,000 check entitles the purchaser to box seats for two. Each box will have private service by a liveried waiter.

Quite a few Philadelphians with Back Bay connections are expected to attend. For them, Boston's Symphony Ball will be a prelude to the 108th Anniversary Concert and Ball to be held for the benefit of Philadelphia's Academy of Music on Jan. 22, 1966.

60 Pages Subscribed To At $1,000 Each

Ruby Red Velvet To Grace Symphony Book

By PEGGY BROWN
Society Editor

To be bound in ruby red velvet is the 80-page program book for Boston's most heralded social event ever, the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball.

The Symphony's colophon, graces the balconies of Symphony Hall where the Sept. 24 event will be held and which has been printed on Symphony programs for 80 years, will embelish the velvet.

Inside the magnificent book will be 60 manuscripts saluting the Symphony's anniversary written by the world's most famous musicians of today. Those 60 pages are being subscribed to at $1,000 eoch — the biggest money-maker in the committee's $140,000 goal.

Mrs. Haris Fahnestock of Concord and Mrs. Benjamin C. Tilghman of Cambridge are co-chairmen of the benefit, the Symphony's first ball. Jacqueline Kennedy agreed last spring to be honorary chairman, her first such role since the death of President Kennedy.

Leroy Anderson, Leonard Bernstein, Benjamin Britten, Aaron Copland, Jascha Heifetz, Dame Myra Hess, Aram Khatchaturian and Eugene Ormandy are among the composers, conductors and performers who have sent original music, anecdotes and messages to be reproduced in the program.

Subscribers to these pages will be kept secret until the big night. However, we're told they include 20 individuals, five banks, five electronic manufacturers, 11 stores, four foundations, several insurance companies, an interior decorator, a dressmaker ad a restaurant.

Mrs. Robert H. Cain heads the committee completing the sale of these $1,000 pages. Mrs. Lewis P. Cabot is chairman of the Program book which will include line drawings of past and present conductors of the Orchestra by Mme. Serge Koussevitsky.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
AUG 28 1965

Today in Society

Thousand Dollars a Page To Cut Symphony Deficit

By MARJORIE W. SHERMAN

A thousand dollars a page buys space opposite some of the great names in music to the ruby-velvet-covered program for Boston's biggest and best party of this and many another long year—the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball Sept. 24.

The handsome program will offer original music and messages from Jascha Heifetz, Eugene Ormandy, Sir John Barbirolli, Leonard Bernstein, Benjamin Britten, Leroy Anderson, Aaron Copland, Dame Myra Hess, Hess, Nathan Milstein, Samuel Barber, Aram Khatchaturian, Zoltan Kodaly, David Oistrakh and others.

Attractive, hard-working Mrs. Lewis Cabot is chairman of the beautiful souvenir book, which will include also some treasured line drawings of present and past conductors made by Mme. Serge Koussevitsky. Selling the thousand-dollar pages, which will help achieve the goal of $140,000 for the symphony deficit, are Mrs. Sears Gardiner, Mrs. Ruby Newman, Mrs. Erick Kauders, Mrs. Richard Higgins, Mrs. George Bottomley, Mrs. Justin Dempsey and Mrs. James F. Hunnewell.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
AUG 30 1965

SMART SET

Gold Trumpet Ball for BSO

By ROSE WALSH

SURE TO BE a collector's item with patrons of the arts is the 80-page Program Book nearing completion for the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball (one of the most elaborately planned social events in yeors) to be held on Friday evening Sept. 24, at Symphony Hall. The committee, which has centered its full attention on perfecting every single detail for the "night of nights," has been most secretive about the highlights.

But news of the ruby-red, velvet-bound program, the biggest money maker towards the promised $140,000 net goal, according to the benefit co-chairmen, Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, has slipped out. It will bear the familiar Symphony colophon carried on the balconies of Symphony Hall and printed for more than eight decades on the orchestra's program. Mrs. Robert H. Cain and her vice chairmen, Mrs. Frank G. Allen, Mrs. Walter J. Cahners, Mrs. Charles P. Howard and Mrs. George B. Rowland are now completing the sale of $1000 pages to match the 60 manuscripts written especially to salute the 85th Anniversary of the Boston Symphony Orchestra by the most famous world-wide musicians of today.

Among the composers, conductors and performers who have sent original music, anecdotes and messages to be reproduced in the program are Leonard Bernstein, Benjamin Britten, Leroy Anderson, Samuel Barber, Sir John Barbirolli, Aaron Copland, Morton Gould, Jascha Heifetz, Dame Myra Hess, Dmitri Kabalevsky, Aram Khatchaturian, Zoltan Kodaly, Nathan Milstein, David Oistrakh and Eugene Ormandy.

The final format of the book (Mrs. Lewis P. Cabot is its chairman, assisted by Mrs. James F. Hunnewell) includes some of the inimitable line drawings by Mme. Serge Koussevitzky of present and past conductors of the orchestra, as well as carefully-chosen sketches of ancient instruments and musical designs.

Helping on the detail of the $1000-per-page project are Mrs. Sears Gardiner, Mrs. Ruby Newman, Mrs. Richard R. Higgins, Mrs. Erick Kauders, Mrs. George T. Bottomley, Mrs. Justin H. Dempsey and others.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
SEP 1 1965

Special Program Book Planned for BSO Event Sept. 24 in Boston

BOSTON — An 80-page program book is being prepared for the Boston Symphony Orchestra's 85th anniversary dinner and golden trumpet ball Friday, Sept. 24, at Symphony Hall.

Sixty manuscripts, written by noted musicians to salute the orchestra's anniversary, will be included in the book. Among composers, conductors and performers who have sent original music, anecdotes and messages to be reproduced in the program are Leonard Bernstein, Benjamin Britten, Samuel Barber, Aaron Copland, Aram Khatchaturian and Eugene Ormandy. In addition, Mme. Serge Koussevitzky has done line drawings of present and past conductors of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
AUG 28 1965

Social Chatter

Leaks Reveal Fascinating Bits On Symphony Dinner, Ball

SECURITY LEAKS about the plans for the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball, scheduled for Friday evening, Sept. 24, have come from such distant places as New York, Washington, Philadelphia and even Paris. Although the committee would like to keep many of the details secret until the night of the benefit, fascinating bits of information, such as the decorative scheme (Edwardian), have leaked out.

Another such detail, no longer secret, is that the 80-page souvenir Program Book will be bound in ruby-red velour, bearing the familiar colophon carried on the balconies at Symphony Hall, and printed on the orchestra's programs.

According to the co-chairmen of the benefit, Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, the souvenir program is the greatest money-maker towards the goal of $140,000. Sixty pages, at $1000 each, must be sold in order to print on them the sixty manuscripts saluting the orchestra's 85th birthday, which have been written especially for the occasion by some of the most famous musicians in the world today.

Among the composers, conductors and performers who have sent original music, anecdotes and messages are Leroy Anderson, Samuel Barber, Sir John Barbirolli, Leonard Bernstein, Benjamin Britten, Aaron Copland, Morton Gould, Jascha Heifetz, Dame Myra Hess, Dmitri Kabalevsky, Aram Khatchaturian, Zoltan Kodaly, Nathan Milstein, David Oistrakh and Eugene Ormandy.

The final format will include some of the inimitable line drawings by Mme. Serge Koussevitsky of present and past conductors of the orchestra, as well as carefully chosen sketches of ancient instruments and musical designs. Mrs. Lewis P. Cabot is chairman of tthe Program Book, and the committee includes Mrs. Sears Gardiner, Mrs. Ruby Newman, Mrs. Richard R. Higgins, Mrs. Erick Kauders, Mrs. George T. Bottomley and Mrs. Justin H. Dempsey.

Mrs. Robert H. Cain and her vice-chairmen, Mrs. Frank G. Allen, Mrs. Walter J. Cahners, Mrs. Charles P. Howard and Mrs. George B. Rowland, have nearly completed the sale of those sixty important pages. Among the buyers have been twenty individuals, five banks, eleven different types of stores, five electronics manufacturers, four foundations, an interior decorator, a dressmaker, a restaurant, an airline and several insurance companies. Music lovers in Boston undoubtedly salute THEM!

* * *

[13]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 3 1965

Today In Society

By MARJORIE W. SHERMAN

Something new in house selling will get a Trust Fund preview and offer old-house enthusiasts a fascinating opportunity at one and the same time on October 23d in Ipswich.

A rare dozen 17th century houses will be the nucleus of the Old House Fair sponsored by the Ipswich Heritage Trust Fund Committee, a non-profit organization for the preservation of lovely old houses in Ipswich. The Fair is planned in order to put these historic houses in the hands of private owners who are interested in restoring and in occupying them.

Architectural experts will be at the Fair to give costs and methods of reconditioning the valuable old properties that will be for sale, some of them owned by the Trust and others by persons cooperating with the Trust.

Established two years ago to save the 1707 Appleton-Foote house on Meeting House Green from destruction by an oil company who planned to put a service station on the site, the Trust hopes to raise funds for a trust to acquire other historic properties which can then be kept until cooperating buyers are found.

FIRST LISTING OF NAMES to be accepted for Boston's handsomest — and most expensive — ball in 85 years, the Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball on Sept. 24th at Symphony Hall, occasion more than the usual flurry of interest, since even the thousand dollar boxes were at a premium for this gala.

Sure of sitting in the canopied Edwardian pavilions designed for this never-to-be-forgotten Boston soiree will be Symphony's president and Mrs. Henry W. Cabot, Mr. and Mrs. Thomas D. Cabot, Mr. and Mrs. Winston Guest (Boston-born C-Z Cochrane), Mr. and Mrs. Sidney Rabb, Mr. and Mrs. Robert Saltonstall, Mr. and Mrs. Francis P. Sears, Mr. and Mrs. Abram Berkowitz, and Mr. and Mrs. Ralph Bradley. Each host may invite eight guests, and each host will have an initialed cartouche above his box.

Others of the familiar symphony-goers who will be among the comparatively few able to secure tickets for this great ball include Mrs. Edwin S. Webster, Mr. and Mrs. Jerome Rosenfeld, Mr. and Mrs. Richard K. Thorndike, Mr. and Mrs. Irving Usen, Mr. and Mrs. Herbert C. Lee, Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Charles Devens, Mr. and Mrs. Albert Goodhue, Dr. and Mrs. George T. Bottomley, Mr. and Mrs. John Bradley, Mr. and Mrs. Byron Elliott, Mr. and Mrs. Francis W. Hatch, Mr. and Mrs. Robert Cain, Dr. and Mrs. Richard Thompson, Mr. and Mrs. David Bernstein, Mr. and Mrs. James Hunnewell.

Fair Planned to Save Ancient Ipswich Homes

Globe
WOMEN'S PAGES
FRIDAY, SEPTEMBER 3, 1965 Twenty-Nine

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 3 1965

Social Chatter

Elegance, Sparkle to Mark Symphony's Dinner and Ball

WHITE TIE AND TAILS and elegant ball gowns, not to mention sparkling jewels which don't often appear in public, will be brought forth three weeks from tonight for the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball.

Ten brilliantly canopied, elevated, pavilions, especially designed for this one evening have been reserved at $1000 apiece, and scores more were desired by eager hostesses. Each box will seat 10 people for dinner, and will be identified by cartouches inscribed with the host's initials.

The fortunate box-holders who will entertain in this elegant privacy are Mr. and Mrs. Francis P. Sears, the Robert Saltonstalls, Mr. and Mrs. Henry B. Cabot, the Thomas D. Cabots, Mr. and Mrs. Winston Guest, the George Sagendorphs, Mr. and Mrs. Edwin H. Land, the Ralph Bradleys, Mr. and Mrs. Abram Berkowitz and the Sidney Rabbs.

Early reservations for the unique and historical event have been made by Mrs. Edwin S. Webster, Mr. and Mrs. William T. Aldrich, the Alvan T. Fullers, Mr. and Mrs. Charles Devens, Mr. and Mrs. Samuel F. Morison, Mrs. John P. Monks, the John L. Grandins, Mr. and Mrs. Francis W. Hatch, the Albert Goodhues, Dr. and Mrs. George T. Bottomley and the James F. Hunnewells.

Other distinguished Bostonians who plan to attend include Mr. and Mrs. George A. Parson, the George B. Rowlands, Mr. and Mrs. Richard K. Thorndike, the Neil R. Ayers, the John M. Bradleys, Mr. and Mrs. Henry B. Cabot Jr., the Byron K. Elliotts, Mr. and Mrs. Richard R. Higgins, Mrs. Lewis W. Mustard Jr., Mrs. Gardiner Phillips and Dr. and Mrs. Richard H. Thompson.

Still others are the Robert M. P. Kennards, Mrs. Clyde Kluckholn, the Henry A. Laughlins, Mr. and Mrs. Andrew Anderson-Bell, the Herbert C. Lees, the David Bernsteins, Mr. and Mrs. Robert H. Cain, the Donald F. Hardings, Mr. and Mrs. James A. Carroll Jr., the David Bakalars, Mr. and Mrs. Robert G. Wiese, Mr. and Mrs. Irving Usen, Mrs. Ruby Newman, the Jerome Rosenfelds, the Elliot Sniders, Benjamin A. Cook, the Robert C. Deans and Mr. and Mrs. Irving Benjamin.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
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SEP 3 1965

Symphony Seats Something Special

By PEGGY BROWN
Society Editor

Socially Speaking

A Symphony seat is hard enough to come by. But 10 couples have accomplished the nearly impossible: they each have a box for the elegant Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball Sept. 24.

They've paid their $1,000—and they'll each get a private pavilion, beautifully canopied and complete with liveried waiter and personal bar, in which to entertain eight guests at Symphony Hall.

The lucky box holders include two Cabots—Henry B., president of the board of trustees of the Boston Symphony Orchestra, of Dover and the Thomas D. Cabots of Weston. Also the Robert Saltonstalls of North Andover and Mr. and Mrs. Francis P. Sears of Hamilton.

The initials of the hosts will be inscribed on each individual cartouche above the box. So the decorating committee is busy making sure there's AB for the Abram Berkowitzes, staunch supporters of opera—Boston and Metropolitan—as well as Symphony.

Carefully figuring their limited guest list for the other boxes are Mr. and Mrs. Ralph Bradley of Canton, Mr. and Mrs. George A. Sagendorf of Lousiburg Sq., Mr. and Mrs. Edwin H. Land of Cambridge and the Sidney R. Rabbs of Commonwealth Ave.

Certain to be a striking hostess is Mrs. Winston Guest, the former Cee-Zee Cochrane of Boston, a glamor deb of the late '30s and renowned as one of America's 10 best dressed women. The guests are coming from New York for the occasion.

And what an occasion! Not only is the benefit ball a first for the Boston Symphony, but Bostonians will have their first opportunity to waltz to the music of the Boston Pops Orchestra. Arthur Fiedler will conduct 60 members of the Pops for two sets of card dances.

HEADING FOR the last roundup of summer social activities are golf, tennis, beach and yacht club members from Cape Cod to Maine.

We gazed into our crystal ball and foresee a few private cocktail parties at Oyster Harbors Club in Osterville—and the usual Saturday night dance.

Sunday evening will be something special for the club which prides itself on family activities. It's Family Prize Night, with seasonal awards going to the winners of Oyster Harbors' many club tournaments. Monday evening will bring the Labor Day Dance— the final one of the season.

DOWN OUR CAPE-SHAPED Ouija board to Buzzards Bay moved our planchette, hovering excitedly over the Kittansett Club. Tonight's the night for the Labor Day Dinner Dance there —and a goodly crowd, too.

The largest tables are being hostessed by Mrs. Arthur G. Mitton Jr. of Chestnut Hill and Marian—her summer home is next door to Kittansett—who is chairman of the entertainment committee. And by club president George Whitney and his wife, Elizabeth, of Marian.

The Richard V. Wakemans of Marian and the Edward J. Mittons of Brookline and Marian have also reserved large tables for their guests.

THERE'S A WAITING LIST for reservations for the annual formal dinner dance this evening at Eastern Yacht Club in Marblehead. Ralph Stuart and his orchestra will make marry music.

Sunday there's the regular buffet supper and movies on the lawn. And Monday activities will wind up the club sailing races held with Corinthian Yacht Club, host on Saturday.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 438,953

SEP 5 1965

YOUNG Boston Symphony Orchestra devotees, who are helping the adult committee on details for the glamorous 85th Boston Symphony Anniversary and Golden Trumpet Ball to be held Sept. 24 in Symphony Hall pose in late 19th century gowns loaned by Essex Institute in Salem. (Left to right) they are Elizabeth Wade Gummere wearing a lavender gown made by L. P. Hollander; Falda Carey in a gown of ecru embroidery over blue satin made in Paris in 1880 for Katherine Louise Terry; Leslie MacDill Barrows whose skirt and bodice dress of sea green silk dates back to 1875; and Lee Bakewell Mustard in a gown of brown and blue which belonged to Miss Sarah Niles whose father once owned famous Eastern Point.

At the Peach's Point, Marblehead, home of Mr. and Mrs. Maxwell Houghton, Mrs. Houghton (left) and Mrs. James Phillips Parker, committee members for the anniversary pose in gowns of 1870 made by Roger in Paris for Mary Crowninshield (Peabody) Sears, wife of Knyvet Winthrop Sears.

Sunday Advertiser Photo Bob Howard

society

Putting Hearts and Heads Together for A Fabulous Fete

By ROSE WALSH

WHEN LOYAL Bostonians put hearts and heads together to raise money for a great cause, it's a combination that can't be beat. They let no obstacle stand in their way. They work hours on end, using their own leisure time and their own personal finances (wherever necessary) to work out every single detail and they always come up with top success.

That is the story behind the fabulous 85th Boston Symphony Anniversary Dinner and Golden Trumpet Ball (Mrs. John F. Kennedy is honorary chairman) that will reach a goal of $140,000 for the benefit of the world-famed orchestra that has given superb concerts from Boston to Soviet Union, several others, to salute the anniversary.

Heading the trustees, assisting committees for the thrilling extravaganza are Mrs. James H. Perkins and Francis W. Hatch, Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman (both have been working on the plans for over a year) are co-chairmen.

under renowned conductors beginning with George Henschel and currently Erich Leinsdorf.

The elegant Edwardian setting for the brilliant Ball limited to some 600 guests will be impressive Symphony Hall (mecca of music lovers) built in the late 1890s by Henry Lee Higginson, founder of the Boston Symphony Orchestra, and his friends among whom were the Curtises, the Cabots, Lowells and Agassizes when the old Music Hall on Hamilton Place (where Loew's Orpheum now stands) was no longer available.

★

For 37 years the music dedicated Mr. Higginson whose dearest wish, to be a pianist, was unfulfilled because of a lifetime injury to his arm, ran the Boston Symphony Orchestra singlehandedly and frequently paid $50,000 deficits from his own finances*

Rose Walsh

Today's deficits run very high and there is no one to write them off. Friends of the BSO wanting to publicly observe the 85th anniversary of the great Boston institution, and help it financially came up with the idea of the Golden Trumpet Ball. The title commemorates the last three years of work of The Council of Friends of Boston Symphony and heralds symphony week, the week of the party.

★

Symphony Hall will be decorated with the red and gold of the 1881 era. Many stars and guests will come from Paris and other European capitals. Ten private boxes, at $1000 each, brilliantly canopied and specially designed for the occasion have been reserved by distinguished Bostonians whose initials will be inscribed on each individual cartouche above the box. A gourmet dinner will be served by a liveried waiter.

Guests seated at the floor tables have paid $150 per person to participate in the glamorous evening and will enjoy the same gourmet menu. Ruby Newman will conduct his orchestra for dinner and dancing. Highlight of the gala anniversary is a "first" in Boston—Arthur Fiedler conducting 60 members of the Boston Pops orchestra in waltzes for the two sets of card dances.

★

Stunning programs bound in ruby-red velvet for which advertisers have paid $1000 a page offer 60 manuscripts written by such eminent composers as Leonard Bernstein, Benjamin Britten, Leroy Anderson, Samuel Barber, Aaron Coplan, Eugene Ormandy and

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Times (e)
BEVERLY, Mass.
Circ. 7,991

SEP 8 1965

Elegance Will Herald Symphony's 85th Year

BOSTON — The most elegant ball in almost 100 years will be the 85th Anniversary Dinner and Golden Trumpet Ball of the Boston Symphony Orchestra on Friday evening, September 24, at Symphony Hall.

Thousand dollar boxes for this extravaganza were at a premium since only ten were available. The North Shore is represented in this group by Mr. and Mrs. Francis P. Sears of Hamilton, who have secured a box.

This special section will have elevated, canopied, Edwardian pavilions especially designed for this one evening. Each box will seat ten people for dinner and will be identified by cartouches inscribed with the host's initials.

In addition to the Sears those having these splendid boxes include, Symphony's President, and Mrs. Henry W. Cabot, Mr. and Mrs. Thomas D. Cabot, Mr. and Mrs. Winston Guest of New York, Mr. and Mrs. Sidney Rabb, Mr. and Mrs. Robert Saltonstall, Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Ralph Bradley.

North Shore interest will also be aroused in Mrs. Guest, for she was a frequent summer visitor here during debutante days. She will be recalled as Lucy Cochrane, a native of Boston.

Women's

Others who have made early reservations for this unique extravaganza include, from the North Shore, Mr. and Mrs. Neil Ayer, Mr. and Mrs. Francis W. Hatch, Mr. and Mrs. Albert Goodhue, Mr. and Mrs. Richard K. Thorndike, Mr. and Mrs. John M. Bradley and Dr. and Mrs. Richard H. Thompson. Comparatively few tickets will be available even for regular symphony - goers.

White ties and tails and elegant ball gowns with sparkling jewels will add a special note of elegance to the occasion.

Even the program for the evening will be breath-taking, for it will be bound in ruby red velvet embellished with the Symphony's colophon, which graces the balconies of Symphony Hall, in gold. Inside this magnificent book will be 60 manuscripts saluting the Symphony's anniversary, written by the world's most famous musicians of today. Those 60 pages are being subscribed to at $1,000 each making the book the largest money - maker in the committee's $140,000 goal.

Mrs. Harris Fahnestock of Concord and Mrs. Benjamin C. Tilghman of Cambridge are co-chairmen of the benefit. Jacqueline Kennedy agreed last spring to be honorary chairman, her first such role since the death of President Kennedy.

Among the composers, conductors and performers, who have sent original music, anecdotes and messages to be reproduced in the program are, Leroy Anderson, Leonard Bernstein, Benjamin Britten, Aaron Copeland, Jascha Heifetz, Dame Myra Hess, Aram Khatchaturian and Eugene Ormandy.

The identity of subscribers to these pages will not be made known until the night of the ball. Mrs. Robert H. Cain heads the committee completing the sale of these $1,000 pages. Chairman of the program book is Mrs. Lewis P. Cabot. Line drawings of past conductors of the orchestra have been drawn for the book by Mme. Serge Kousevitsky.

The ball has been planned under the Council of Friends of the Symphony Orchestra of which Mrs. Louis W. Cabot of Wenham and Mrs. Norman Cahners of Belmont are co - chairmen. Other North Shore women who have been working on the vast committee for this event are Mrs. Neil Ayer of Wenham and Mrs. Josiah Spaulding of Manchester.

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Jacqueline Kennedy To Attend BSO Gala

Today in Society

Globe
WOMEN'S PAGES
FRIDAY, SEPTEMBER 17, 1965 Twenty-Five

Next Friday, Mrs. John F. Kennedy will attend Boston's biggest social event in many seasons—the 85th Anniversary Dinner and Golden Trumpet Ball which will benefit the Boston Symphony Orchestra.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be a guest of the president of the Board of Managers of Symphony, Henry B. Cabot, and his wife.

Even before Mrs. Kennedy's announcement, that dinner and ball was slated to add to Boston's social history a fable not matched in the last 50 years.

At 7:15 next Friday, guests in gowns and tails will arrive at a Symphony Hall emblazoned in the reds and golds of the Edwardian Era. The ball will commemorate the symphony's founding in 1881 and salute the Council of Friends of the Symphony.

Two orchestras will play dance music. Decorations will be handled by Nathaniel Saltonstall and Mrs. Richard H. Thompson. From that one benefit, Symphony's 600 supporters hope to wipe out the orchestra's $140,000 deficit.

Guests will include three other Kennedys. Also in the canopied box as guests of the Henry Cabots will be Sen. Edward Kennedy, his wife and Mrs. Joseph Kennedy.

Others will be Gov. Volpe and his wife, Mr. and Mrs. Erich Leinsdorf and Robert Cutler.

Among guests of Mr. and Mrs. Francis Hatch, a trustee of Boston Symphony, will be Mayor Collins. Sen. Saltonstall and his wife will join Mr. and Mrs. Ralph Bradley in their box.

Other guests of the Bradleys will be Mr. and Mrs. Lewis Cabot, Mr. and Mrs. Charles S. Bird and Dr. and Mrs. George Shattuck. Mr. and Mrs. Winston Guest will be arriving from New York, as will Mrs Thomas Kempner.

Mr. and Mrs. Thomas D. Cabot will have as their box guests, Mr. and Mrs. Alexander Bright, Mr. and Mrs. Louis Cabot, Mr. and Mrs. Christopher Phillips, Mr. and Mrs. G. Peabody Gardner and Ambassador William Phillips.

Strolling players will provide music in the courts as guests arrive. Guests of the Sidney Rabbs will be Mr. and Mrs. Norman Cahners, Mr. and Mrs. Irving Rabb, Mr. and Mrs. Avram Goldberg and Mr. and Mrs. Edward Rose.

Box guests of Mr. and Mrs. George A. Sagendorph will be Mr. and Mrs. Justin Dempsey, Mr. and Mrs. Veevold Strekalovsky, Mr. and Mrs. Sherwin Badger, J. Hampden Robb, Joe Coletti and Mrs. J. Seward Johnson.

Box guests of Mr. and Mrs. Abram Berkowitz will be Mr. and Mrs. Max Feldberg, Mr. and Mrs. Lester Morse, Mr. and Mrs. Maurice Miller and Mr. and Mrs. Robert Stone.

Mrs. Harris Fahnestock, co-chairman of the Ball, will have as her guest, Princess Marie Louise Bodey-Reuss of Austria, grand-daughter of the Empress of Germany and great-niece of Kaiser Wilhelm.

Her other guests will be Mr. and Mrs. Wayne Travis of Pasadena and Blue Hill, Me.; Allan Healey of Chicago and Shelbourne Falls, Dr. and Mrs. Richard H. Thompson and Mr. and Mrs. Richard A. Erlich.

JACQUELINE KENNEDY

Social Chatter

Great Gala Next Friday to Mark 85th Year of Boston Symphony

ONLY ONE MORE WEEK and the Great Gala will electrify Boston with its beauty and bounty. For the 85th Anniversary Dinner and Golden Trumpet Ball will benefit greatly the fabled Boston Symphony Orchestra, bringing admirers from far and near to celebrate its 85th year, next Friday evening, at Symphony Hall.

Honorary Chairman, Mrs. John F. Kennedy, will join Mrs. Joseph P. Kennedy and Sen. and Mrs. Edward Kennedy for the evening as guests of the President of the Board of Managers of the Symphony, Henry B. Cabot and Mrs. Cabot. Other guests in their sumptuous canopied box will be Gov. and Mrs. John Volpe, Mr. and Mrs. Erich Leinsdorf and Robert Cutler.

At 7:15 Symphony Hall and its Palm Court Allee will begin to glow with the arrival of the first beautiful and exquisitely-gowned ladies and their escorts in tails.

Among these will be Consul of Switzerland and Mrs. Freddy Homberger, Mr. and Mrs. James Gavin, Mayor John Collins, as a guest of Francis Hatch, trustee of the Boston Symphony, and Mrs. Hatch, and Sen. and Mrs. Leverett Saltonstall, guests of the Ralph Bradleys in their box. Other guests of the Bradleys will be the Lewis Cabots, the Charles S. Birds and Dr. and Mrs. George Shattuck.

Red and Gold Decorations

Arriving from New York especially for the occasion will be the Winston Guests and Mrs. Thomas Kempner. Seated with Mr. and Mrs. Guest in their box will be the O. Kelley Andersons and Mr. and Mrs. John S. Ames Jr.

Strolling players will provide enchanting music as guests mingle. Princess Marie Louise Bodey-Reuss of Austria, granddaughter of the Empress of Germany and great-niece of Kaiser Wilhelm, will come as a guest of the Harris Fahnestocks. Mrs. Fahnestock is co-chairman of the Ball with Mrs. Benjamin C. Tilghman. Other guests of the Fahnestocks will be Mr. and Mrs. Wayne Travis of Pasadena and Blue Hill, Me., Allan Healey of Chicago and Shelbourne Falls, the Richard H. Thompsons and the Richard A. Ehrlichs.

The Benjamin Tilghmans' guests will include Mr. and Mrs. William Moses, the Forrest Cranmers, the Robert Gardiners and the John Coopers. The Arthur Fiedlers will be at Mrs. George Bottomley's table, and a fanfare from the beloved Pops Orchestra, at 9 o'clock, will herald the commencement of a gourmet five-course dinner.

Seated at tables in the Edwardian-decorated Hall—a blaze of red and gold—will be Mrs. Ruby Newman, whose husband will conduct his red-coated orchestra for dancing, and the Samuel Morisons, whose guests will be Mr. and Mrs. James Perkins, the Rev. Edward Murray, the Edward Tafts and Mr. and Mrs. Kenneth Isaacs.

The James Hunnewells guests will be Mr. and Mrs. Augustus Peabody Loring, Mrs. Barton Loomis, Richard Grandin, Mr. and Mrs. George P. Gardner Jr. and the Albert Goodhues. The Perry T. Rathbones, Lt. Gov. and Mrs. Elliott Richardson, the William Chaces and the Charles F. Hoveys will be the guests of Mrs. Gardiner Phillips.

Traveler (e)
BOSTON, Mass.
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SEP 17 1965

Jackie Kennedy To Attend 85th Anniversary

Dinner And Golden Trumpet Ball At Symphony Hall

By PEGGY BROWN
Society Editor

As scarce as a seat for Friday Symphony will be a chair at any exclusive Back Bay beauty salon next Friday.

Crowding the appointment calendars and seeking out every last drop of special attention from their favorite stylists will be Boston's Beautiful People.

They're going that evening, those elegant ladies, to make a scene—the likes of which has never been seen in Boston before . . . maybe never will be again.

A beautiful scene, an elegant scene, an Edwardian scene—the 85th Anniversary Dinner and Golden Trumpet Ball in Symphony Hall.

A palm court, a garden setting, candlelight, wine and music. And the Beautiful People—exquisitely gowned ladies escorted by debonair statesmen, presidents, industrialists, musicians and music-lovers in white tie and tails.

Mirrors, mirrors in the Hall, who'll be the fairest of them all? Mrs. John F. Kennedy, the honorary chairman of the Ball? Mrs. Winston Guest of New York? Or perhaps Princess Marie Louise Bodey-Reuss of Austria?

Yes, Jacqueline Kennedy will attend this remarkable event, sitting in the private box of the president of the Board of Managers of Symphony Henry B. Cabot and Mrs. Cabot. She'll be joined by other members of the family—Rose (Mrs. Joseph P.) Kennedy, Sen. "Ted" and his wife, Joan.

Other guests in the box-of-honor will be Gov. and Mrs. John A. Volpe, Music Director Erich Leinsdorf and Mrs. Leinsdorf, and Robert Cutler.

BEST-DRESSED Lucy Cochrane Guest and her handsome, polo-playing husband, who know the Kennedys from New York and Palm Beach, will be in their own box—with the O. Kelley Andersons of Chestnut St. and Mr. and Mrs. John S. Ames Jr. of North Easton as their guests.

"Cee-zee" Guest is the daughter of Mrs. Dudley L. Pickman of Commonwealth Ave. and the North Shore, a 1928 glamor deb who danced at the Ritz-Carlton roof and in a Ziegfeld Follies revival on Broadway.

Socially Speaking

Lucy and her sister, Nancy, were contemporaries (within a few years, anyway) of Elizabeth ("Sister") and Sally Sears whose debut parties are also rated as extremely memorable.

"Sister," who is now Mrs. Sears Gardiner, will be a guest in the box of her parents, Mr. and Mrs. Francis P. Sears of Hamilton. With them will be Mrs. Thomas Kempner, also coming from New York, Mr. and Mrs. Daniel Simonds of Beacon St. and Richard Humphrey Jr. of Beverly.

PRINCESS Marie Louise Bodey-Reuss of Austria, granddaughter of the late Empress of Germany and great niece of Kaiser Wilhelm, is simply gorgeous, we've been told. And she has—or had—36 royal godparents including Emperor Franz Josef and King Ferdinand of Bulgaria.

She is the guest of Mrs. Harris Fahnestock, co-chairman of the ball, who will also have Mr. and Mrs. Wayne Travis of Pasadena, Calif. and Blue Hill, Me., as guests—at a table, not a box.

As Frances Harvey of Chicago, Mrs. Fahnestock attended Miss Risser's School in Rome, Italy, with the princess and Mrs. Travis. The trio and three other schoolmates and their husbands plan a reunion in Blue Hill on Oct. 6.

Table guests of Frances' co-chairman, Mrs. Benjamin C. Tilghman of Cambridge, will be Mr. and Mrs. William Moses, the Forrest Cranmers, Mr. and Mrs. Robert Gardiner and the John Coopers.

ARTHUR FIEDLER — who will conduct 60 members of the Pops Orchestra for two sets of card dances—and his beautiful wife, Ellen, will be at the table of her brother and sister-in-law, Dr. and Mrs. George Bottomley (Lydia Fuller).

The Byron Elliots have two tables to accommodate all their guests. Among them will be Mrs. Frank G. Allen, widow of the former governor, Mr. and Mrs. Paul Clark and the Stephen Paines.

Strolling players will make beautiful music in the palm court as guests arrive starting at 7:15 p.m. Still others will be Mr. and Mrs. G. Peabody Gardner and Ambassador William Phillips who will be guests of the Thomas D. Cabots in their private box.

Having a family party in their box will be Stop & Shop board chairman Sidney Rabb and Mrs. Rabb. Their guests include their publisher son-in-law and daughter, Mr. and Mrs. Norman L. Cahners, and the Irving Rabbs.

At the William Aldriches' table will be Mr. and Mrs. George Aldrich and Mr. and Mrs. Nelson Aldrich.

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Transcript-Telegram (e)
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Mrs. Kennedy To Attend Big Social Event

BOSTON (UPI) —Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall. Other guests will include Erich Leinsdorf, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, Sen. Leverett Saltonstall, R-Mass., Gen. James Gavin, Winston Guest, and their wives.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 48,566
SEP 17 1965

Jackie to Attend Boston Symphony Dinner and Ball

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall. Othguests will include Erich Leinsdoff, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, Sen. Leverett Saltonstall, R-Mass., Gen. James Gavin, Winston Guest, and their wives.

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News (e)
NEWBURYPORT, Mass.
Circ. 7,025
SEP 17 1965

State

MRS. JOHN F. KENNEDY widow of the late President, will attend the 85th Golden Trumpet Ball one week from tonight in Boston.

THE BALL — A benefit for the Boston Symphony Orchestra, the ball is expected to be Boston's biggest social event in many seasons. Also planning to attend are Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy. The ball commemorates the symphony's founding in 1881. It will be held in Symphony Hall. Other guests will include Erich Leinsdoff, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, and Sen. Leverett Saltonstall (R-Mass.).

THE MASSACHUSETTS Legislature will soon be asked to appropriate $6 million to purchase a site in Cambridge for the late President John F. Kennedy Library. He suggested the site eight weeks before his death.

POINT — A special legislative commission recommended acquisition of the 2-acre Bennett Street yards of the Massachusetts Bay Transportation Authority. Sen James F. Burke of Brockton, chairman of the commission, said his group would file a bill calling for purchase of the yards by the state. The commission recommended that the state buy the land and donate the area needed for the library to the federal government.

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
SEP 17 1965

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SMART SET

By ROSE WALSH

Jackie Kennedy to Attend Golden Trumpet Ball

Mrs. John F Kennedy, honorary chairman of the fabulous 85th Anniversary Dinner and Golden Trumpet Ball, is coming here for the thrilling event that is bringing admirers of the world-famous Orchestra to Symphony Hall from far and near Friday evening, Sept. 24. She will join her distinguished mother-in-law, Mrs. Joseph P. Kennedy and Senator and Mrs. Edward Kennedy who will be guests of the President of the Board of Managers of Symphony, Mr. and Mrs. Henry B. Cabot. Also in their handsome canopied box will be Gov. and Mrs. John Volpe, Erich Leinsdorf, celebrated conductor of the Boston Symphony, and Mrs. Leinsdorf, and Robert Butler.

At 7:15 Symphony Hall and its Palm Court Allee will begin to glow with the arrival of the first beautiful and exquisitely gowned ladies and their escorts in white tie and tails. Among these will be Mayor Collins, guest of Francis Hatch, trustee of Boston Symphony, and Mrs. Hatch; Senator and Mrs. Leverett Saltonstall, guests of the Ralph Bradleys in their box; Consul of Switzerland Freddy Homburger and Mrs. Homburger, Gen. and Mrs. James Gavin. Also with the Bradleys, will be the Lewis Cabots, the Charles S. Birds, and Dr. and Mrs. George Shattuck.

COMING from New York are the Winston Guests, who are box holders and have invited the O. Kelley Andersons and Mr. and Mrs. John S. Ames, Jr. to be with them. Box guests of the Thomas D. Cabots will be the Alexander Brights, the Louis Cabots, the Christopher Phillips, the G. Peabody Gardners and Ambassador William Phillips.

Sitting in the box with the Sidney Rabbs will be their daughters, Mrs. Norman L. Cahners and Mrs. Avram Goldberg and their husbands; the Irving Rabbs and the Edward Roses. Box guests of the George A. Sagendorphs will be the Justin Dempseys, the Vcevold Strakalovskys, the Sherwin Badgers, J. Hampden Robb, Joseph Coletti and Mrs. J. Seward Johnson.

THE ROBERT STONES and Max Feldbergs will be the box guests of Mr. and Mrs. Abram Berkowitz, also the Lester Morses and the Maurice Millers The Robert Saltonstalls are having the Harold Macks, the James Grews, the J. Harleston Parkers, Mrs. E. Grew Parker and Jose Harris in their box. And the Francis P. Sears will have daughters, Mrs. Sears Gardiner, Mrs. Thomas Kemper the Daniel Simonds and Richard Humphrey Jr. as their box guests.

Princess Marie Louise Bodey-Reuss of Austria, granddaughter of the Empress of Germany and great niece of Kaiser Wilhelm is arriving as the guest of Mr. and Mrs. Harris Fahnestock (co-chairman with Mrs. Benjamin C. Tilghman, of the Ball). Others will be the Wayne Travises of Pasadena and Blue Hill, Me.; Allan Healey of Chicago and Shelbourne Falls, Dr. and Mrs. Richard H. Thompson and the Richard A. Erliches.

Fanfare of the beloved Pops Orchestra, conducted by Arthur Fiedler, will herald the commencement of the gourmet 5-course dinner at 9 o'clock. Mrs. Fiedler will be at the Dr. and Mrs. George Bottomley table.

Sunday Herald
BOSTON, Mass.
Circ. 286,021
SEP 19 1965

SYMPHONY EVENT NEXT FRIDAY

Nation's Elite to Attend BSO Ball

By LORETT LEONE

Family jewels and furs.

Pinkerton guards and mounted policemen.

Enough pate de fois gras for 700 persons.

It's the Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball next Friday night at Symphony Hall on Huntington avenue.

MRS. HARRIS FAHENSTOCK

MRS. JOHN F. KENNEDY

Jackie to Come

Boston's biggest society party since the heyday of Mrs. Jack Gardner, the ball will make opening night at the opera look like a backyard barbecue.

For weeks Boston's elegants have been preparing for it and now it's only a scant five days away. Family jewels not worn in years have been pulled from the vault and polished for this one.

The guest list of 700 persons will be a glittering array of sociables from Boston, New York, Washington, and elsewhere.

widow of the president, has promised to come. And Mrs. Winston Guest of New York, one of America's best -dressed. And, Princess Marie Louise Bodey-Reuss of Austria.

Symphony Hall will be well-lighted to receive its Fair Ladies bedecked in their finest gowns and Fine Gentlemen in white ties and tails.

And well-protected.

Fifteen Pinkerton guards will patrol th e Hall—inside and out—from noon until the ball ensds. There'll be mounted policemen and policemen on foot.

Brought from N.Y.

For three weeks, workmen have been banging and hammering, transforming the huge hall into an Edwardian Dreamland.

Pieces of scenery, object d'art and furniture from the Edwardian period have been transported from New York.

Symphony Hall doors will be thrown open at 7:30 p.m. Guests are expected to begin arriving fifteen or 20 minutes later. Mrs. Jacqueline Kennedy, Honorary Ball Chairman is expected to arrive about 8:15 p.m. with her hosts, President of the Board of Managers of Symphony Henry Cabot and Mrs. Cabot.

Rain or not, the guests won't care. They'll step from their cars under canopies and onto a lush green carpet, and be ushered into the Palm Court by gentlemen wearing green tails and ascot ties.

Strolling players will greet them in a green and gold-decorated Palm Court where there will be cocktails. Dinner will be served with great pomp and circumstance in the ten boxes and at tabled in the pink, gold and red-decorated hall. Guests will waltz to strains of the Boston Pops Orchestra, conducted by Authur Fiedler and the music of Ruby Newman.

Menu Hush-Hush

The 5-course menu has been kept strictly hush-hush, though Ball co-chairman Mrs. Harris Fahnestock of Hamilton and Mrs. Benjamin C. Tilghman of Cambridge will admit French culinary conoisseur Julia Childs assisted with the menu.

Pate de fois gras for 700 guests is being flown in as a gift from the Mayor of Strasbourg, France.

There will be many surprises for those fortunate enough to be a guest a the ball; surprise guests, surprise gifts for the hostesses in the boxes.

No surprise in the 80-page ruby-red velour souvenir Program Book which will contain reproductions of sixty manuscripts of original music or anecdoted written by some of the world's most famous composers, conductors and performers as a special salute to the Boston Symphony.

Portions of the souvenir program will be reprinted in individual Symphony Orchestra programs throughout the year.

The Golden Trumpet Ball is the Symphony Orchestra's first benefit event in its 85-year history. Guests paid $1,000 to reserve box seats—brilliantly-decorated pavilions done in a garden setting—and $150 per person to sit at tables.

Mrs. Fahenstock happily reports the goal of $150,000 is already in hand.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
SEP 17 1965

Mrs. Kennedy To Attend BSO Ball

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball are Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall.

The Cleveland Press
D. 355,343
SEPT 17 1965

AROUND the WORLD

By DON E. BEATTIE

Even Phone Number Carries Birch Message

The John Birch Society, it seems, never misses a trick to get across a message.

Yesterday, for instance, the new office of the society opened in Washington.

And the last four digits of its telephone number are "1984," the title of George Orwell's apocalyptic novel about a dictatorship of the future and the "Big Brother is Watching You" theme.

"We chose it on purpose," says Reed Benson, head of the new office and son of former Secretary of Agriculture Ezra Taft Benson, "for it contains a warning we want people to recall."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 7,991
SEP 18 1965

Mrs. John Kennedy To Attend Symphoney Ball

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall. Othguests will include Erich Leinsdoff, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, Sen. Leverett Saltonstall, R-Mass., Gen. James Gavin, Winston Guest, and their wives.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
SEP 17 1965

Jackie to Attend Golden Trumpet Affair in Boston

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the boardof bot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall. Othguests will include Erich Leinsdoff, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, Sen. Leverett Saltonstall, R-Mass., Gen. James Gavin, Winston Guest, and their wives.

Mrs. Kennedy to Attend Boston Event

Mrs. John F. Kennedy, widow of President Kennedy, will attend the 85th anniversary dinner and Golden Trumpet Ball in Boston one week from today.

JACKIE

The ball benefits the Boston Symphony Orchestra and is considered one of Boston's biggest social events.

She will be the guest of Mr. and Mrs. Henry B. Cabot and is honorary chairman of the dinner and ball.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100
SEPT 1965

cal director of the Indianapolis Symphony this fall. . . . For the first time in its eighty-five year history the Boston Symphony will present a benefit dinner and ball, this on September 24, in Symphony Hall. The event has for its purpose to raise at least $100,000 for the orchestra. Mrs. John F. Kennedy will be chairman of the affair.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle (e)
NORTH ATTLEBORO, Mass.
Circ. 4,141
SEP 17 1965

Jackie To Attend Ball

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall. Othguests will include Erich Leinsdoff, conductor of the symphony, Gov. John A. Volpe, Boston Mayor John Collins, Sen. Leverett Saltonstall, R-Mass., Gen. James Gavin, Winston Guest, and their wives.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
SEP 17 1965

Mrs. Kennedy Plans To Attend Boston Symphony Benefit

BOSTON (UPI)— Mrs. John F. Kennedy, widow of the late President, announced Thursday night that she will attend the 85th Anniversary Dinner and Golden Trumpet Ball one week from tonight.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

The ball commemorating the symphony's founding in 1881 will be held in Symphony Hall.

ROCHESTER TIMES UNION
Saturday, September 18, 1965

Mrs. Kennedy Due at Boston Symphony Ball

Boston (UPI)—Mrs. John F. Kennedy announced yesterday she will attend the 85th anniversary dinner and Golden Trumpet Ball next Friday night.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 22 1965

+ + Social Chatter By Alison Arnold + +

Symphony's 85th Year Ball To Raise $110,000 for Fund

THE FRENCH HAVE A SAYING that "The more it changes, the more it is the same." Bostonians are saying, these days, "The more it is the same, the more it changes." It is still the same Boston, but buildings we once knew have vanished, new ones are popping up, new faces are everywhere, and familiar faces are often difficult to recognize under different coifs and with new make-up.

Even hallowed "Symphony" in its 85th year is embracing the New Social Life by going public with "names in the papers" and dancing the rhumba and cha-cha, as well as the sacred waltz at its Golden Trumpet Ball, Friday night.

For once it was Symphony-goers and now it is Symphony-doers. By embracing The New Boston, the fourth generation of society which founded The Boston Symphony, will, in one night—after paying the expenses of the ball—earn $110,000 for The Fund. It appears society in Boston is going into "Big Business" and The New Boston is making progress.

* * *

Pre-Symphony Luncheon Oct. 1

THIS BRINGS US to Pre-Symphony! The Pre-Symphony Luncheons, with social ladies of Boston and environs as models, promise this season to put on a bigger and better showing at a new scene: The Somerset, Friday, Oct. 1, at noon.

To raise money for The Women's City Club's historic houses, the ladies will not only walk the runway, but also will circulate among the tables, telling you about the fashions they are modelling in the hope that you may do something about it.

In other words, our social ladies today are "big business-minded." It is not all for fun. Social life must produce, if not in the market place, near the market place, to keep "the good causes" alive.

To accomplish their goal, the way of doing it has to be professional, though the amateur status is maintained for the most part. The result is that Pre-Symphony, although only in its fourth year, is enlarging its arena with innovations. The public is welcomed. Many who have never owned a Symphony ticket attend the luncheons with escorts.

Unlike the usual fashion shows, Pre-Symphony presents from 10 to 14 models instead of the average 5 or 6. This makes for a fast 30 minute show that doesn't give you a chance to be bored.

You don't have to crane your neck. The models sweep down the runway to Ruby Newman's music and are greeting you the next moment. It's all smiles and chit-chat instead of frozen expressions and silence.

At Pre-Symphony everyone knows everyone. If you don't in the beginning, you soon will. This is the fun, the new way. Mrs. Melvin Guptill, Women's City Club president, and Mrs. Howard W. Davis, chairman of models, are careful in the choice. The models are selected for poise, good-looks, fashionable figures, good manners and charm.

At the opening Pre-Symphony you will see Mrs. Charles H. Downer, Mrs. Willard P. Hunnewell, Mrs. F. Paul Morgan of Beacon Street, Mrs. Richard M. Fraser of Weston, Miss Gloria Kent, Mrs. C. Hodgkinson Gordon, Mrs. Alexander Welch, Mrs. Edwin F. Lang, Mrs. Charles Nayor, Mrs. Charles Crane, Mrs. Lawrence O. Albre, Mrs. Vernon D. Mark, Mrs. William McCormick and Mrs. Louis McMillen.

Although Pre-Symphony will expand at The Somerset, it is wise to make your reservations in advance and get there on time. In this new era for Boston, nothing waits. Life is on an escalator and we are all in a hurry. Don't ask where we are going, but we are going. The tight schedule tightens in the new social life.

* * *

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Washington Star
WASHINGTON, D. C.
Circ. 276,836
SEP 21 1965

Mrs. JFK to Attend Boston's Trumpet Ball

BOSTON, Sept. 20 (UPI) Mrs. John F. Kennedy, widow of the late President, has announced she will attend the 85th Anniversary Ball Friday.

The ball, a benefit for the Boston Symphony Orchestra, is expected to be Boston's biggest social event in many seasons.

Mrs. Kennedy, honorary chairman of the dinner and ball, will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the Board of Managers of the Symphony.

Also planning to attend the dinner and ball were Mrs. Joseph P. Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy (D-Mass.).

The ball commemorating the Symphony's founding in 1881 will be held in Symphony Hall.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
SEP 23 1965

SMART SET

'Elegance' Keynotes New Benefit Events

By ROSE WALSH

"Elegance" is again becoming a much-used word in connection with current social benefit events planned in a graceful, refined manner. The League of Women Voters are calling their annual House Tour "Elegance Revisited: Beacon Hill and the South End,' for which the Champagne Reception for Sponsors is being held at the Beacon st. home of Mr. and Mrs. Franklin H. Fox. Saturday, Oct. 16, is the date of the tour of 11 houses. They are the homes of the Erwin W. Canhams, Thomas G. Green, Clifford P. Greck, the Ernest Hendersons, Hiram Manning, Dr. and Mrs. Daniel Miller, the John R. Petersons, the James H. Simpsons, Stern Hall Spirit, the David C. Sprogises and the John R. Steffians.

Single tickets for the Open House and Champagne reception (that will be held from 4 to 6 o'clock) are $9; for two, $15. Working with Mrs John Smith, president of the league, are Mrs. Michael J. Rotenberg, chairman; Mrs. Richard P Beck, Mrs. John Bliss, Mrs. John J. Doyle, Mrs. William Dwyer, Mrs. William A. Gardner, Jr., Miss Betty Gibson, Miss Lorraine Kelly, Miss Margaret Lindsay, Mrs. David Rakov and Mrs. John N. Williams.

★ ★ ★

MORE ABOUE elegance comes to light in the decor theme of Friday night's Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball at Boston SymphonyHall with a goal of $150,000 for the benefit of the orchestra. An "Edwardian Elegance" will greet guests in the corridors, vestibules and auditorium elaborately done in red, pink gold and green to suggest pavilions and trellised conservatories of the Edwardian period.

Some 30 ushers and 90 waiters, all in period costumes, will serve a 5-course dinner to the 700 guests, among whom will be Mrs. John F. Kennedy, honorary chairman; Mrs. Joseph P. Kennedy, Sen. and Mrs. Edward M. Kennedy, Gov. and Mrs. John A. Volpe, Mayor and Mrs. John Collins.

Strolling musicians from Ruby Newman's orchestra will play during the 7:30 to 9 o'clock cocktail hours. Walter Cronkite, master of ceremonies, will introduce Arthur Fiedler at 10:30 and announce card dances for which he will conduct his famous Pops orchestra (a first for Boston). Anna Russell is listed on the entertainment program at 11 o'clock and dancing to Ruby's orchestra will continue until 2 a. m.

★ ★ ★

Gowns for the big gala were the main conversational topic at the cocktail party given by Mrs. Rudnick at her Commonwealth ave. apartment Monday afternoon. Toni Peabody has to miss the Golden Trumpet Ball because she is flying to Dublin that day to join the former Governor for a week's vacation. Chatting with her were Mrs. James J. Phelan, Mrs. Sidney Rabb and her two daughters, Mrs. Norman Cahners and Mrs. Avram Goldberg; Mrs. Bertram Druker (she and Mr. Druker are entertaining guests at the ball. Toasts were proposed to bridge-elect Barbara Rohrbach and her fiance, Joseph McManus, who will wed Saturday afternoon, Oct. 2, at Nuptial Mass in St. Ignatius Church, Chestnut Hill.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
SEP 22 1965

Notes and Footnotes

DRAWING the line: The Boston Symphony Orchestra's 85th anniversary dinner and Golden Trumpet Ball on Friday also is the orchestra's first benefit project ever. Guests will number 700, mostly leading socialites from all over, including Mrs. John F. Kennedy, widow of the president. Staid old Symphony Hall will be guarded by 15 Pinkerton men (all those jewels flashing around) plus Boston policemen. The five-course menu is a secret for some reason, but pate de fois gras for 700 is being flown over as a gift from the mayor of Strasbourg, France. Guests pay $1,000 for box seats, or $150 each to sit at a table. And to put the cherry on the charlotte russe, advance sales already have reached the benefit goal of $150,000 . . . It's no secret that Hancock was named after John Hancock, president of the Continental Congress at the time. Not so widely known is the fact that two days after the town picked the name, John Hancock became the first signer of the Declaration of Independence . . . Greetings to the Rev. Franklin L. Couch, whose *Tyringham Topics* newsletter reached its 10th anniversary this month. Mr. Couch publishes the letter as a public service by the Congregational Church, Tyringham, of which he is pastor. He prints 250 copies of each edition. The newsletters are filled with comment on local folks; weddings, new arrivals in town, births, deaths, and news of Tyringham men in the armed forces, a subject Mr. C knows lots about. He served in both world wars, and bears the rank of lieutenant-colonel, retired . . . One of our colleagues says the most startling result of demolishing the Wendell Hotel is evident in late afternoon when he starts home, and circles City Hall Park. The iron statue of the Civil War soldier at the west end of the park now stands out vividly against the bright sky.

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Traveler (e)
BOSTON, Mass.
Circ. 155,060
SEP 23 1965

Card Dance Revived For BSO's Anniversary, Trumpet Ball

By PEGGY BROWN
Society Editor

The charming custom of the Card Dance will be revived tomorrow night at the Boston Symphony Orchestra 85th Anniversary and Golden Trumpet Ball.

Ladies and their escorts arriving at Symphony Hall sometime after 7:30 p.m. will be greeted in the lobby-turned-Edwardian palm court by ushers in gray cutaways, waistcoats and Ascot ties.

The ushers will present the guests with red velours dance cards with tiny gold pencils attached. The gentlemen will have the cocktail hour-and-a-half to request the honor of a dance in the two sets of card dances which will be played at 10:30 and 11:30.

Arthur Fiedler and members of the Boston Pops Orchestra will play waltzes for these old-fashioned dances popular in the Edwardian era when the Boston Symphony was founded. It is also Boston's first opportunity to dance to Pops music.

There'll be other dancing, of course, all through the five course dinner starting at 9 p.m. and from midnight till 2 a.m. with Ruby Newman doing the musical honors.

The main hall is being transformed into a panorama of Edwardian splendor. The elegance runs from the corridors and vestibules through the auditorium elaborately decorated in red, pink, gold and green.

White stone fountains, burnished gold palm trees, enormous branched sconces, scalloped canopies—every detail is designed to suggest pavilions and trellised conservatories of the Edwardian period.

Credit for this magnificent miracle goes to Mrs. Richard H. Thompson of Swampscott and Nathaniel Saltonstall of Commonwealth Ave., Boston, co-chairmen of the decor committee.

They enlisted the talents of New York stage designer Eldon Elder who created the setting. The noted advisory committee has included David Owsley of the Fine Arts Museum, A.I.D. President Benjamin Cook, Fine Arts Museum Director Perry Rathbone and Joseph Colletie of the newly created Boston Art Commission.

Also splendid are the costumes chosen by Mrs. Ducey Ryerson and Mrs. Samuel S. Drury for the waiters who will serve the round, rouge-hued tables for 10.

Butlers in red coats and striped livery with ruffled shirts will be assisted by Moorish boys in gold and white, with red and white ostrich plumes topping their turbans.

Socially Speaking

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
SEP 23 1965

SMART SET

Pops Picture Of Elegance

By ROSE WALSH

IT HAS TAKEN 85 years for Boston's famous Symphony Orchestra to bask in the red, pink, green and gold Edwardian elegance that will surround it at Friday night's fabulous 85th Anniversary Dinner and Golden Trumpet Ball at Symphony Hall. The world-renowned Pops Orchestra under the baton of Arthur Fiedler will have a brilliant stage setting framed in gold with golden wreaths, lighted by enormous brandied scones. They will play for the two sets of three Card Dances (these go back to the Edwardian era) at 11 o'clock.

During the cocktail hour earlier, ushers in gray cutaways and four-in-hand of the Ascot "enclosure" will present to each lady and her escort pretty red velvet dance cards with attached fine gold pencils. The cards make their appearance when the gentleman, with a low bow, asks, "May I have the honor of the next dance, M'lady?"

Later Ruby Newman and his orchestra, in scarlet coats, will play for dancing until 2 a. m.

What a picture the 10 private boxes with their elegantly dressed guests will make. Designed to suggest trellised conservatories, with scalloped drapery of the canopy meeting at the center (the cartouche bearing the initials of the boxholder), each box will be accented with white ostrich plumes on either side. The tables, resting under shimmering mirrors, will each have candelabra and white plumes, a large fan of them to be the hostess gift.

On the floor, circular tables set for 10 with scarlet cloth and overlay of shell pink will be more sumptuous with their spiral of red roses and pink carnations, leading to a large ruby-crystal blobe lamp. Serving these guests will be butlers in red coats and striped livery with ruffled shirt fronts, assisted by Moorish boys dressed in gold and white, and turbans topped with red and white ostrich plumes.

The cochairmen who have wrought this incredibly beautiful change to classic Symphony Hall for the benefit of the Boston Symphony Orchestra are Mrs. Richard H. Thompson and Nathaniel Saltonstall and their vice-chairmen, Mrs. George A. Parson and Mrs. Robert Dean. They, with the vision of New York stage designer, Eldon Elder, and the noted advisory committee, of David Owsley of the Museum of Fine Arts and Joseph Coletti (of the newly created Boston Art Commission), Mrs. Ducey Ryerson and Mrs. Samuel S. Drury (who designed the costumes) have brought an elegance, dazzling in its hue and freshness to delight the 700 favored guests planning to be in attendance.

LEE BAKEWELL MUSTARD

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

SEP 23 1965

Social Chatter

By Susan Thrall

'First Ever' Ball to Celebrate 85 Years of Boston Symphony

THE MUSICAL ECHOES accumulated in Symphony Hall include many a minuet, polonaise and—thanks to Arthur Fiedler and the Boston Pops—show tune, but no one has ever danced to them within its hallowed walls. In its 65 years, Symphony Hall has never been the setting for a ball. Tomorrow night's celebration of the 85th anniversary of the Boston Symphony orchestra, will be the first ever.

Never before has an anniversary of the orchestra's founding in 1881 been celebrated so magnificently, and never before have such glamor and excitement been generated to benefit the orchestra.

Largesse is the word for the occation, reflected in the generosity of the people of Boston who have enjoyed the orchestra for so long, and in the dazzling decor, menu and entertainment for the evening.

For the first time, admirers of the Pops Orchestra will be able to dance to its strains, in two sets of card dances, all waltzes. Ushers in the gray cutaways, waistcoats and four-in-hands of the enclosure at Ascot, will present each lady and her escort with pretty velvet dance cards and pencils of fine gold, during the hour and a half refreshment period before dinner.

This will be in the Palm Court, known to Symphony regulars as the foyer, or Huntington Avenue entrance, with its bust of Henry Lee Higginson, founder of the orchestra. For its one-night stand as the Palm Court, it will have a green-ribboned canopy above green and gold palm trees, and alabaster fountains at each end.

The two sets of card dances, after dinner, will be announced by a fanfare, by four heralds, dressed for state occasions at Camelot, who will play the golden trumpets for which the ball is named. Walter Cronkite, as master of ceremonies will introduce Arthur Fiedler to his warmest audience, and the card dances will begin.

Costumes by Mmes. Ryerson and Drury

The costumed staff for the party, some 120 strong, owe their imaginative garb to the taste and work of Mrs. Ducey Ryerson and Mrs. Samuel S. Drury. Butlers in red coats, striped livery and ruffled shirts, assisted by Moorish boys wearing gold and white, with white-plumed turbans, bearing jewelled East Indian house escutcheons, will serve the 60 tables on the dance floor.

The round tables, set for ten, will have cloths of scarlet with shell-pink overlays, and spirals of red roses and pink carnations, topped with globe lamps of ruby glass. Tables in the double range of ten private boxes will be beneath shimmering mirrors, and will bear candelabra and white plumes. Each hostess of a box will receive a large fan of the plumes.

The side corridors around the hall became Allees of red velvet and green and gold palm trees, will be graced with leaded glass windows, generously lent by the Museum of Fine Arts for the evening.

Co-chairmen of the committee which will transform Symphony Hall into an Edwardian dream are Mrs. Richard H. Thompson and Nathaniel Saltonstall, assisted by vice-chairman, Mrs. George A. Parson, and Mrs. Robert Dean. Experts consulted on the period decor include the Museum's Perry Rathbone and David Owsley, stage designer Eldon Elder, Benjamin Cook, president of the AID, and Joseph Colletie of the newly-created Boston Art Commission.

Though perfection may be intrinsically transient, for many years the memory of tomorrow night will be passed on by the fortunate guests who will be there to support the city's beloved Symphony. It cannot last forever—business as usual will recommence come October—but for one fabulous night, history will be made for the Boston Symphony Orchestra.

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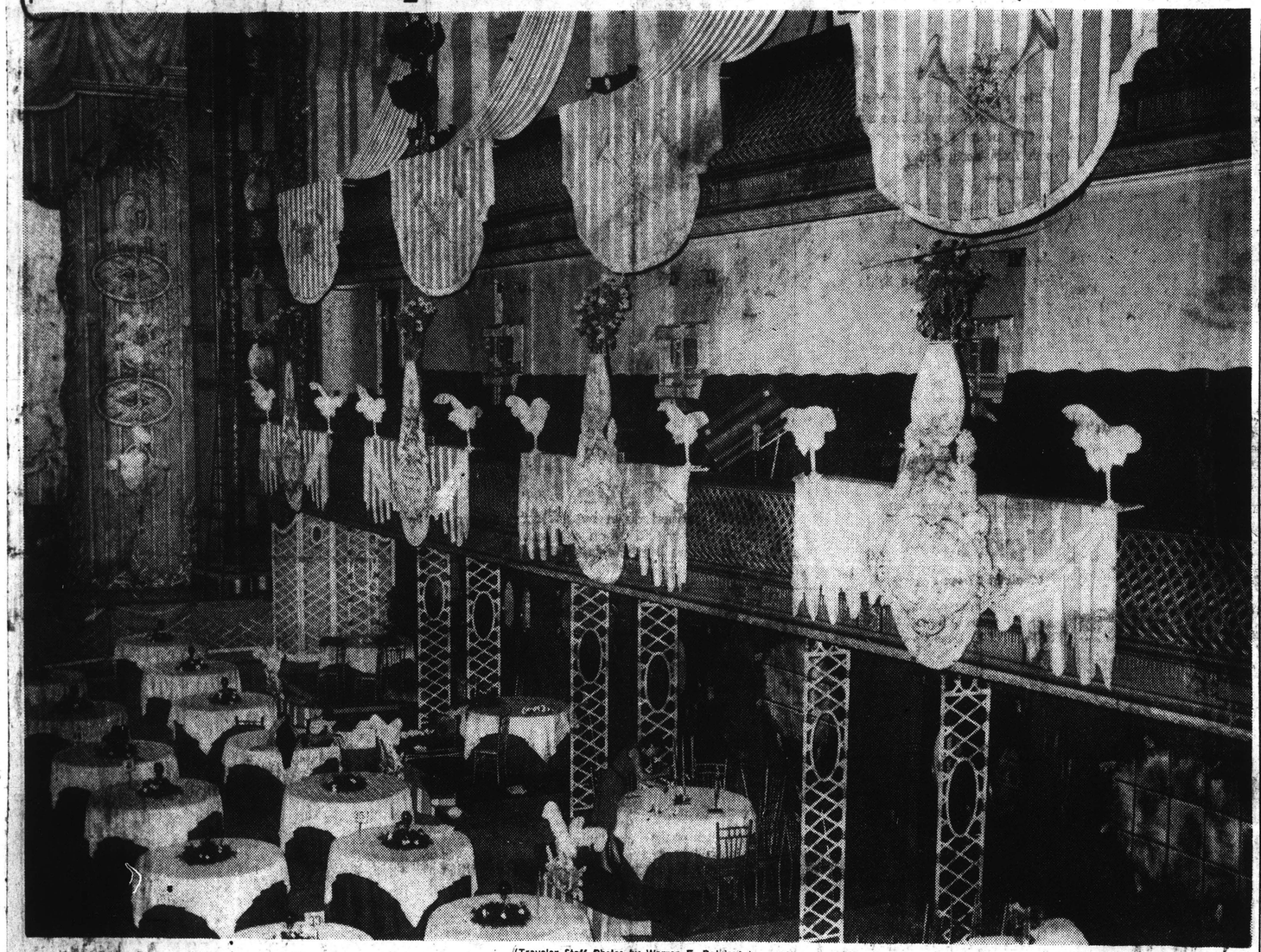
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

SEP 24 1965

[26]

Hub Prepares For Lavish, Glittering Ball



VIEW of Symphony Hall in Boston where Mrs. Jacqueline B. Kennedy, widow of the late President, will be a guest during the Golden Trumpet Ball.

(Traveler Staff Photos by Warren E. Patriquin)

Here's Elegant Menu For Tonight's Ball

The elegant menu for tonight's sparkling Golden Trumpet Ball will include the following delicacies:

Medaillons de Homard Truffes (molded lobster)
Consomme Printanier
Noix de Veau Prince Orloff (roast veal)
Carottes Vichy
Endives de Belgique Braisees
Salade de Saison
Fromage Boursault (cheese)
Souffle Glace au Grand Marnier
Cafe et Cognac
Champagne Piper-Heidsieck
Chateau Bourron Cotes de Castillon

Order Of Evening's Events

7:30—Cocktails in Palm Court Bar and Symphony Hall—strolling players in both places

8:50—Trumpet fanfare (long Purcell) (to be broadcast from Hall to Palm Court)—guests to Hall.

9:00—Short trumpet fanfare announcing dinner.

10:30—Short trumpet fanfare—Walter Cronkite on stage explains about card dances, ushers, march and introduces Arthur Fiedler.

10:35—Trumpet fanfare as curtain goes up for Fiedler's entrance, followed by march while ushers help guests find partners. First set of three-card dances—ushers to remain at stations—curtain lowers.

11:00—Walter Cronkie from floor:

1—Introduces the following dignitaries—Mrs. John F. Kennedy; Senator Kennedy; Senator Newberger; Governor Volpe; Lt. Governor Richardson; Mayor Collins; Erich Leinsdorf; Mrs. Joseph Kennedy; Mr. Cabot; Mrs. Louis Cabot; Mrs. Cahners.

2—Introduces Anna Russell, who performs on stage in front of curtain.

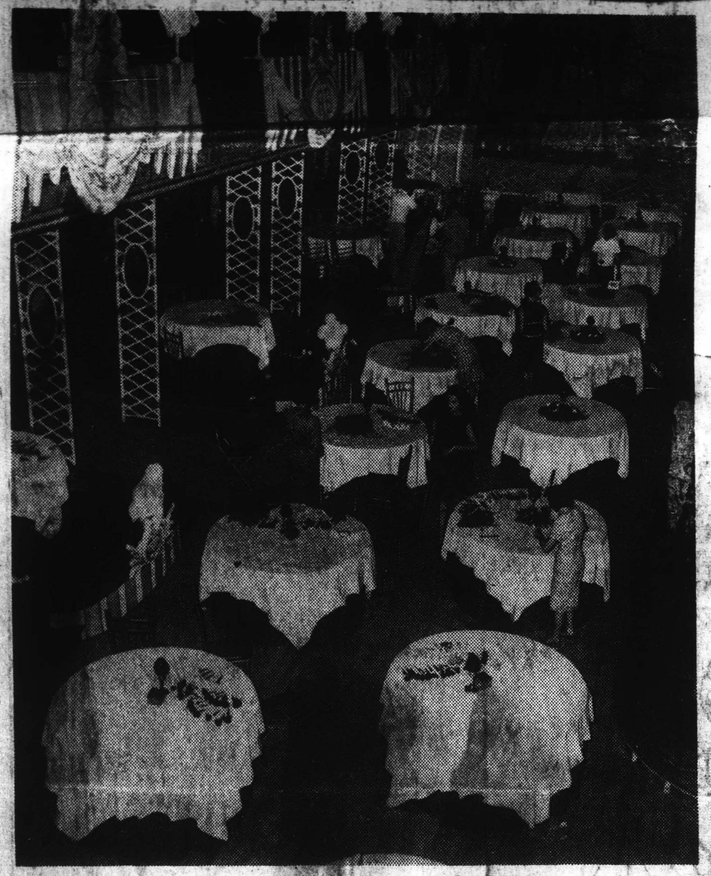
11:30—Walter Cronkite from dance floor near Cabot box:

1—Reintroduces Mr. Cabot who thanks chairmen, etc.

2—Introduces a few more of many dignitaries: General Gavin; Consul General Curle; Consul General Sherman; Consul Homberger.

3—Mentions program and redescribes second set of card dances and march—ushes return to stations to help.

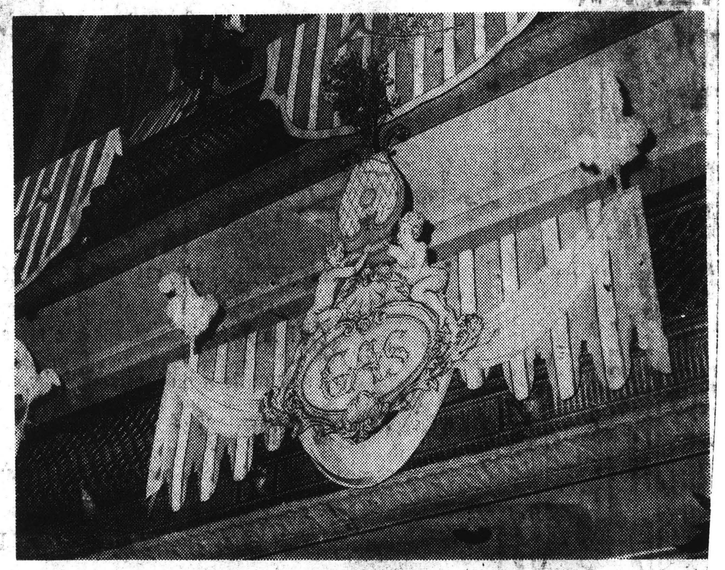
12:00—Curtain down for re-entrance of Ruby Newman. Walter Cronkite announces from floor that shortly (10 minutes) Ruby Newman will play for regular dancing until 2:00 a. m.



LAST-MINUTE preparations are made at Symphony Hall for Golden Trumpet Ball, marking the 85th anniversary of the Boston Symphony Orchestra.

MRS. JOHN CABOT of Boston puts flowers on table in preparation for gala ball at Symphony Hall.

PRETTY FLOWERS are placed in centerpiece table decoration at Symphony Hall by Mrs. John W. Bryant (left) of Beverly Farms and Mrs. Suzanne Herter of Cambridge.



FANCY DECORATIONS and initials mark boxes ($1,000 apiece) for tonight's big Symphony Hall affair.

... for re-entrance of Ruby Newman. Walter Cronkite announces from floor that shortly (10 minutes) Ruby Newman will play for regular dancing until 2:00 a. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

SEP 24 1965

Jacqueline

PAGE ONE

Comes to Hub Tonight For '$1000-a-Box' Ball

Mrs. Jacqueline Kennedy arrives in Boston today to make her first appearance of "social responsibility" since the assassination of the President in 1963.

Mrs. Kennedy will be the guest of honor and honorary chairman at the Boston Symphony Orchestra's $1000-a-box Golden Trumpet Ball tonight.

The event will mark the 85th anniversary of the Boston Symphony.

Details of Mrs. Kennedy's arrival time in Boston were still unannounced today.

Pamela Tunure, secretary to Mrs. Kennedy, did say that plans called for her to enter Symphony Hall through the Massachusetts-av. entrance sometime between 8:15 and 9 p.m. tonight.

A five-course dinner will be served at 9 p.m.

Mrs. Kennedy plans to spend the night at the Ritz-Carlton Hotel here and then fly to Hyannis Port Saturday morning.

The gala ball will mark a first for Mrs. Kennedy.

She has made unofficial dinner appearances since her year of mourning for the late President ended, but this will be the first time she has accepted a position of "social responsibility," Miss Tunure said.

Guests have paid $150-per-person to share the evening with her and other members of the Kennedy family.

Sharing the honors with Mrs. Kenedy will be her mother-in-law, Mrs. Rose Kennedy, and Sen. and Mrs. Edward M. Kennedy.

Joining them will be Henry B. Cabot, president of the Boston Symphony, and Mrs. Cabot.

Dancing will follow with Arthur Fiedler and the Boston Pops Orchestra presenting sets of card dances and Ruby Newman and his orchestra performing until 2 a.m.

[227]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

SEP 24 1965

Jacqueline, Joseph Kennedy Reenter Social Whirl

Mrs. Jacqueline Kennedy attended a glittering night club party in New York Wednesday night, and will make another of her rare public appearances in Boston this evening.

Earlier in the week her father-in-law former Ambassador Joseph P. Kennedy surprised New York's cafe society set when he visited a nightclub, The Copacabana, in a wheel chair to be entertained by comedian Joe E. Lewis, an old friend.

Mrs. Kennedy comes to Boston tonight to highlight the Boston Symphony Orchestra's $1000-a-box Golden Trumpet Ball. (See Marjorie Sherman story, page 17.)

It will be her first public appearance in the home city of the President since his tragic death 22 months ago.

At the New York party, the President's widow, together with a group of about 100 relatives, political figures and Washington diplomats, turned up for an affair honoring Ambassador John Kenneth Galbraith, a longtime personal friend.

The Galbraith get-together began with a visit to an art gallery and wound up with a midnight discotheque supper where Jacqueline asked a band to play "the fastest music you've got."

Discotheque dance teacher Killer Joe Piro's enthusiastic response had about 100 of the nation's most famous people on the dance floor, demonstrating the monkey and the jerk.

Sen. Edward M. (Ted) Kennedy flew from Boston, where he attended a birthday testimonial for Secretary of State Kevin White, to help Mrs. Kennedy celebrate her return to the glittering world from which she has for so long withdrawn.

KENNEDYS Page 6

Behind the Bay of Pigs

The inside story of the Bay of Pigs fiasco is unfolded for the first time today by Theodore C. Sorensen, a Presidential aide to whom JFK later confided many details of what went on behind the scenes.

Quoting the late President in today's instalment of "Kennedy" on Page 30, Sorensen said that he characterized his own part in the operation as "stupid."

Jacqueline Tonight Honors Boston's Golden Trumpet Ball

★ KENNEDYS

Continued from Page 1

Sen. and Mrs. Robert Kennedy were there, too, as well as Mrs. Peter Lawford, the Stephen Smith and Mrs. Kennedy's sister, Princess Lee Radziwill.

The company was rounded out by such nationally-known figures as Secretary of Defense Robert C. McNamara, artist William Walton and Prof. Arthur Schlesinger, one of the Kennedy biographers.

Sidewalk crowds pressed close to open French windows to catch a glimpse of Jacqueline dancing with Galbraith, the guest of honor, and McNamara.

Ambassador Kennedy, the late President's ailing father, visited the Copacabana Monday night for a little fun and a reunion with funnyman Lewis, his friend for 30 years.

Lewis said the patriarch of the Kennedy clan, despite many deep personal tragedies, "still has a great sense of humor."

"I went down to his table, had a few drinks with him and ribbed the Old Man a little, then threw a couple of jokes at him," Lewis said.

Lewis, who first met the ambassador while performing at a Palm Beach night club, said he "can still take a good ribbing and catches all the smart lines."

Two of Kennedy's daughters, Mrs. Stephen Smith and Mrs. Peter Lawford, were with him during his brief visit to one of the Big City's smartest night spots.

"I've got to hand it to him," Lewis said. "He went through a lot and still he can see something in a good joke. He never forgot how to laugh."

Even as Mrs. Kennedy was emerging from the seclusion she has imposed upon herself for nearly two years, another controversy was brewing over the planned sale of some of her personal letters.

Actor Basil Rathbone announced Thursday he intends to auction off several notes sent to him by Jacqueline on White House stationery.

"These are not private letters," said Rathbone, of Sherlock Holmes fame. "They're beautiful collector's items . . . most complimentary to Mrs. Kennedy."

Despite published reports that Mrs. Kennedy is "deeply resentful" over the impending sale of the notes she sent to Rathbone, Pamela Turnure, her personal secretary, assured newsmen Mrs. Kennedy "isn't aware of any sale."

Miss Turnure added, though, that she was "stunned" Rathbone would sell the letters.

The hand-written notes concern the St. Crispin Day speech from Shakespeare's Henry V," which Rathbone felt would not be appropriate for recital at a White House party in April, 1963.

The speech rallies English forces over the French and Rathbone said the presence of a French guest at the affair would make the reading "inappropriate."

Mrs. Kennedy's notes, totaling 12 pages in all, dissented from Rathbone's opinion and convinced him the recital would be offensive to nobody.

Rathbone said he was "deeply sorry" about any "resentment" Mrs. Kennedy might feel—but he's going to market the valuable correspondence from the President's widow.

New England Newsclip Agency, Inc.
Box 2078. Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

SEP 24 1965

Jackie Flies Here For Return To Social Life

PAGE ONE

Mrs. Jacqueline Kennedy tonight will make her first social appearance in Boston since the death of her husband when she attends tht first benefit in the 85-year-history of the Boston Symphony Orchestra.

President Kennedy's widow will arrive in Boston by plane from New York during the day for the sparkling Golden Trumpet Ball.

Mrs. Kennedy will be honorary chairman of the ball, the highlight of the Boston social season, and she will be the guest of Mr. and Mrs. Henry B. Cabot.

Cabot is president of the board of managers of the symphony.

A spokesman for the gala fund-raising affair said the 700 persons attending would contribute more than $150,000 to the renowned Symphony which was founded in 1881 by Henry Lee Higginson.

Mrs. Kennedy will spend the night at the Ritz-Carlton Hotel, and then spend the weekend at the Kennedy compound in Hyannis Port.

She is expected to arrive for the ball about 8:15 p.m., and her party will enter Symphony Hall through doors from Massachusetts Ave.

Although Mrs. Kennedy has attended dinners and dances since the end of her year of mourning, she chose Boston to return to ful participation in social circles.

Also attending as guests of the Cabots will be Mrs .Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the Symphony, and his wife.

Mrs. Kennedy's dance partners, in this order, will be, Symphony Trustee Francis Hatch, James H. Perkins, Gardner Cox, director of the Museum of Fine Arts.

Mrs. Joseph Kennedy will have her first dance with Adm. Samuel Eliot Morison.

Other prominent guests will Robert H. Gardiner of Milton, Harvey H. Bundy Jr. of Manchester, and Perry Rathbone, include Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances, and from midnight to 2 a.m. there will be dance music by Ruby Newman.

New England Newsclip Agency, Inc.
Box 2078. Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

SEP 24 1965

JACKIE FLYING HERE FOR SYMPHONY BALL

Mrs. Jacqueline B. Kennedy will fly from New York to Boston this afternoon to attend the Golden Trumpet Ball tonight at Symphony Hall.

Miss Pamela Turnure, secretary to Mrs. Kennedy, said last night the time of Mrs. Kennedy's departure from New York was uncertain.

At Hyannis Port

Miss Turnure said Mrs. Kennedy would spend Friday night at the Ritz-Carlton and on Saturday go to Hyannis Port for the weekend.

The ball, marking the 85th anniversary of the Boston Symphony Orchestra, will be a "first" for Mrs. Kennedy in the eyes of society.

Although she has been out, dining and dancing, since the end of her year of mourning for President John F. Kennedy, this is the first time she has accepted a position of "social responsibility" since that time.

Mrs. Kennedy will be honorary chairman of the ball, the highlight of the Boston social season.

A spokesman for the ball com-

(Continued on Page Ten

Jackie Flying Here for Ball

(Continued from First Page)

mittee said yesterday Mrs. Kennedy was expected at the affair sometime between 8:15 and 9 o'clock.

Arrangements are for her party to enter Symphony Hall through the doors from Massachusetts avenue.

DINNER AT 9

Dinner, of five courses, will be served at nine.

There will be dancing between the Medaillons de Homard Truffes and the Consommé Printanier, and more dancing before the Noix de Veau Prince Orloff, the Carottes Vichy and Endives de Belgique.

There will be dancing off and on through the Salade de Saison and the Fromage Boursalt, and then a parade of 30 waiters in costume for the Soufflé Glace au Grand Marnier.

COFFEE, COGNAC

Champagne Piper Haidsieck and Chateau Bourron Cotes de Castillon will be served with dinner, coffee and cognac afterwards.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of old-fashioned card dances. From midnight to 2 there will be dancing by Ruby Newman.

New England Newsclip Agency, Inc.
Box 2078. Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

SEP 25 1965

Hub Ready For Jackie Ball Visit

Security precautions have been readied for the arrival of Mrs. Jacqueline Kennedy in Boston to attend the Boston Symphony's annual Golden Ball Friday.

The former First Lady was scheduled to fly from New York City if the Kennedy family plane for her first public visit here since the assassination of President Kennedy 22 months ago.

Her children, Caroline and John, were to accompany Mrs. Kennedy. The schedule called for the plane to stop at Hyannis where the children would be left, before it proceeds to Boston.

Mrs. Kennedy will serve as chairman of the ball, described as one of the city's biggest social events in many seasons.

Among other guests expected are Sen. Edward M. Kennedy, his mother, Mrs. Joseph P. Kennedy, and Mr. and Mrs. Henry B. Cabot.

New England Newsclip Agency, Inc.
Box 2078. Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

SEP 24 1965

It has been reported that one of the names on the dance card of Mrs. John F. Kennedy for the Boston Symphony Orchestra Ball, being held tonight in Boston, is Gardner Cox, well-known artist commissioned to do the official portrait of the late President Kennedy, and a cousin of the Cox family here. Listed on Mrs. Joseph Kennedy's dance card are Adm. Samuel Eliot Morison and Sidney Rabbi, board chairman of the Stop and Shop chain.

[30]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
SEP 24 1965

SMART SET

By ROSE WALSH

Benefit Ball at Symphony

Classic Symphony Hall, the joy of music lovers since it was built in the late 1890's, will be bursting with pride tonight when it opens its doors to the brilliant gathering of 700 beautifully dressed guests who will pay homage to the world-famous Boston Symphony Orchestra on its 85th anniversary. This will mark the first benefit dinner and ball ever to be given for the orchestra. The goal is $150,000.

Guests have paid $150 per person to participate in the thrilling evening for which Mrs. John F. Kennedy, honorary chairman, will be the guest of honor with her mother-in-law, Mrs. Joseph P. Kennedy, and Senator and Mrs. Edward M. Kennedy, sitting with Henry B. Cabot, president of the Boston Symphony, and Mrs Cabot in their box.

Ten hosts and hostesses each paid $1000 for the privilege of sitting with their guests in elegantly canopied boxes, designed to suggest trellised conservatories. An 80-page program bound in ruby and red velvet (and bearing the familiar Symphony colophon carried on the balconies of Symphony Hall) has brought $1000 a page from individuals and corporations. Each page has an original signed message in the form of music, anecdotes and drawings from noted composers, conductors and performers saluting the orchestra's anniversary.

A sumptuous five-course gourmet dinner, served by 90 waiters in period costumes, butlers in red coats and striped livery with ruffled shirtfronts, assisted by Moorish boys dressed in gold and white, will highlight the fabulous anniversary Golden Trumpet Ball (title commemorates the last three years of work of The Council of Friends of Boston Symphony and heralds Symphony Week). Trumpet fanfares beginning at 8:50, when ushers in gray cutaways, waistcoats and four-in-hand Ascots, take guests into the tables, will announce the major events of the colorful night, such as Arthur Fiedler conducting 60 members of the Boston Pops orchestra in waltzes for two sets of card dances.

All this is also a tremendous tribute to the late Henry Higginson, who founded the Boston Symphony Orchestra and whose dearest wish to be a pianist was unfilled because of a lifetime injury to his arm. He frequently paid $50,000 deficits from his own finances to support the orchestra.

Boston's best-known patrons of arts, including the Cabots, the Aldriches, the Ames, the Ayers, the Birds, the Bottomleys, the Bradleys, the Clarks, the Elliotts, the Fahnestocks, the Fullers, the Gardiners, the Parkers, the Pertzoffs, the Putnams, the Rabbs, the Saltonstalls, the Shreves, the Thorndikes, the Websters and ever so many more will be present.

* * *

Beginning their fifth season on Friday, Oct. 1, the very popular Pre-Symphony Luncheons at the Midtown Motor Inn will have the celebrated annotator of the Boston Symphony Orchestra, John N. Burk, as guest of honor. His admirably written analytical and biographical notes are nationally famous, influencing the style and thinking of other program annotators in the many other orchestral cities.

These chosen this year by the luncheons' star speaker, Harry Ellis Dickson, first violinist of the Boston Symphony Orchestra, is the "International Aspect—Inside the BSO." His informative and entertaining talks have become a "must" for music-loving Bostonians. Rise Stevens, George R Marek, Harold Rogers, Michael Steinberg, Raymond Donnell and Roger Voisin are among other musical personalities who will attend the celebration of the pre-symphony's fifth season.

The luncheons, open to the public, begin at 12:15. Price of $3.75 includes free parking throughout the concert at Symphony Hall. Early reservations may be made by calling CO 2-1000.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
SEP 24 1965

Jackie Kennedy Due at Ball

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund-raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz - Carlton Hotel and travel to Cape Cod Saturday for a weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston—home of her husband — to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 106,176 (EVENING)
SEPT 24 1965

BALL LEADER—Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball. It will be her first public appearance in the home city of the late President since his assassination 22 months ago. Arthur Fiedler will conduct members of the Boston Pops at the event.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWBURYPORT, Mass.
Circ. 7,025
SEP 24 1965

Jackie Returns to Social Whirl Tonite

By JOHN ENGSTROM
United Press International

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband—to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Gues of Cabots

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

The Indianapolis Times
D. 89,374 SUN. 101,000
SEPT 24 1965

Jackie Kennedy—Another Appearance

MRS. JACQUELINE KENNEDY traveled to Boston today for her first public appearance in President Kennedy's home town since her husband was assassinated. Her appearance at tonight's Golden Trumpet Ball, a benefit for the Boston Symphony Orchestra, will be her second public apeparance in three days. On Wednesday night, she attended an opening of Northern Indian paintings at the Asia House Gallery in New York. That was followed by a discotheque party at the swank "Sign of the Dove" on Manhattan's Upper East Side.

[31]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 24 1965

700 Will Attend Symphony Hall Gala

By MARJORIE W. SHERMAN

The chosen 700 who will mount Symphony's stone steps tonight, precious tickets in hand, will be going to the most talked-of ball in many years, and the first ever to be held in the hallowed, pillared temple of music raised to the memory of Symphony founder and lifelong supporter Henry Lee Higginson.

Thirty-five years ago, the symphony committee that brought Sir Georg Henschel, then 80 years old, to Boston to conduct the original founding program he led in 1881, toyed with the idea of a "Soiree" for the orchestra's 50th year that "might include refreshment and light music," but dismissed the idea as "impractical as to space," and "financially unsound."

No such tremors swerved this year's big, ambitious committee from their resplendent dream of a scarlet and gold Edwardian setting, branched golden sconces, marble fountains and oleander trees.

The trellises dear to the 18th century fashion the thousand-dollar boxes that line each side of the hall, glittering with candleabra and gold-wreathed mirrors and marked overhead by draped canopies and initialed cartouches with white ostrich plumes.

And every patron in box or pink and scarlet tables could have been twice or three times replaced, so great was the demand for the tickets that add up to $150,000 for the orchestra.

At Mrs. Anthony Kutten's preview party before the beginning of the fifth season of B.S.O. member Harry Ellis Dickson's wonderful "Inside the B.S.O." lectures, talk was divided between the ball and Harry's incredible two-week vacation with Danny Kaye, whose new Chinese stove (and prize recipes) are the joy of his life and manna for all his friends.

The Mid-Town series starts with Symphony next Friday — and Symphony's famed program notes man, John Burk, and continues with any number of special guests such as the Globe's music critic Michael Steinberg. At the Somerset Hotel, the Women's City Club will hold its luncheons before Symphony, with Mrs. Howard Davis as chairman, and a bevy of best-dresseds as models for the weekly fashion luncheons.

IN TUXEDO PARK, N.Y., Thursday for the wedding of Mrs. George Schley Stillman to Stanley Rand Miller Jr., son of Mr. and Mrs. Stanley R. Miller of Chestnut Hill, were several Bostonians.

Rev. Fenimore Cooper officiated at the ceremony at St. Mary's-in-Tuxedo, and the bride was given in marriage by her son, George Schley Stillman Jr.

Alan Miller of Milton was his brother's best man. The reception was held at "Turtle Point," the Tuxedo Park home of the bride. She is the former Frances Mason, daughter of Mr. and Mrs. Bland W. Mason, and widow of George S. Stillman.

Mr. Miller graduated from Milton Academy and from Harvard, class of 1936. He graduated from Harvard Business School, was a member of the Spee and Hasty Pudding-Institute of 1770, and served in the U.S. Navy during the last war. He is a member of the Harvard Club of New York.

Jacqueline's Dance Partners

The most-asked question of the Boston Symphony Orchestra Ball Committee:

Whose names will be on Mrs. John F. Kennedy's red velvet dance card tonight?

No. 1 dance goes to Symphony trustee Francis Hatch, No. 2 to James H. Perkins, and the remaining four to Gardner Cox, Robert H. Gardiner of Milton, Harvey H. Bundy Jr. of Manchester, and Perry Rathbone, director of the Museum of Fine Arts.

Mrs. Joseph Kennedy will have her first dance with Adm Samuel Eliot Morison. Her other partners include Sidney Rabb, Harold Hodgkinson, Andrew Heiskell, Thomas D. Cabot and Edward A. Taft.

AT TONIGHT'S Boston Symphony 85th Anniversary Golden Trumpet Ball will be Symphony Luncheon chairman Mrs. E. Anthony Kutten and Youth Concerts founder and conductor, B.S.O. member Harry Ellis Dickson.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
LOWELL, Mass.
Circ. 45,636
SEP 24 1965

People in the News

Briefly . . .

History Is Made at Night

Staid Boston was scheduled to hold what might well be the greatest ball in its history tonight as Mrs. Jacqueline Kennedy makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet ball. Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund-raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton hotel and travel to Cape Cod Saturday to week-end at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband — to return to full participation in social circles. The president's widow is honorary chairman of the Golden Trumpet Ball — Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late president; Senator and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe, and Erich Leinsdorf, conductor of the symphony, and his wife.

News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222
SEP 24 1965

Jackie Set To Appear At Gala Ball

BOSTON (UPI)—Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

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The president's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 P.M. Arrangements have been made for her party to enter Symphony Hall through a side door.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
SEP 24 1965

Jacqueline Due At Boston Ball

Returns to Social Swirl in State

BOSTON, Sept. 24 (UPI)—Mrs. Jacqueline Kennedy was to make her first public appearance in Boston tonight since the tragic death of her husband when she attends the glittering Golden Trumpet ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

Miss Turnure said Mrs. Kennedy would spend tonight at the Ritz-Carlton Hotel and travel to Cape Cod tomorrow to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston—home of her husband—to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

SEP 24 1965

Edwardian Theme

Tonight's The Night For Ball At Symphony Hall

By PEGGY BROWN
Society Editor

A symphonic souvenir is the way we'd describe the 80-page program of tonight's ball.

(THE ball, of course—at Symphony Hall. Is there another—and has anyone been talking about anything else this week?)

We peeked at the proofs of the program yesterday and it is a charming complication of original music, drawings and messages signed by music virtuosos of the day. The only advertising is a sort of letterhead at the top of each page identifying the donor of the space.

The symphony of souvenirs in black and white was designed, according to a note following acknowledgements, by Robert L. Barry.

"Both the text and display lines were set in Garamond, a type face designed by Claude by Claude Garamond about 1540 and revived just prior to 1900. The illustrations used as decorative pieces throughout the program are French advertising cuts of the 19th Century."

Both reflect the Edwardian theme of the ball.

THE ANNOTATOR of another program, the regular concert programs of the Boston Symphony Orchestra, will be the special guest of honor at the first pre-Symphony luncheon of the season at the Midtown Motor Inn on Oct. 1.

He is John N. Burk whose program notes have enlightened Symphony subscribers for nearly 50 years. Burk's analytical and biographical notes are nationally famous and have set a style for program annotators in 24 other cities boasting orchestras.

Among those invited to join Burk at the head table are Mrs. Burk and their daughter, Peggy. Also Mr. and Mrs. Henry B. Cabot (he's president of the Symphony's board of trustees), Mr. and Mrs. Talcott Banks and Symphony Manager Thomas D. Perry Jr. and Mrs. Perry as well as the Arthur Fiedlers.

The Midtown pre-Symphony luncheons are celebrating their fifth season with a hos t of musical celebrities including Ris Stevens. "The Internatinnal Aspect—Inside the BSO" is the theme chosen this year by Harry Ellis Dickson for his delightful, information talks.

Harry, by the way, has just returned from a fun-trip to California where he was the guest of Danny Kaye. Never a dull moment, according to Harry's anecdotes.

Socially Speaking

All luncheons are open to the public—and reservations are a must. The international gourmet menu and pleasant entertainment make them popular with Symphony-goers and non-goers alike. They begin at 12:15 and the $3.75 includes tip and parking all through the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Mercury (e)
MEDFORD, Mass.
Circ. 7,800

SEP 24 1965

Jackie Returns For Boston Visit

MRS. JOHN F. KENNEDY

BOSTON (UPI)—Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund-raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,240

SEP 24 1965

Jackie to Attend Ball

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

Call (e)
WOONSOCKET, R. I.
Circ. 28,307

SEP 24 1965

Golden Trumpet Ball In Boston Attracts Mrs. JFK

BOSTON (AP)—Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

It will be Mrs. Kennedy's first public appearance in the home city of the late President John F. Kennedy since his assassination 22 months ago.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

Sen. Edward M. Kennedy, D-Mass., the late president's brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former first lady will go to the Kennedy family home in Hyannis Port for the weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,942

SEP 24 1965

Mrs. JFK to Be Chairman Of Boston Ball

BOSTON (AP)—Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

It will be Mrs. Kennedy's first public appearance in the home city of the late President John F. Kennedy since his assassination 22 months ago.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

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Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former first lady will go to the Kennedy family home in Hyannis Port for the weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 7,991
SEP 24 1965

Jackie Dazzles Hub Society Tonight

By JOHN ENGSTROM

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

Weekend at Hyannis Port

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband—to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Gues of Cabots

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWPORT, R. I.
Circ. 12,963
SEP 24 1965

Mrs. Kennedy In Hub Tonight

BOSTON (AP)—Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

Sen. Edward M. Kennedy, D-Mass., the late president's brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former first lady will go to the Kennedy family home in Hyannis Port for the weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
SEP 24 1965

SOCIALLY SPEAKING

City Catholic Woman's Club Opens

Catholic Woman's Club will open its doors to the Fall season Sunday afternoon at the annual September tea. As the first event of the year's program, the tea and open house will be held from 3 to 5. Matt Perry will entertain at the piano.

New and prospective members will be introduced to officers, executive board members and other members.

Mrs. Daniel F. Dwyer heads the hospitality committee and will be hostess for the afternoon. She will be assisted by Mmes. James Anderson, Thomas P. Barry, Eric E. Besso, Theodore J. Calnan, Hugh Carney, Robert E. Durant, Richard Enos, William A. Horan, Maurice A. Hurley, Paul L. LaForest and Miss Dorothy Ann Curry.

Also Mmes. Albert J. Lamoureux, Joseph T. McCawley, John McQuillan, Charles W. Morse, Richard H. Parsons, John W. Sullivan Jr., John W. Whalen, Miss Rita F. McGlynn, Miss Estelle Servais and Miss Marietta Vanasse.

* * * *

COLONY CLUB of New York will be the setting at 7:30 p. m. next Friday for a buffet supper party given by Mr. and Mrs. Francis A. Callery of New York and Yarmouth in honor of their son, James Callery, and his fiance, Miss Holly Simonds, whose marriage will be the next afternoon in Christ Church, Greenwich, Conn.

The bride-to-be is the daughter of Mrs. Andrew Varick Stout of Greenwich, and Daniel Simonds of Boston.

* * * *

AMONG THE GUESTS at tonight's celebration of the 85th anniversary of the Boston Symphony Orchestra in Symphony Hall, Boston, will be Mr. and Mrs. Edward B. Simmons of Marion. With them will be Mr. and Mrs. Morris Gray of Dedham, the former a grandson of the late Dr. and Mrs. John T. Bullard of this city.

In the 65 years of Symphony Hall, it has never been the scene of a ball and tonight's gala will be its first. A dazzling decor, a superb dinner menu and very special entertainment have been arranged for the evening.

Walter Cronkite will be master of ceremonies. The hall, we learn, will be transformed into an elaborate Edwardian setting. Mrs. Richard H. Thompson and Nathaniel Saltonstall are co-chairmen and have been assisted by experts on the period decor. The advisers include Perry J. Rathbone and David Owsley of the Boston Museum of Fine Arts; stage designer Eldon Elder; Benjamin Cook, president of AID, and Joseph Collette of the newly-created Boston Art Commission.

Mrs. John F. Kennedy, widow of President Kennedy, will attend the Gold Trumpet Ball, as the gala is called, and will be a guests of Mr. and Mrs. Henry B. Cabot. Mr. Cabot is president of the board of managers of the Symphony.

* * * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,729
SEP 24 1965

Glittering Boston Ball

Mrs. JFK to Attend Symphony Benefit

By JOHN ENGSTROM

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1861.

Weekend at Hyannis Port

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband—to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Guests of Cabots

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

(3*)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,899
SEP 24 1965

'JACKIE' TO ATTEND HUB BALL TONIGHT

PAGE ONE

Mrs. Kennedy Making First Boston Public Appearance Since J.F.K. Death

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Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

Chicago's AMERICAN
Always on Top of the News
D. 436,505 SUN. 527,749
SEPT 24 1965

1st Visit Since JFK's Death

Jackie to Boston Music Benefit Tonight

NEW YORK (UPI)—Mrs. Jacqueline Kennedy leaves New York City late today for her first public appearance in Boston, President Kennedy's hometown, since her husband was assassinated 22 months ago.

Her appearance at tonight's Golden Trumpet ball, benefit for the Boston Symphony orchestra will be her second public appearance in three days.

Fiedler to Conduct

Arthur Fiedler will conduct members of the Boston Pops orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

On Wednesday night, Mrs. Kennedy attended an opening of northern Indiana paintings at the Asia house gallery in New York City. That was followed by a discotheque party at the swank Sign of the Dove.

Top Social Event

The 100 guests at the party included relative and political, diplomatic and social figures. They ate, drank and danced the frug, watusi, monkey, and twist until the early hours.

Tonight's ball Boston's biggest social event in many seasons. Among the guests expected to attend are Mr. and Mrs. Henry B. Lodge; Mrs. Joseph P. Kennedy, the late President's mother; Sen. and Mrs. Edward M. Kennedy [D., Mass.]; Gov. and Mrs. John A. Volpe, and Erich Leinsdorf, conductor of the symphony, and his wife.

Mrs. Kennedy will spend the night in Boston, then go to the Kennedy family compound at Hyannis Port tomorrow.

Resentful Over Sale

As she departs for Boston, Mrs. Kennedy leaves behind a minor furor over some letters she wrote while in the White House. The letters were to Actor Basil Rathbone and concerned a performance Rathbone made there in 1963. The actor has put the letters up for auction.

A published report yesterday said Mrs. Kennedy was "deeply resentful" over the sale, which is being held by autograph dealer Charles Hamilton.

Secretary "Stunned"

But Pamela Turnure, the former first lady's secretary, said she didn't think Mrs. Kennedy even knew about the sale, and discounted the report.

Miss Turnure, speaking for herself, said she was "stunned" that Rathbone would sell the letters.

Rathbone said he was "deeply sorry" that the sale became embroiled in the controversy, but said he'll go ahead with the auction anyway.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hour (e)
NORWALK, Conn.
Circ. 20,245
SEP 24 1965

Mrs. Kennedy To Attend Boston Symphony Ball

BOSTON (AP)—Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

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Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

Sen. Edward M. Kennedy, D-Mass., the late President's younger brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former First Lady will go to the Kennedy family home in Hyannis Port for the weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
HAVERHILL, Mass.
Circ. 19,356
SEP 24 1965

Mrs. Kennedy In Hub Tonight

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,413
SEP 24 1965

Mrs. Kennedy To Preside At Symphony Ball

BOSTON (AP)—Mrs. Jacqueline B. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

It will be Mrs. Kennedy's first public appearance in the home city of the late President John F. Kennedy since his assassination 22 months ago.

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Sen. Edward M Kennedy, D-Mass, the late President's younger brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former first lady will go to the Kennedy family home in Hyannis Port for the weekend.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Friday, September 24, 1965

Ball in Boston

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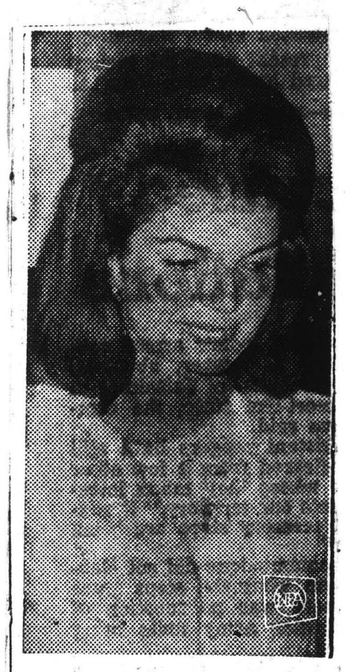
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
SEP 24 1965



PUBLIC APPEARANCE — In one of her rare public appearances since the assassination of President Kennedy, Mrs. Jacqueline Kennedy will attend the Golden Trumpet Ball in Boston tonight.

Jackie Will Attend Ball in Hub Tonight

By JOHN ENGSTROM
United Press International

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Weekend at Hyannis Port

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband—to return to full participation in social circles. The President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Guest of Cabots

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
SEP 24 1965

Mrs. Kennedy To Attend Benefit In Boston Tonight

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Friday September 24, 1965

Mrs. Kennedy Ball Chairman

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Sen. Edward M. Kennedy, D-Mass., the late President's younger brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former First Lady will go to the Kennedy family home in Hyannis Port for the weekend.

New York Post
D. 329,523 SUN. 251,119
SEPT 24 1965

Jackie Going to Boston Ball

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,022
SEP 24 1965

Golden Trumpet Ball—

Jacqueline dances with Bundy, Hatch

Harvey H. Bundy Jr. Proctor St., Manchester, treasurer of the Gorton Corp., will dance with Jacqueline Kennedy tonight.

He is one of a precious few whose names are on the red velvet dance card of the former first lady. This will be Mrs. Kennedy's first public appearance in Boston since the assassination of her husband.

The occasion is the Boston Symphony Orchestra's 85th Anniversary and Golden Trumpet Ball. Mrs. Kennedy is honorary chairman and will be a leading personality among the 700 attending.

Number one on Mrs. Kennedy's dance card is Francis Hatch Sr., of Boston and Castine, Maine, father of the Beverly Representative. Hatch Sr. writes a column for the Gloucester Times which appears today on the editorial page.

Bundy will be the only North Shore resident to dance with Mrs. Kennedy. He will return from a Canadian business trip late this afternoon and will be on hand at Symphony Hall as the guests begin arriving at 7:30 p.m.

The lobby of the hall has been turned into an Edwardian Palm Court for the occasion. Arthur Fiedler and his Pops Orchestra will play waltzes for the two sets of card dances. There will be other dancing with music by Ruby Newman.

The main hall is transformed into a panorama of Edwardian splendor with elaborate decorations in red, pink, gold and green.

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See DANCE Page 16

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Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

UTICA OBSERVER DISPATCH
Friday September 24, 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Valley News (e)
LEBANON, N. H.
Circ. 6,911

SEP 24 1965

Mrs. Kennedy To Attend Hub Affair Tonight

By JOHN ENGSTROM

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Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Cape Cod
Standard Times (e)
HYANNIS, Mass.
Circ. 21,545

SEP 24 1965

Jacqueline Plans Cape Visit After Boston Ball

PAGE ONE

HYANNIS PORT, Sept. 24—Mrs. John F. Kennedy, widow of the late President, will return to her home on Irving Avenue Saturday for the weekend after her first active sponsorship of a social event—Boston's Golden Trumpet Ball.

Mrs. Kennedy leaves New York today for her first public appearance in Boston since her husband's assassination on Nov. 22, 1963.

Her appearance at tonight's Golden Trumpet Ball, benefit for the Boston Symphony Orchestra, will be her second public appearance in three days.

On Wednesday night, she attended an opening of Northern Indian paintings at the Asia House Gallery in New York. That was followed by a discotheque party at the swank "Sign of the Dove" on Manhattan's upper East Side.

The 100 guests at the party included relatives and political, diplomatic and social figures. They ate and danced such dances as the frug, watusi, monkey and twist until the early hours.

As she departs for Boston, Mrs. Kennedy leaves behind a minor furor over some letters she wrote while in the White House. The letters were to actor Basil Rathbone and concerned a performance Rathbone made there in 1963. The actor has put the letters up for auction next Thursday.

A published report yesterday said Mrs. Kennedy was "deeply resentful" over the sale, which is being held by autograph dealer Charles Hamilton.

But Pamela Turnure, the former first lady's secretary, said she didn't think Mrs. Kennedy even knew about the sale, and discounted the report.

Miss Turnure, speaking for herself, said she was "stunned" that Rathbone would sell the letters.

Rathbone said he was "deeply sorry" that the sale became embroiled in the controversy, but said he'll go ahead with the auction anyway.

Comedian Joe E. Lewis, night club performer, enjoyed a visit from Joseph P. Kennedy at the Copacabana in New York City Monday night and said afterward that the 77-year-old Hyannis Port patriach "still has a great sense of humor."

Mr. Kennedy has now returned to his Hyannis Port home.

Lewis said he had a 20-minute visit with the former ambassador, explaining, "I went down to his table and had a few drinks and ribbed the old man a little and threw a couple of jokes at him. And you could see he can still take a good ribbing and catches all the smart lines."

Lewis and Kennedy originally met in the mid-1930s when the comedian was appearing in Palm Beach, Fla.

"He and I became great pals after that and in later years when the family would be at West Palm Beach and I'd be playing in a club there he'd bring the kids to see me," Lewis said.

He recalled that he and Kennedy often visited race tracks together, continuing, "He's a real smart bettor, but he never bets a lot of dough. He used to bawl me out about my big bets and used to tell me to make smaller bets on the sure ones like he did. He used to say, 'Joe, you'll never have any money at the rate you go around betting.' "

Mrs. Stephen Smith and Mrs. Peter Lawford were in the Kennedy party at the Copa Monday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Press (e)
MIDDLETOWN, Conn.
Circ. 18,297

SEP 24 1965

Jacqueline Will Attend Boston Ball

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

Pamela Turnure, secretary to Mrs. Kennedy, said the widow of President John F. Kennedy planned to fly from New York to Boston today for the first benefit in the 85-year history of the Boston Symphony Orchestra.

A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150,000 to the famed symphony, which was founded in 1881.

Weekend at Hyannis Port

Miss Turnure said Mrs. Kennedy would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to weekend at the Kennedy compound in Hyannis Port.

Although Mrs. Kennedy has attended dinners and parties since the end of her year of mourning, she chose Boston — home of her husband—to return to full participation in social circles. The former President's widow is honorary chairman of the Golden Trumpet Ball—Boston's biggest social event in many seasons.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,447

SEP 24 1965

Mrs. Kennedy Returns to Boston's Social Scene

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

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Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

Guest of Cabots

Mrs. Kennedy will be the guest of Mr. and Mrs. Henry B. Cabot. Cabot is president of the board of managers of the symphony.

Also attending the ball as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy, D-Mass.; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the symphony, and his wife.

Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
GARDNER, Mass.
Circ. 7,555

SEP 24 1965

Mrs. Kennedy Honorary Chairman Of Hub Ball

PAGE ONE

BOSTON (AP) - Mrs. John F. Kennedy will serve as honorary chairman tonight of the Boston Symphony's annual Golden Trumpet Ball.

It will be Mrs. Kennedy's first public appearance in the home city of the late President John F. Kennedy since his assassination 22 months ago.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for two sets of card dances. Later there will be dancing to the music of the orchestra of Ruby Newman.

Sen. Edward M. Kennedy, D-Mass., the late president's brother, also will attend the dance.

Miss Pamela Turnure, Mrs. Kennedy's secretary, said the former first lady will go to the Kennedy family home in Hyannis Port for the weekend.

[37]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (e)
NEW BRITAIN, Conn.
Circ. 31,634

SEP 24 1965

At Ball in Boston:

First Public Appearance For Mrs. Kennedy Tonight

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,498

SEP 24 1965

Kennedy Widow To Make Boston Public Appearance

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball in Symphony Hall.

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Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 48,566

SEP 24 1965

Jackie to Attend Golden Trumpet Ball in Boston

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 7,991

SEP 24 1965

He'll Dance with Jackie

PAGE ONE

Harvey H. Bundy Jr., Proctor Street, Manchester, will dance with Jacqueline Kennedy tonight.

He is one of a precious few whose names are on the red velvet dance card of the former First Lady.

The occasion is the Boston Symphony Orchestra's 85th Anniversary and Golden Trumpet Ball. Mrs. Kennedy is honorary chairman and will be a leading personality among the 700 attending.

Number one on Mrs. Kennedy's dance card is Francis Hatch Sr., father of the Beverly representative.

Hatch is the author of a column, "Where But New England," which appears in the Beverly Times. He is a resident of Castine, Maine.

Bundy will be the only North Shore resident to dance with Mrs. Kennedy. He will return from a Canadian business trip late this afternoon, and will be on hand at Symphony Hall as the guests begin arriving at 7:30.

The lobby of the hall has been turned into an Edwardian palm court for the occasion. Arthur Fiedler and his Pops Orchestra will play waltzes for the two sets of card dances. There will be other dancing, with music by Ruby Newman.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BUFFALO EVENING NEWS
Friday, September 24, 1965

Mrs. Kennedy Is Ball Chairman

BOSTON, Sept. 24 (AP) — Mrs. John F. Kennedy will serve as honorary chairman of the Boston Symphony Orchestra's annual Golden Trumpet Ball tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

SEP 24 1965

Golden Trumpet Ball:

Mrs. Kennedy Steps Out Tonight In Boston

By JOHN ENGSTROM

BOSTON (UPI) — Mrs. Jacqueline Kennedy tonight makes her first public appearance in Boston since the tragic death of her husband when she attends the glittering Golden Trumpet Ball.

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A spokesman for the ball committee said the 700 persons attending the gala fund - raising affair would contribute more than $150.000 to the famed symphony, which was founded in 1881.

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Mrs. Kennedy was expected to arrive at the event shortly after 8:15 p.m., EDT. Arrangements have been made for her party to enter Symphony Hall through a side door.

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Other prominent persons to attend the ball include Boston Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, R-Mass., and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

SEP 24 1969

PAGE ONE

(Traveler Staff Photo by Warren E. Patriquin)

BOSTON Symphony Orchestra box of Henry B. Cabot where Mrs. Jacqueline Kennedy will sit at tonight's Golden Trumpet Ball

Jackie Here To Attend Boston's Poshest Ball

The Golden Trumpet Ball —More Photos—Program and menu on Page 3.

Mrs. Jacqueline Kennedy tonight will make her first social appearance in Boston since the death of her husband when she attends the first benefit in the 85-year-history of the Boston Symphony Orchestra.

President Kennedy's widow will arrive in Boston by plane from New York during the day for the sparkling Golden Trumpet Ball.

Mrs. Kennedy will be honorary chairman of the ball, the highlight of the Boston social season, and she will be the guest of Mr. and Mrs. Henry B. Cabot.

Cabot is president of the board of managers of the symphony.

A spokesman for the gala fund-raising affair said the 700 persons attending would contribute more than $150,000 to the renowned Symphony which was founded in 1881 by Henry Lee Higginson.

Mrs. Kennedy will spend the night at the Ritz-Carlton Hotel, and then spend the weekend at the Kennedy compound in Hyannis Port.

She is expected to arrive for the ball about 8:15 p.m., and her party will enter Symphony Hall through doors from Massachusetts Ave.

JACKIE
(Continued on Page Thirteen)

MRS. KENNEDY

--- And City Is All A-Flutter

By PEGGY BROWN
Traveler Society Editor

Boston was all a-flutter today as the Hub prepared for its history - making party of the century.

For months it's been in the planning — the Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball, the first benefit dinner and ball ever to be given for the orchestra in its 85-year history.

For the past 25 days it has been actual physical work by laborers and music lovers alike to turn the staid old hall that usually resounds with the music of Brahms and Beethoven into a gay Ascot scene for tonight's dinner-dance party.

But the air was electric today

PLAN
(Continued on Page Thirteen)

Plan

(Continued from Page One)

as everyone worked at top speed to make everything right for those six and a half enchanted hours that will make up Boston's "Fabulous Night."

Columns of stylized palm trees with burnished gold trunks, topped with clusters of leaves and 50-foot emerald green, silk ribboned canopy, were moved into the lobby to create an Edwardian Palm Pavilion.

Red carpets were laid into the main hall, which is being transformed into a vast panorama of Edwardian splender. The theme "Edwardian Elegance" was chosen to recall the early days of the orchestra.

The 10 boxes—which each cost $1,000 — were being fashioned into trellised conservatories, sumptuous with ruby red carpeting, simulated antique oval mirrors, and five-branched candelabra on the tables.

Mrs. John F. Kennedy, honorary chairman, will attend the ball—her first official social appearance in Boston since her husband's death. She will be seated with Henry B. Cabot, president of the trustees of Boston Symphony, and Mrs. Cabot.

Others in this box will be Gov. and Mrs. John Volpe, Mr. and Mrs. Erich Leinsdorf, Mrs. Joseph Kennedy, Sen. and Mrs. Edward Kennedy, and Robert Cutler.

Some 700 guests — admission $150 per person—will attend the party which to celebrate the beginning of the symphony's 85th anniversary season and to raise approximately $150,000 for the orchestra.

Arthur Fiedler and members of the Boston Pops Orchestra will play waltzes for old-fashioned card dances — the first time Boston has had the opportunity to dance to music by Fiedler and the Pops.

General dancing will be by Ruby Newman and his orchestra, seated on a gold-trellised platform, waving gently with palm leaves. The red jackets of the men will contrast with the delicate pink of the large stage curtain at the center of which has been painted a magnificently detailed golden wreath.

Performing on stage from in front of the curtain will be singing comedienne Anna Russell.

Television's famed commentator Walter Cronkhite, will be master of ceremonies, explanning about card dances, ushers, and other party events before each is heralded with a trumpet fanfare.

Golden Trumpet Affair To Benefit Boston Symphony

Jackie Back In Hub Social Life In Glittering Ball

(Continued from Page One)

Although Mrs. Kennedy has attended dinners and dances since the end of her year of mourning, she chose Boston to return to full paricipation in social circles.

Also attending as guests of the Cabots will be Mrs. Joseph P. Kennedy, mother of the late President; Sen. and Mrs. Edward M. Kennedy; Gov. and Mrs. John A. Volpe; and Erich Leinsdorf, conductor of the Symphony, and his wife.

Mrs. Kennedy's dance partners, in order, will be Symphony Trustee Francis Hatch, James H. Perkins, Gardner Cox, Robert H. Gardiner of Milton, Harvey H. Bundy Jr. of Manchester and Perry Rathbone, director of the Museum of Fine Arts.

Mrs. Joseph Kennedy will have her first dance with Adm. Samuel Eliot Morison.

Other prominent guests will include Mayor and Mrs. John Collins, Sen. and Mrs. Leverett Saltonstall, and Mr. and Mrs. Winston Guest.

Arthur Fiedler will conduct members of the Boston Pops Orchestra for old-fashioned card dances, and from midnight to 2 a.m. there will be dance music by Ruby Newman.

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RAIN

TEMPS.	HIGH	LOW
TODAY	66	56
YESTERDAY	74	64
A YEAR AGO	66	54

—FULL REPORT PAGE 2

THE BOSTON HERALD

OUR AIM TO GO FORWARD WITH BOSTON

VOL. CCXXXIX NO. 87 LATE CITY EDITION HA 6-3000 BOSTON, SATURDAY, SEPTEMBER 25, 1965—TWENTY-TWO PAGES ★★★★ TEN CENTS

hreatens Every Resident'

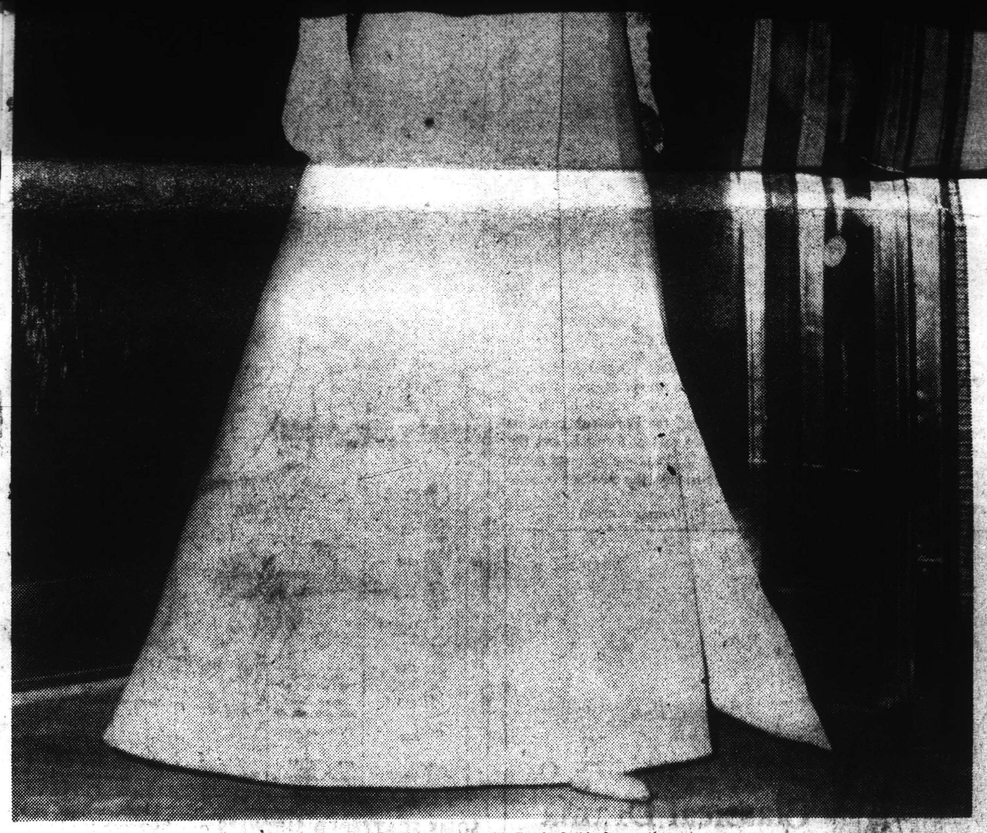
d, Blasts 'Abuse'

rected a Suffolk County jury to acquit Furcolo after the office of Atty. Gen. Edward W. Brooke had presented all its evidence against him.

Still on trial are Executive Councilors Joseph Ray Crimmins of Somerville and Raymond F. Sullivan of Springfield, and former Councilors Michael J. Favulli of Worcester and Ernest C. Stasiun of Fairhaven.

Their counsel will begin their defense this

(Continued on Page Five)



(Herald Staff Photo by Frank Cushing)

Mrs. Jacqueline Kennedy leaving Ritz-Carlton with Henry B. Cabot.

SUNDAY SPECIAL

The Boston Sunday Herald will print a special four-page souvenir section on the Golden Trumpet Ball. In it you'll find two full pages of photos and stories on the ball itself, plus a complete list of guests and features on the history of the Boston Symphony Orchestra and Symphony Hall.

Don't be disappointed. Order your copy of the Sunday Herald now from your local newsdealer.

Resplendent Jacqueline Stars At Sparkling Symphony Ball

By SUSAN THRALL

Mrs. John F. Kennedy was overwhelmingly the star of last night's party at Symphony Hall. From 7:30, when the Massachusetts Ave. doors were opened to the 700 sumptuously clad guests who had paid $150 each to come, the fashionable crowd in the "Palm Court" were far more interested in the honorary chairman's arrival than in filling their pretty red velours dance cards for the two sets of Viennese waltzes promised by the Pops Orchestra.

(Herald Staff Photo by Paul A. Doherty)

GOVERNOR AND HIS LADY—Mr. and Mrs. John A. Volpe arrive for the gala Golden Trumpet Ball.

(Herald Staff Photo by Paul A. Doherty)

ENTER SMILING—Sen. Edward Kennedy escorts his mother, Mrs. Rose Kennedy, to the ball at Symphony.

Jackie Glows At Planeside Family Scene

By W. J. McCARTHY

Mrs. Jacqueline B. Kennedy kissed the children before leaving for the ball last night, but they scampered up the ramp of an airplane rather than up the stairs to bed.

The airplane was the Kennedy family plane, the Caroline, and the scene of the goodnight kisses was the apron of Butler Aviation Operations at Logan Airport.

(Continued on Page Six)

Mrs. Kennedy, whose card was filled well in advance with Boston dignitaries, last night publicly appeared at a charitable fund-raising occasion for the first time since her husband's death. As soon as word got out that she was not only to be honorary chairman but would grace the party with her presence, tickets sold like hotcakes.

Private boxes, of which there were 10, five on each side of the ballroom — usually Symphony's concert hall — were snapped up immediately by eager hostesses who were delighted to spend $1,000 for the privilege of dining in relative

(Continued on Page Six)

Mass. Ave. Traffic Jam

THRONGS TURN OUT FOR BRIEF GLIMPSE

By DIANE DIVOKY

The people came out last night to see Mrs. John Fitzgerald Kennedy.

Massachusetts avenue outside Symphony Hall began to fill up with spectators early in the evening. By 8 p.m. they were 20 deep in front of Symphony Hall and Horticultural Hall across the street.

Mothers with children, young couples and teenage boys clambered onto ledges high off the ground of Symphony Hall and clung to the MBTA Symphony Hall kiosks to catch a glimpse of her entrance.

(Continued on Page Six)

See next page

Former First Lady Principal Star in Symphony Firmament

(Continued from First Page)

privacy and being served by a staff in livery.

Mrs. Kennedy, her mother-in-law, Mrs. Joseph P. Kennedy, and her brother-in-law Edward Kennedy, were guests of the president of the board of trustees of the Leinsdorf (music director of orchestra, Henry B. Cabot, and Mrs. Cabot. Their box, centrally located in the middle of the right wall when facing the stage, included, besides the local Kennedys, Mr. and Mrs. Erich Leinsdorf (he merely conducts the orchestra), Gov. and Mrs. John A. Volpe, and Mr. Robert Cutler.

The honorary chairman and her Secret Service man were escorted formally by Mr. Francis W. Hatch and Mr. Henry A. Laughlin, both trustees of the orchestra, and both listed on Mrs. Kennedy's dance card for the waltzes Mr. Hatch is chairman of the board of trustees.

Other privileged partners were Mr. James H. Perkins, whose wife is the only feminine trustee, Mr. Robert H. Gardiner, Mr. Andrew Heiskell, Mr. Sidney Rabb and Mr. Harold D. Hodgkinson, all trustees. Mr. Edward A. Taft, a trustee emeritus, was another on the card, and local dignitaries chosen to lead the former First Lady onto the floor were Perry T. Rathbone of the Museum of Fine Arts, Adm. Samuel E. Morison, author and naval historian, Mr. Thomas D. Cabot, artist Gardiner Cox, and Mr. Harvey H. Bundey Jr., an old friend of the late President.

Co-chairmen of the celebration, Mrs. Benjamin C. Tilghman and Mrs. Harris Fahnestock, had tables for 10 just in front of the Cabots' box. The 60 tables, covered in red and shell-pink with arrangements of red roses and pink carnations topped by lamps with ruby glass globes, were served by liveried waiter, assisted by turbaned blockemoors.

During the "refreshment hour" in the Palm Court (which, in daily life, is the foyer at the Huntington avenue entrance) ushers in grey cutaways mostly Harvard & Yale under-graduates) passed out the dance cards each accompanied with a gold pencil.

Welcome Guests

Greeting guests as they arrived were Mr. Cabot and Mrs. James H. Perkins at the Massachusetts Avenue entrance, and at the entrance to the Palm Court, with its alabaster fountains and bust of Henry Lee Higginson, Mrs. Louis Cabot and Berkowitz. He and Mrs. Berkowitz had, as their guests, the Max Feldbergs, the Lester Morses, the Maurice Millers and Mr. and Mrs. Robert Stone. Seated with the Rabbs were Mr. and Mrs. Norman L. Cahners, the Avram Goldbergs, the Edward Roses and the Irving Rabbs.

Others in Boxes

Also in boxes were Mr. and Mrs. Robert Saltonstall, who entertained the Harold Macks, the James H. Parkers, Mr. and Mrs. Samuel Rogers, Mrs. Esther Parker and Mr. Frederick Allis. In Box E, the Thomas Cabots had the Alexander Brights, Mr. and Mrs. Christopher Phillips, the Louis W. Cabots and, Mr. and Mrs. George Peabody Gardner Sr. as their guests.

Box C, taken by Mr. and Mrs. Francis P. Sears, also included the Lewis Cabots, the Charles Sumner Birds and Dr. and Mrs. George Shattuck, while Box J, the private domain of the George A. Sagendorphs, was home ha-

(Herald Staff Photo by Frank Kelly)

SYMPHONY HALL shimmered with bright lights and gaiety last night as about 900 danced at the Golden Trumpet Ball, the first benefit in the 85-year-history of the Boston Symphony Orchestra.

★ ★ ★

Jacqueline Enthralls Bostonians

In the lobby of the Ritz-Carlton, they caught their breaths.

In the traffic on Massachusetts avenue, they just let more traffic pile up behind them.

In the doorway at Symphony Hall, they cheered and clapped and it took three husky cops to clear a path for her.

Steps from Elevator

Boston was delighted that Jackie Kennedy was back.

Everybody in Boston.

The welcome home began officially at 8:15 p.m., when Mrs. Kennedy stepped from the elevator at the Ritz in her full-length gown of white bone silk.

The lobby was crowded with Proper Bostonians who had lingered long after dinner and a group of Catholic nuns from the Cardinal Cushing Hostel for students up Arlington street.

Mrs. Kennedy and her escort, Henry B. Cabot, chairman of the Boston Symphony Orchestra, paused just long enough for everybody to fix the gown in memory and then moved through the revolving doors to a waiting car—an unmarked, dark blue Chevrolet.

With a Secret Service man at the wheel and another beside him, the car turned into Newbury street and headed for the Golden Trumpet Ball at Symphony Hall.

Recognized En Route

The car observed every Stop sign, every rule of the road, but it left behind, at the corners, bewildered citizens looking at each other as recognition of the lovely lady in the modest car slowly dawned.

The traffic got heavy on Massachusetts avenue, and on either side heads turned as

(Herald Staff Photo by Frank Kelly)

BALL CO-CHAIRMEN Mrs. Benjamin C. Tilghman, left, and Mrs. Harris Fahnestock, beam at the success of the Golden Trumpet Ball last night at Symphony Hall.

Throngs Line Up To Catch Glimpse

(Continued from First Page)

Whistles screamed and mounted police did their best to clear the way for traffic caught in the sea of human traffic.

Even a few society matrons left the gaiety of the evening inside Symphony Hall long enough to peer out the windows at the crowd and to await the arrival of America's former first lady.

At one point, a girl, who had just left a neighborhood movie, asked one of the society matrons for an ashtry. She was obliged.

8:30 ARRIVAL

At 8:30 p.m., Mrs. Kennedy arrived and alighted from a black sedan.

"There she is, there she is," the crowd screamed.

She wore a pale alaskine ensemble. The dress was a pale green and the jacket a pale pink. Both were so light they appeared to be almost white in the street lights.

Meanwhile, inside Boston Society was enjoying one of its finest hours.

They began arriving about 7:30 p.m. and were ushered into the gayly decorated ballroom by 30 lads from Yale and Harvard.

ROSE AND GOLD

The ballroom had been transformed into a rose and gold Edwardian dreamland.

Samuel Eliot Morison, noted naval historian, drew sharp at

brother-in-law Sen. Edward M. Kennedy, who also escorted his mother, Mrs. Rose Kennedy.

She went directly to her table where she was seated across from Gov. and Mrs. John A. Volpe. Next to her were Mr. and Mrs. Henry B. Cabot and Mr. and Mrs. Erich Leinsdorf.

Mrs. Kennedy seemed oblivious to the throng of photographers hovering nearby as she chatted with Cabot, and then turned to joke with Conductor Leinsdorf.

A trio of trumpeters, attired in red jackets and plumed berets, announced each of the fiery courses of the dinner with a fanfare. The 700 guests ate from goldplated china, which the caterer estimated to be worth $465,000.

Prepared six blocks away and brought to the hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots, and 90 flaming soufflés.

Champagne, and red and white wine, poured by maroon-liveried waiters, flowed freely.

A pink-gowned guest summed up the evening when she said: "I haven't seen anything like this since years ago in Paris."

During the refreshment hour in the Palm Court (which, in daily life, is the foyer at the Huntington avenue entrance) ushers in grey cutaways mostly Harvard & Yale under-graduates) passed out the dance cards each accompanied with a gold pencil.

Welcome Guests

Greeting guests as they arrived were Mr. Cabot and Mrs. James H. Perkins at the Massachusetts Avenue entrance, and at the entrance to the Palm Court, with its alabaster fountains and bust of Henry Lee Higginson, Mrs. Louis Cabot and Mrs. Norman Cahners made sure the dignitaries were sufficiently welcomed.

The dignitaries included, besides the Kennedys, and Volpes, Mayor John F. Collins, Mr. Francis Hatch, Mr. Henry Laughlin, Mr. Sidney Rabb, Mr. Harold Hodgkinson and Mr. E. Morton Jennings, another trustee.

Corners weren't cut to provide the atmosphere of Edwardian splendor—in the period it recaptured it could only have been dreamed up by Mrs. John Lowell Gardner, born Isabella Stewart of New York, who was one of the first supporters of the orchestra—but generosity was welcomed.

All the flowers, plants and trees used to soften the simple grandeur of the 65-year-old hall were loaned or donated by interested persons. The table flowers, for instance, were given by trustee Sidney Rabb. The Museum of Fine Arts loaned a series of stained-glass windows to brighten the corridor surrounding the concert hall-ballroom which were insured, for the night, for $10,000.

Hall Embellished

In charge of the decorations were Mrs. George A. Parson and Mr. Nathaniel Saltonstall, assisted by an emminent group of authorities on interior design. Even Horticultural Hall across the street was embellished for the occasion. The round, wreath-bordered niches on its facade were lighted and filled with flowers and fruit.

Aside from the two sets of card dances, there was dancing between the courses at dinner and after the entertainment, which had Walter Cronkite as master of ceremonies and Anna Russell, musical comedienne, as star. Ruby Newman and his red-coated orchestra provided music with a danceable beat dear to the hearts of all fashionable Bostonians.

The Winston Guests of New York City came for the party. Mrs. Guest is a former Bostonian, Lucy Cochrane. They were among the fortunate people to get a box, and among their guests were Mr. and Mrs. Charles Francis Adams, the O. Kelley Andersons and Mr. and Mrs. John S. Ames Jr.

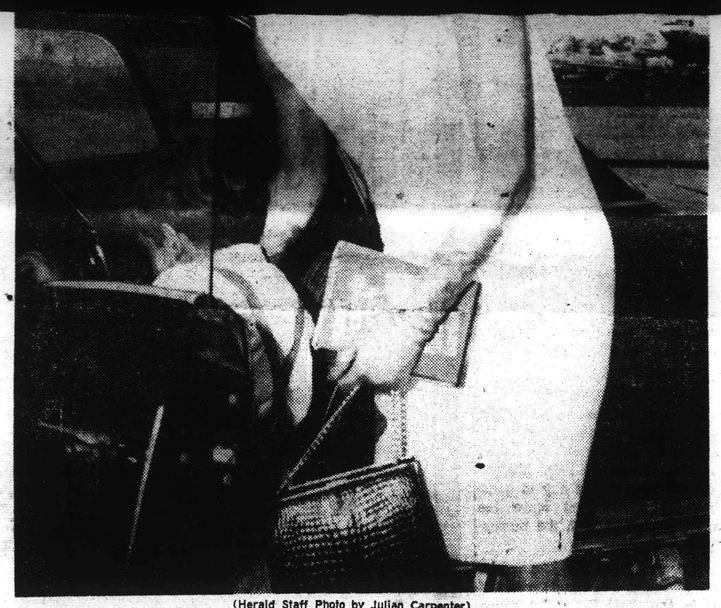
Trustees who were quick to procure boxes were the Sidney Rabbs and Mr. Abram the James H. Parkers, Mr. and Mrs. Samuel Rogers, Mrs. Esther Parker and Mr. Frederick Allis. In Box E, the Thomas Cabots had the Alexander Brights, Mr. and Mrs. Christopher Phillips, the Louis W. Cabots and, Mr. and Mrs. George Peabody Gardner Sr. as their guests.

Box C, taken by Mr. and Mrs. Francis P. Sears, also included the Lewis Cabots, the Charles Sumner Birds and Dr. and Mrs. George Shattuck, while Box J, the private domain of the George A. Sagendorphs, was home base for the Vcevold Strekalovsys, the Sherwin Badgers, Mr. J. Hampden Robb, Mrs. Justin Demsey, Mr. Joseph Colletti and Mrs. J. Seward Johnson.

At the tables on the main floor, geniality was not lacking even if the privacy provided by the boxes was. Among the lovers of the Symphony who were there were Mrs. John P. Monks, the Contantin Pertzoffs, the Henry Lymans, the Charles Lymans, Consul General of Britain, John N. C. Curle and Mrs. Curle, the Karl Riemers, Dr. and Mrs. John Knowles and Mr. and Mrs. Charles Coolidge Jr.

Others include Mr. and Mrs. Albert C. Goodhue Jr., the Charles F. Hoveys, the Robert M. P. Kennards, their son-in-law and daughter, Mr. and Mrs. Brian T. Broderick, Miss Mary Friedmann and her fiance, Thomas H. Townsend, the Robert S. Levins, Mr. and Mrs. William J. Mixter Jr., the Charles P. Howards, and the George R. Rowlands and their son and daughter-in-law, Mr. and Mrs. George R. Rowland Jr.

Still others were the Hollis Plimptons, the William B. Plumers, Mr. and Mrs. Brooks Potter, the W. Elliott Pratts, Mr. and Mrs. Elliot L. Richardson, the George C. Seybolts, the Richard Shreves, Mr. and Mrs. Morgan K. Smith, the Josiah Spauldings, Mr. and Mrs. Edward S. Stimpson, the Bartlett Stones, Dr. and Mrs. Richard C. Thompson, the Richard K. Thorndikes, Countess Ebba von Eckerman, Mr. and Mrs. Guilbert Q. Wales, and Mrs. Clyde Kluckholn.



(Herald Staff Photo by Julian Carpenter)

OH, NO!—Young John Kennedy thought he might make it to the ball, too, but his mother quickly turned him around and put him back on the airplane for the rest of the ride to Hyannis Port.

Symphony Hall.

Recognized En Route

The car observed every Stop sign, every rule of the road, but it left behind, at the corners, bewildered citizens looking at each other as recognition of the lovely lady in the modest car slowly dawned.

The traffic got heavy on Massachusetts avenue, and on either side heads turned as drivers and passengers alike chorused the inevitable:

"Isn't she beautiful!"

At Symphony Hall they were crowded sidewalk to wall, block to block, and when she stepped from the car there were applause and cheers, the popping of flashbulbs.

For a moment, it seemed impossible that the tall, handsome man would not appear at her side.

Instead, three policemen surrounded her and she disappeared into the hall.

the street lights.

Meanwhile, inside Boston Society was enjoying one of its finest hours.

They began arriving about 7:30 p.m. and were ushered into the gayly decorated ballroom by 30 lads from Yale and Harvard.

ROSE AND GOLD

The ballroom had been transformed into a rose and gold Edwardian dreamland.

Samuel Eliot Morison, noted naval historian, drew sharp attention as he appeared in an evening cape and top hat.

An elderly woman gushed "Isn't he a darling," when Ernest Henderson, chairman of the Sheraton Corp. arrived in the ballroom.

Waiters attired in punjab costumes glided through the crowd with trays of pate de fois gras which had been flown in from Strasbourg, France.

TEDDY IS ESCORT

Once Mrs. Kennedy reached the door she was guided down the hall by Francis Hatch, chairman of the trustees of the symphony.

Her official escort was her

Prepared six blocks away and brought to the hall in trucks were 200 pounds of lobster, 80 gallons of vegetable consommé, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots, and 90 flaming sundaes.

Champagne, and red and white wine, poured by maroon-liveried waiters, flowed freely.

A pink-gowned guest summed up the evening when she said: "I haven't seen anything like this since years ago in Paris."

Pinkerton Agent Has a Ball, Too

One of the loveliest ladies at Symphony Hall last evening was Miss Linda Johnson of Quincy. She wore a slim gold-brocaded gown with matching shoes and purse. Her blond hair was piled high in a French twist.

Miss Johnson seemed to be enjoying herself, although she wasn't a guest. She was a Pinkerton agent in disguise, on hand for the security of the celebrities.

Jackie's Family Charm Glows at Airport

(Continued from First Page)

The Caroline brought Mrs. Kennedy here for the Golden Trumpet Ball of the Boston Symphony Orchestra, and after she had disembarked the aircraft proceeded to Hyannis Port with seven-year-old Caroline and four-year-old John.

But not before a few lively minutes at planeside.

John's sturdy little figure, in suspendered blue shorts and light shirt, was the first down the ramp after the plane landed a few minutes after 5:15 p.m.

His mother, the picture of good health and still summery in a sleeveless white sheath, was right behind him.

"Where are we, Mommy?" he asked.

"Boston," she answered. "But you have to go back."

To his everlasting credit, John did not ask: "Why?"

He asked if Caroline also had to go back, and when his mother answered in the affirmative he appeared content.

But first he made a brief inspection of the underside of the fuselage of the converted Convair.

"Give me a kiss," said his mother, surrounded now by Secret Service men and a detail of state police.

He skipped up the ramp, to be joined partway by Caroline and Shannon, the family cocker spaniel.

Mrs. Kennedy, who carried a copy of "Robert Kennedy in New York," an account by Gerald Garner of the Kennedy-Keating Senate battle of last year, exchanged a greeting with Frank McDermott of the local SS office.

Then, in a swirl of tan and white, she was in the waiting car and on her way to the Ritz-Carlton to get ready for the ball.

Her hairdresser and maid followed in another car. Caroline began a little game of "catch me if you can" with the photographers from the top of the ramp.

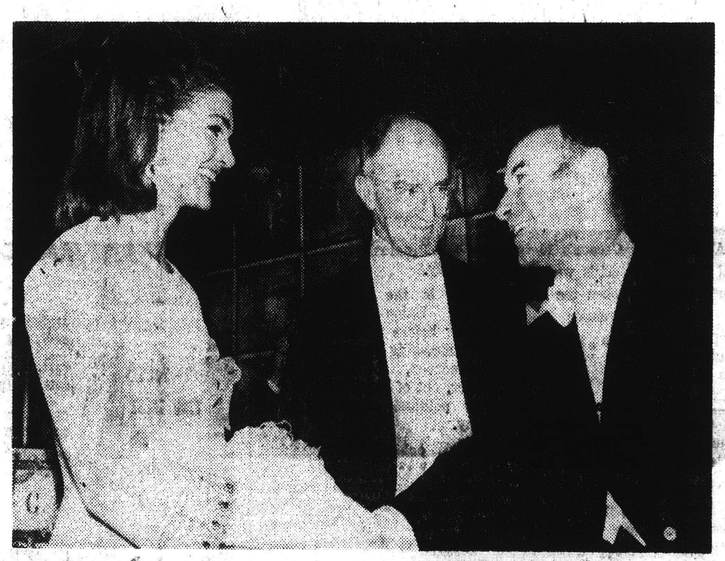
But the photographers quickly drifted away, to give the youngsters a chance to stretch their legs in privacy.

And once again Jacqueline Kennedy had shown the charm which had endeared her to the nation as the wife and widow of John Fitzgerald Kennedy.

Not once did any of the photographers call out for the inevitable "one more."

Mrs. Kennedy had given them just enough time to do their jobs, but somehow she had retained for her children the intimacy of a family affair.

ENJOYING DANCE—Mrs. Jacqueline Kennedy enjoys a waltz at last night's gala affair with Perry T. Rathbone of the Museum of Fine Arts, one of her partners for the evening.



(UPI Telephoto)

SYMPHONY HALL BRIGHTENED—Mrs. Jacqueline Kennedy, escorted by Henry B. Cabot, center, president of the Board of the Boston Symphony Orchestra, is greeted by conductor Erich Leinsdorf on arrival at Golden Trumpet Ball.

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Gifts and bequests are solicited.

[46]

Envelope contained early morning edition of Globe which was presented to guests as they left the Ball at 1:30 a.m.

From

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[47]

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Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 25 1965

Jacqueline Reigns Over Symphony Ball

Mrs. Kennedy arrives at Golden Trumpet Ball with Francis Hatch of the Symphony trustees.
(Frank O'Brien Photo)

The Glitter

By MARIAN CHRISTY

Her Elegance, Jacqueline Kennedy, comes out—and so does Boston.

The effect she creates is electric. She's the Queen of Fashion.

Thanks to Jackie, Boston made a triumphant fashion debut last night. Occasion: Golden Trumpet Ball at Symphony Hall with 700 guests in tow.

Boston Elegants made slick, sleek fashion pictures. But Jacqueline was the Fashion Magnet who drew them.

This party had all the makings of a Hollywood premiere. Kleig lights . . . policemen on horses to keep sidewalk watchers in order . . . chauffeured Cadillacs with small number plates emptying out The Fashionables.

AND JACKIE, the Ultimate Fashionable, in an ice blue strapless satin gown. Over it, a creamy evening coat with empire bow.

BALL Page 4

See next page →

Boston Globe
Sept. 25, 1965
Early morning edition

[4P]

MRS. JOHN F. KENNEDY ENJOYS HER EVENING AT THE GOLDEN TRUMPET BALL

MRS. KENNEDY DANCES AT THE GO

Before dinner, in the handsome Palm Court, committee members Mrs. Albert Goodhue and Mrs. Charles F. Hovey chat with Mr. Goodhue (left) and Harris Fahnestock at right.

Cream of Boston Elegants at Ball

★ *BALL*

Continued from Page 1

Jackie knows her fashion image and she projects it unerringly. Her look is one of subdued chic. There are no gimmicky fashions in her wardrobe . . . no mad hot colors. Just beautifully tailored clothes that are all line, cut and fabric.

This Jean Patou costume was no exception. Jackie bought is from Chez Ninon in New York which copies [illegible] at a steep price.

Nice thing about Jackie: Her flair for fashion does not outshine her personality. And she isn't vain enough to object to wearing favorite fashions over and over again for public appearances [illegible] waved. An observer said: "The poor girl doesn't have a chance."

But she DOES have a chance and she gives The Ladies a chance to walk in her footsteps — fashionably speaking.

American designer Sarmi got gold-star rating with the Boston Elegants.

Wearing Sarmi gowns: Mrs. Irving Franko, Brookline, in pink brocade dress-and-coat, Mrs. Louis Cabot in [illegible] Brockton, in ruffly print chiffon.

Also standouts with The Ladies were designers Pauline Trigere and Hannah Troy.

Mrs. Rennie McQuilkin [illegible] Andover [illegible] there's a new Fashion Spirit here.

But the Queen is Jacqueline.

She has added a delicate red tint to her hair and she wears it long and flipped. Her make-up is expertly applied. Lipstick is pinky-white. Her eye-liner is so thin, you wonder how steady a hand can be!

And she knows the impact of a minimum of jewelry — she chose emerald-and-diamond drop earrings to punctuate her Patou gown.

[illegible] been studied with [illegible] fashion image. The touch of Puritanism is there [illegible] Jacqueline proves it [illegible] sinful to be a Fashionable [illegible] It's just plain smart.

MRS. KENNEDY DANCES AT THE GOLDEN TRUMPET BALL

2000 Gather to Cheer Jacqueline

By LAURA HOLBROW

Friday night, as the Boston's great and wealthy swarmed over Symphony Hall for Mrs. John F. Kennedy's first major social engagement in 22 months, Bostonians of every station waited for a glimpse of the former first lady, whose light outshines that of any celebrity.

Mounted police were on duty in force at the Massachusetts av. entrance to the famed hall. By 8:40 p.m., when a limousine drew up with Mrs. Kennedy and her escort Henry Cabot, inside, the crowd numbered nearly 2000 persons.

A thunderous roar, an unparalleled mixture of emotion, curiosity, and admiration broke over the noise of traffic as the crowd pressed forward. The car doors remained shut for several minutes as the way was cleared.

The star of the 85th Anniversary Dinner and Trumpet Ball—the Honorary Chairman—had arrived, and the evening was complete for those who would see only the beginning and the end.

Shouts of, "We love you, Mrs. Kennedy," and "Jackie, Jackie," were heard as the former President's wife alighted from the sleek car.

The mounted police held back the surging, straining crowd. Dozens of flashbulbs and television lights lit the sidewalk as brightly as noonday.

Squeals and cheers mingled with sighs of admiration as Mrs. Kennedy, smiling, walked to the door on Cabot's arm. Her floor-length white satin A-line coat partially concealed a dazzling strapless gown. But it was her hair that set everyone talking.

It appeared longer and darker than ever before. Usually pulled back, it cascaded down either side of her face to her shoulders, setting off the whiteness of her skin and gown.

Many persons remarked on its brilliance and color. Several persons noted that Mrs. Kennedy wore false eyelashes for the benefit of the cameras.

As she moved through the doors to the foyer, the crowd again pressed forward, seeking a last glimpse, the momentum carrying many too far. About 100 persons found themselves inside the foyer but only until the police could pull them back to the street.

As suddenly as she had come, she was gone. The crowd began to drift away. Some stayed to talk of their first live glimpse of Jacqueline Kennedy in many months, perhaps the only one they would ever have.

Inside, Mrs. Kennedy was greeted by Francis Hatch, chairman of the ball for the Boston Symphony trustees and her first dance partner of the evening.

Three strolling musicians appeared as she entered the Edwardian palm pavilion, lavishly decorated for the evening, and played "Camelot," the Broadway show tune beloved by the late President.

Aside from the official greeters, few inside the hall took special notice of Jacqueline's arrival. Scattered applause was heard.

But not a woman in the room failed to scrutinize and remark on Jackie's hair, dress, coat, or the huge cluster ring on her left hand. She was the yardstick by which all would measure their own appearance.

Inside the great hall, Gov. and Mrs. John Volpe greeted Mrs. Kennedy as a swarm of news and television photographers followed her every move.

Nodding briefly to a few persons, Mrs. Kennedy went almost immediately to her table for the scheduled 9 p.m. supper, already many minutes late. Her dinner companions waited until she was seated, then raised their glasses in a champagne toast before sitting down.

Mrs. Kennedy then enlisted Gov. Volpe's aid in removing her coat. Others seated at the table included Mr. and Mrs. Cabot, Mrs. Volpe, Mrs. Rose Kennedy, Sen. Edward M. Kennedy and Mr. and Mrs. Erich Leinsdorf.

colors. Just beautifully tailored clothes that are all line, cut and fabric.

This Jean Patou costume was no exception. Jackie bought is from Chez Ninon in New York which copies Paris fashion at a steep price.

Nice thing about Jackie: Her flair for fashion does not outshine her personality. And she isn't vain enough to object to wearing favorite fashions over and over again for public appearances.

The comments Mrs. Kennedy evokes:

"She's prettier than her pictures. A real doll."

"She walks like a Queen. She's got class."

"The sight of her makes me sad."

"She's a real lady, isn't she."

"Jackie's terribly thin. But she's a beauty."

When the myriad of photographers crowded around, Jackie didn't lose her head or her charm. The radiant smile continued and she picked out friends in the audience and American designer Sarmi got gold-star rating with the Boston Elegants.

Wearing Sarmi gowns: Mrs. Irving Franko, Brookline, in pink brocade dress-and-coat. Mrs. Louis Cabot in white. Mrs. Robert Horwitz, Brockton, in ruffly print chiffon.

Also standouts with The Ladies were designers Pauline Trigere and Hannah Troy.

Mrs. Rennie McQuilkin, Andover, in a one-shoulder Trigere. Mrs. Stanley X. Housen, Chestnut Hill, red velvet gown and quilted stole by Troy.

To prove fashion knows no price, some Ladies made their own gowns—or found them in Filene's basement.

Mrs. Max Winder of Brookline made a white one-shoulder brocade. Mrs. Alix Engstrom of Cambridge, green velvet Mod gown with lacy ruffles—from F.B.I.

All The Elegants — the young fillies and the mature thoroughbreds — projected a new brand of chic. It was great for Boston. Proves liner is so thin, y[illegible] how steady a hand can be!

And she knows the impact of a minimum of jewelry—she chose emerald-and-diamond drop earrings to p[illegible]ate her Patou gown.

We say: Boston has too long been saddled with a d-o-w-d-y fashion image. The touch of Puritanism is there. But Jacqueline proves it isn't sinful to be a Fashionable. It's just plain smart.

Other standout beauties:

Mrs. Joseph P. Kennedy, silvery brocade by Dior. Mrs. George Seybolt, in an Elizabeth Arden gown. Mrs. Charles F. Hovey in double-breasted brocade, designed by Cyreld, Valerie Land, Cambridge, print sari.

Mrs. Edgar von Schmidt-Pauli, wife of German Consul General, in velvet gown by Paul Kemp. Mrs. Neil Ayer, South Hamilton, gown by Dior. Mrs. Preston Davis Jr., Needham, gown by Jane Derby. Mrs. Barton Loomis, white satin costume; Mrs. Francis W. Hatch Jr., slim gold brocade dress. Mrs. John L. Cooper, emerald tunic suit.

Ball chairman, Mrs. Harris Fahnestock (left), and Mrs. Richard Thompson with Edwardian pages Charles Wa[illegible] (left) and Meade [illegible]

[749]

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Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 25 1965

The Guests

By MARJORIE SHERMAN

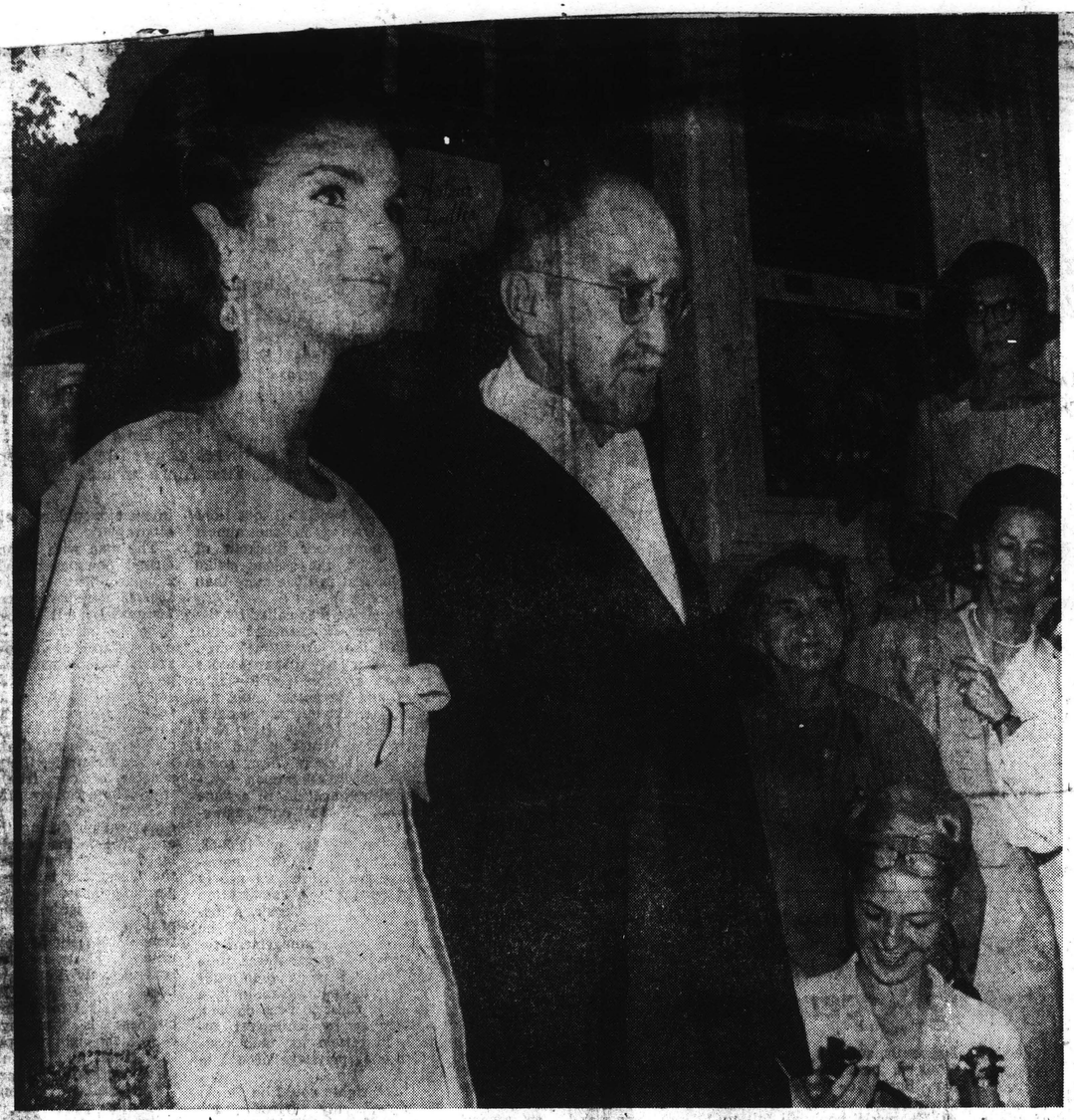
The social history of Boston's handsomest ball since 1860, when a 38-course dinner dance honored H.R.H. Albert Edward, Prince of Wales, began Friday night precisely at 20 minutes to 6.

This was the moment when Mrs. John F. Kennedy stepped from a dark blue automobile and went quietly into the Ritz to dress for the Boston Symphony's 85th Anniversary Dinner and Golden Trumpet Ball.

Mrs. Kennedy proceeded at once to her 12th-floor suite, where tall blue delphinium and pale coral anthirrium matched the soft colors of the rooms adjoining those of her mother-in-law, Mrs. Joseph Kennedy.

Earlier in the day, the honorary chairman of the ball had left Caroline and John-John at Hyannis to watch movies with their grandfather. She will return there for the week-end.

GUESTS Page 5



ONLOOKERS WATCH MRS. KENNEDY'S ENTRANCE WITH HENRY B. CABOT

Francis Hatch, Mrs. John Kennedy's second dancing partner, ushered her to the box of the Henry B. Cabots. Her mother-in-law, whose Symphony escort was Henry Laughlin, joined Gov. and Mrs. John A. Volpe, Symphony conductor Erich Leinsdorf, Robert Cutler and Sen. Edward M. Kennedy.

Pomp and Ceremony... ...Enter the Guests

★ GUESTS

Continued from Page 1 2

Mrs. Kennedy's arrival at the Ritz caused much less stir than that of Winston and "C-Z" Guest.

Her luggage totalled two large white and gold dressmaker boxes, a small dressing case and a brown hatbox. It took Winston Churchill's tall great-nephew and namesake and two chauffeurs to unload two cars for his blond Boston-bred wife, who often entertains the Duke and Duchess of Windsor.

Husbands, also on their way to dress for Boston's biggest party of this generation, wandered in and out of the Ritz waiting for their wives—Richard Thorndike and William Cox with flower boxes under their arms.

At Symphony Hall, crowds increased by the minute. It took four mounted policemen and a hand-to-hand police aisle to clear Mrs. Kennedy's pathway up the Massachusetts av. entrance.

There was no red carpet, flower trees or striped green and white canopy for the late President's wife, such as greeted Symphony subscribers at the Huntington av. entrance.

Cheering crowds waiting to greet her brought quick smiles both from Mrs. Kennedy and her mother-in-law.

Jacqueline Kennedy wore her shining brown hair brushed straight back from her lovely face and down to the shoulders of a pale exquisite full-length dress of peau d'ange. A little coil of her soft hair was pinned at the back of her head, and she wore a creamy coat to match the dress.

Mrs. Joseph Kennedy wore four strings of magnificent diamonds with a pink and silver Dior dress. Her dark hair was worn dressed high above diamond earrings.

She told Mrs. Charles Devens that she always loved Symphony Hall—ever since she used to sit here on the steps and wait for the schoolgirl rush seats.

MRS. JOHN A. VOLPE

In Mr. and Mrs. Winston Guest's box were Mr. and Mrs. Frederic Winthrop, Mr. and Mrs. John S. Ames Jr. and Mr. and Mrs. O. Kelley Anderson.

Mr. and Mrs. Francis Sears shared their five-course anniversary dinner with Charles Francis Adams, Howard Cushing, Mrs. Sears Gardiner, Mr. and Mrs. Daniel Simonds and Richard Humphrey Jr.

Other box hosts included Mr. and Mrs. Edwin Land, Mr. and Mrs. George Sagendorph, Mr. and Mrs. Ralph Bradley and Mr. and Mrs. Abram Berkowitz.

Perhaps the gold-crested menu could hardly compare to the Somerset Club's 38 courses including terrapin, boar's head, woodcock, lobster salad and veal in baskets served at the 1860 Prince of Wales party, but it did feature Noix de glace au Grand Marnier, which brought applause as it flamed into the darkened hall.

Arthur Fiedler and the Boston Pops Orchestra played waltzes for old-fashioned [illegible] led by Mrs. Kennedy and [illegible] New

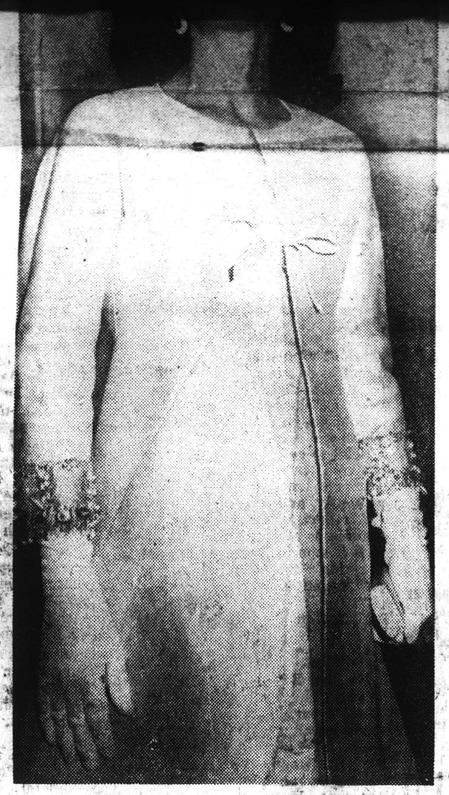
match its best diamonds, tried not to stare, but Mrs. Kennedy's vivid, beautiful face glowed like a light in the great, crowded hall, and people looked and smiled and looked again.

She stopped to greet an old friend, Mrs. George Peabody Gardner Jr., who

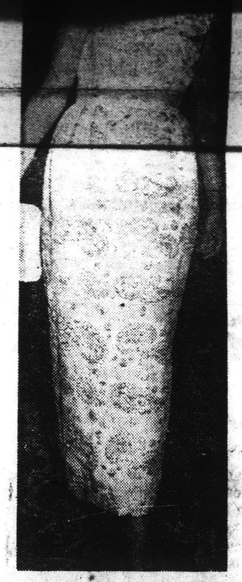
[50]

TIGHT BINDING

Valerie Land, Cambridge
. . . print chiffon sari



JACQUELINE KENNEDY
. . . Queen of Fashion



Mrs. Francis W. Hatch Jr., Boston . . . easy brocade dress

Her Elegance: The Fashion Leader

Mrs. Louis Cabot, Hamilton
. . . Sarmi gown with fur sleeves

Mrs. Irving Rabb
. . . floral brocade and stole

Mrs. Edgar von Schmidt-Paul
. . . gown by Paul Kemp

Mrs. Charles F. Hovey, Chestnut Hill . . . V-neck brocade designed by Cyreld

Globe Photos
by
Philip Preston Frank O'Brien

Hatch, Mrs. John Kennedy's second dancing partner, ushered her to the box of the Henry B. Cabots. Her mother-in-law, whose Symphony escort was Henry Laughlin, joined Gov. and Mrs. John A. Volpe, Symphony conductor Erich Leinsdorf, Robert Cutler and Sen. Edward M. Kennedy.

Boston, wearing its best manners to match its best diamonds, tried not to stare, but Mrs. Kennedy's vivid, beautiful face glowed like a light in the great, crowded hall, and people looked and smiled and looked again.

She stopped to greet an old friend, Mrs. George Peabody Gardner Jr., who wore the late Mrs. Jack Gardner's famous ruby ring and a necklace of rubies with a white and red chiffon dress to match.

The handsome dress designed for Mrs. Harris Fahnestock, chairman of the ball, had the Symphony colophon (the wreath design) woven into it. She too was presented with a fan of ostrich plumes to match the special one designed for Mrs. Kennedy as a souvenir of the ball.

Never, even for English royalty's two visits to Boston, has this city put on such a superb show.

In the hall itself, canopied court palms, fragrant oleanders and hundreds of roses needed only the trim side whiskers of an Edward to transpose Boston back to the day Henry Lee Higginson founded Symphony; 85 years ago.

Even the guests from New York and Washington happily admitted "there is nothing to compare with Boston, its orchestra or its people."

Next to the Cabots, in the second of 10 trellised and red-carpeted boxes, where hosts paid $1000 to have their initials supported by court plumes, were Mr. and Mrs. Robert Saltonstall. Their guests were Mr. and Mrs. Harold Mack, Mr. and Mrs. J. Harleston Parker, Frederic Allis, Mrs. E. Grew Parker, and Mr. and Mrs. Samuel Rogers.

Mr. and Mrs. Thomas Cabot's guests in box E were Mr. and Mrs. Louis Cabot, Mr. and Mrs. Robert Gardner, Mrs. Serge Koussevitsky, whose contribution to the $1000-a-page program was the delicate sketches so beloved of her famous husband, Mr. and Mrs. Christopher Phillips and Mr. and Mrs. Alexander Bright.

Mr. and Mrs. Sidney Rabb had among their guests in box D their attractive daughter and son-in-law, the Avram Goldbergs, Mr. and Mrs. Irving Rabb, Mr. and Mrs. Edward Rose and another daughter and son-in-law, Mr. and Mrs. Norman Cahners.

Mrs. Cahners, who wore a little white mink jacket with her pale pink silk, is cochairman with Mrs. Louis Cabot of the Women's Council of Symphony.

Sagendorph,
ley and Mr. and Mrs. A

Perhaps the gold-[illegible] menu could hardly compare to the Somerset Club's 38 courses including terrapin, boar's head, woodcock, lobster salad and veal in baskets served at the [illegible] Veau Prince Orlon and a flaming soufflé glace au Grand Marnier, which brought applause as it flamed into the darkened hall.

Arthur Fiedler and the Boston Pops Orchestra played waltzes for old-fashioned card dances led by Mrs. Kennedy and Mr. Hatch. Ruby Newman, who has played for three generations of Boston's best parties, played for general dancing as he has often done at the White House.

Mrs. Newman, who wore a Pauline Trigere original of black and white French silk, was hostess at a table for 10 which included Mrs. Kennedy's longtime friends Prof. and Mrs. John Kenneth Galbraith of Harvard.

Mrs. Kennedy was a guest earlier this week at Prof. Galbraith's birthday party in New York.

MRS. ALIX ENGSTROM

TIGHT BINDING

See next page also

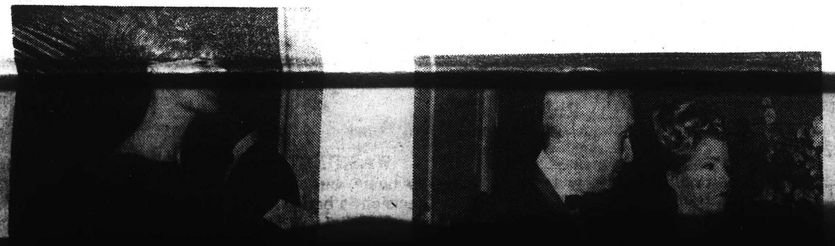
[57]

Same story as preceding, but later edition.

(52)

Pomp and Ceremony... ...Enter the Guests

FRANCIS HATCH WELCOMES MRS. KENNEDY, HENRY B. CABOT



★ GUESTS

Continued from Page 1

Mrs. Kennedy's arrival at the Ritz caused much less stir than that of Winston and the "C-Z" Guest.

Her luggage totalled two large white and gold dressmaker boxes, a small dressing case and a brown hatbox. It took Winston Churchill's tall great-nephew and namesake and two chauffeurs to unload two cars for his blond Boston-bred wife, who often entertain sthe Duke and Duchess of Windsor.

Husbands, also on their way to dress for Boston's biggest party of this generation, wandered in and out of the Ritz waiting for their wives—Richard Thorndike and William Cox with flower boxes under their arms.

At Symphony Hall, crowds increased by the minute. It took four mounted policemen and a hand-to-hand police aisle to clear Mrs. Kennedy's pathway up the Massachusetts av. entrance.

There was no red carpet, flower trees or striped green and white canopy for the late President's wife, such as greeted Symphony subscribers at the Huntington av. entrance.

Cheering crowds waiting to greet her brought quick smiles both from Mrs. Kennedy and her mother-in-law.

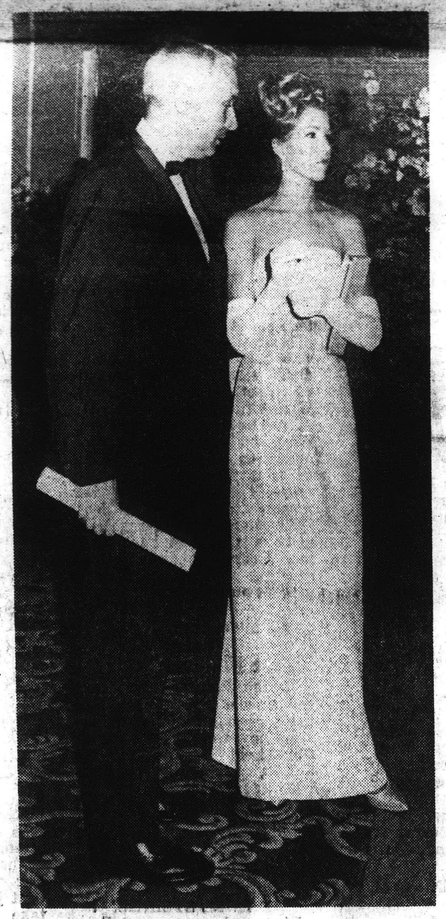
Jacqueline Kennedy wore her shining brown hair brushed straight back from her lovely face and down to the shoulders of a pale exquisite full-length dress of peau d'ange. A little coil of her soft hair was pinned at the back of her head, and she wore a creamy coat to match the dress.

Mrs. Joseph Kennedy wore four strings of magnificent diamonds with a pink and silver dior dress. Her dark hair was worn dressed high above diamond earrings.

She told Mrs. Charles Devens that she always loved Symphony Hall—ever since she used to sit here on the steps and wait for the schoolgirl rush seats.

Francis Hatch, Mrs. John Kennedy's first dancing partner, ushered her to the box of the Henry B. Cabots. Her mother-in-law, whose Symphony group was Henry Lowell, joined Gov. and Mrs. John A. Volpe, Symphony conductor Erich Leinsdorf, Mr. and Mrs. Ralph Lowell, Mr. and Mrs. Jacob Wiesner, Mr. and Mrs. Jerome B. Wiesner, Mr. and Mrs. Jerome Weisskopf, Mr. and Mrs. Jerome Lettvin, Mr. and Mrs. Jerome Kagan, Mr. and Mrs. Jerome Bruner, Mr. and Mrs. Jerome Cohen

LINDA JOHNSON



MR. AND MRS. MAX WINDER – not correct. These were Pinkerton agents on duty!

MRS. C. F. HOVEY

GLOBE PHOTOS
BY
PHILIP N. PRESTON
FRANK O'BRIEN

Francis Hatch, Mrs. John Kennedy's first dancing partner, ushered her to the box of the Henry B. Cabots. Her mother-in-law, whose Symphony escort was Henry Laughlin, joined Gov. and Mrs. John A. Volpe, Supreme Court Justice Tom C. Clark, conductor Erich Leinsdorf, Robert Cutler and Sen. and Mrs. Edward M. Kennedy.

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Never, even for English royalty's hardly compare to the Somerset Club's 38 courses including terrapin, boar's head, woodcock, lobster salad and veal in baskets served at the 1860 Prince of Wales party, but it did feature Noix de Veau Prince Orloff and a flaming souffle glace au Grand Marnier, which brought applause as it flamed into the darkened hall.

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Mrs. Kennedy was a guest earlier this week at Prof. Galbraith's birthday party in New York.

Mrs. Daniel Simonds and Richard Humphrey Jr.

Other box hosts included Mr. and Mrs. Edwin Land, Mr. and Mrs. George Sagendorph, Mr. and Mrs. Ralph Bradley and Mr. and Mrs. Abram Berkowitz.

Mrs. Ducey Ryerson with student ushers Richard Berger (left) and Hugh Hubbard.

Mrs. Benjamin C. Tilghman, Worcester, and her father-in-law, Benjamin Tilghman Sr.

Ball chairman, Mrs. Harris Fahnestock (left), and Mrs. Richard Thompson with Edwardian pages Charles Walden (left) and Meade Berryman.

(54)

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BOSTON, Mass.
Circ. 450,248
SEP 25 1965

Jackie Makes A Dazzling Debut

Jacqueline Kennedy Arrives at the Golden Trumpet Ball and Is Presented a Gift Which She Opens With Anticipation.

(By ED O'CONNOR)—Boston's most glamorous social event of the decade was held at Symphony Hall last night, and lovely Mrs. Jacqueline Kennedy dazzled 700 guests making her first major appearance in the society whirl since her world was shattered 22 months ago by the death of President Kennedy.

The staid old hall which usually resounds with music of Brahms and Beethoven, was transformed into a place of beauty and magic for the Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball.

For Jackie it was something special. It was described by some persons as the former First Lady's own "coming out" after her extended mourning period.

NEAR MISHAP

A mishap nearly marred the opening of the gala banquet. A huge piece of plywood 10 by 6 inches long fell from the ceiling of the huge hall and landed on the table near where Jackie was sitting. She was not injured.

Mrs. Kennedy, smiling and radiant was acting as honorary chairman for the $1000 a box benefit for the 85-year-old Boston Symphony and the town was agog over it.

She made a dramatic entry with other members of her party and was ushered into a palm tree court, decorated with white alabaster fountains, and covered with a 50-foot green striped canopy.

She was wearing a white satin evening coat and a light green evening dress. Mrs. Kennedy mingled with socialites from Back Bay, Beacon Hill and from suburban communities, also lavishly dressed and jewel-adorned.

'YOU ARE BEAUTIFUL'

Strolling musicians roamed through palm court playing "Camelot" and "You are Beautiful."

Jackie minutes before had stepped from a limousine under the marquee of Symphony Hall and was greeted by the brilliant flashes of scores of cameramen. About 1000 persons pressed close to her car but were checked by a barrier of a dozen Boston policemen on foot and three officers mounted on horses.

Her admirers clapped and cheered as she entered the hall.

Her hair in an upsweep, Jackie chatted and shook hands with a score of persons before being ushered to her table.

WITH MRS. R. KENNEDY

She took the incident of the falling plywood lightly.

Seated in the elevated box with Jackie was Mr. and Mrs. Henry B. Cabot, chairman of the symphony's board of trustees, Mrs. Rose Kennedy, mother of the late President, and Sen. Edward M. Kennedy, Gov. and Mrs. Volpe and Mr. and Mrs. Erich Leinsdorf.

The chunk of plywood landed on the table spilling a china water glass. It was quickly removed by a waiter.

The horseshoe-shaped hall was brilliantly decorated with branched golden sconses, oleander trees, pavilions, trellises, and rich deep red carpeting dear to the Edwardian era of opulence.

RECALL EARLY DAYS

As a theme the directors selected "Edwardian Elegance" chosen to recall the early days of the ochestra.

On Jackie's old-fashioned red velvet dance card was the name of symphony trustee Francis Hatch, and to him went the honor of having the first dance. Others on the card were; James H. Perkins, Gardner Cox, Robert H. Gardiner, of Milton, Harvey H. Bundy, Jr., of Manchester, and Perry Rathbone, director of the Boston Museum of Fine Arts.

The elegant menu, a multi-course French dinner, featured delicacies flown here from all over the world.

The main courses were noix de veau Prince Orloff (roast veal)—medaillons de homard truffes (moulded lobster)—

Turn to Page 3, Col. 4

Falling Plywood Endangers Jackie

Continued from Page 3

topped by a choice selection of brandy and champagne.

When Arthur Fiedler, director of the Boston Pops, played waltzes for dancing, another first for Boston, Mrs. Joseph P. Kennedy's dance card partners were Adm. Samuel Eliot Morison, Sidney Rabb, Harold Hodgkinson, Andrew Heiskell, Thomas D. Cabot, and Edward A. Taft.

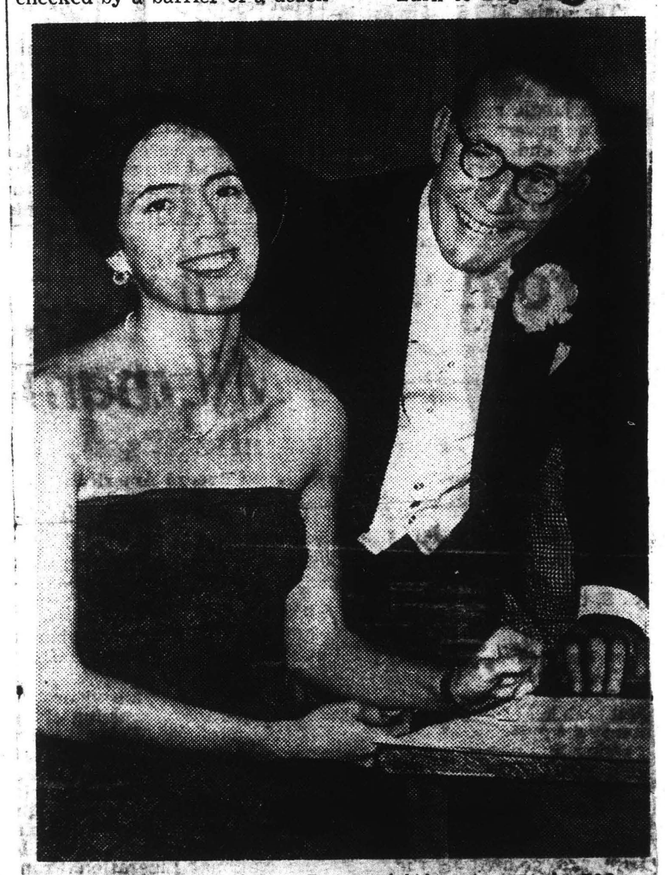
It was Jackie's first social appearance in the home city of her husband since his death.

She gave a culture and discotheque party in New York honoring former Ambassador John Kenneth Galbraith Wednesday night attended by 100 of the world's most illustrious guests.

Mrs. Kennedy arrived in Boston from New York last evening with her two children, Caroline, 7, and John, Jr. 3.

She had overnight reservations at the Ritz Carlton Hotel and planned to depart today for the Kennedy Compound at Hyannis Port.

At the banquet ten hosts and hostesses paid $1000 each for the canopied boxes and the other guests paid $150 each. Gay couples danced to the wee hours of the morning to the music of Ruby Newman. The benefit raised about $150,000 for the Boston Symphony.



Samuel Hallowell and Joan Farnstock Were Among the 700 on Hand for the Sparkling Ball.
Record American Photo, Leo Tim

Not Mr. Hallowell, → but Harris Fahnestock, father of Joan Fahnestock

Jackie Was 'Symphony In Splendor' At Ball

(Continued from Page One)

moaned one weary, frustrated onlooker.

Even so, the inside audience waited endless moments for Gov. and Mrs. John A. Volpe to march up the red carpet. It was worth the wait, however, for Mrs. Volpe was lovely in a gold-on-white print gown.

Then — Her Elegance, Mrs. Kennedy . . . on the arm of Henry B. Cabot, president of the trustees of Symphony.

A symphony in splendor was Jackie, wearing the palest pink Alaskine redingote with a self-bow at the neck, cuffs jeweled with silver brilliants.

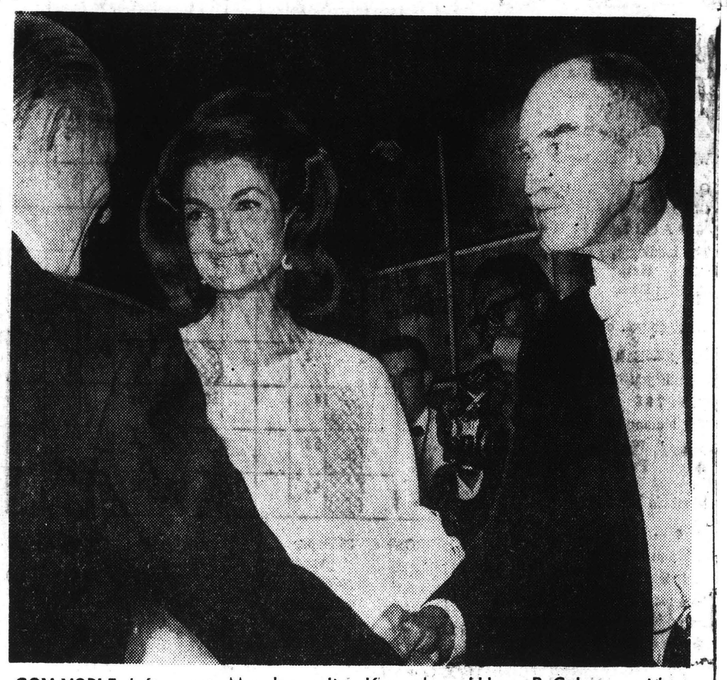
Marching queen-like through the promenade, the President's widow made her first official public appearance in Boston.

FANFARE ENTRANCE

With Cabot, her host in his $1,000 box, and her aides—Francis Hatch and John Lawrence—she made a grand entrance into the main hall, trumpet fanfare and all.

As television cameras focused she made her way to the center box to join Mrs. Cabot, Symphony's Music Director Erich Leinsdorf and Mrs. Leinsdorf, Gov. and Mrs. Volpe, Rose (Mrs. Joseph P.) Kennedy and Sen. Edward Kennedy.

The sweltering crowd (the temporary air-conditioning had been shut off before the first arrivals in order to cool the corridors) watched sympathetically as she shed her redingote. And they "oohed" and "ahed" her simple - thus - magnificent draped chiffon gown designed by Jean Pateau for Chez Ninon (in New York).



GOV VOPLE, left, greets Mrs. Jacqueline Kennedy and Henry B. Cabot, president of Boston Symphony Orchestra's board of trustees, on their arrival at Symphony Hall for gala benefit ball. (AP Photo)

Dinner—an impressive parade of lobster molds, consomme, Veal Orlaff, salad and ice cream cake . . . all laced with white and red wines and champagne —and dancing to Ruby Newman's society rhythms.

We visited the box of honor. Mrs. Cabot, wearing a green and blue brocade gown and her grandmother's diamond pin, was the gracious hostess.

To her right was Gov. Volpe. Then Mrs. Leinsdorf, stunning in a rose print. Robert Cutler and John Lawrence introduced us to Mrs. Joseph P. Kennedy.

The President's mother recalled her school days in Dorchester when her father, "Honey" Fitzgerald, was mayor of Boston.

"We used to sit on the steps of the hall, waiting for concert tickets. Do they still do that?" she asked.

Then the first set of card dances. Francis W. Hatch, Symphony trustee, led Jackie to the oval dance floor for the first waltz ever danced to the music of the Boston Pops Orchestra — with Arthur Fiedler conducting.

It was hardly waltzing, however. The small platform could not accommodate half of the 700 guests. A pity, too, for Jackie's second partner, James H. Perkins, and her third — Perry Rathbone, one of Boston's best waltzers.

Walter Cronkite emceed and musical comedienne Anna Russell performed — an acoustical flop for both.

We retired to the balcony where members of the Symphony Orchestra and their spouses had held forth with a buffet of their own—and saw the box of honor was empty.

Like Cinderella, Jacqueline Kennedy and her party had slipped away at midnight—leaving the second set of card dances unfinished.

Boston's most elegant social event since 1860 when a 38-course dinner was held in honor of Albert Edward, Prince of Wales, just petered out.

CO-CHAIRMEN of the Boston Symphony Orchestra 85th Anniversary Dinner and Golden Trumpet Ball wait to greet honorary chairman Mrs. Jacqueline Kennedy. Mrs. Benjamin Tilghman (left) wore a pink satin gown with a rose print. Red crystal beading on Mrs. Harris Fahnestock's gown duplicated the colophon of the Boston Symphony Orchestra, which appeared also on the program and dance cards.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 149,058

SEP 25 1965

'Really Quite a Bit of Fun'

Jacqueline Returns to Social Whirl At Greatest Boston Ball in Century

Seemingly oblivious to a threat against her life, and ecstatic at the success of Boston's great ball last night, Mrs. Jacqueline Kennedy departed for Hyannis Port early today.

The appearance of Mrs. Kennedy was the highlight of the Boston Symphony's 85th Anniversary Dinner and Golden Trumpet Ball.

Of Boston's grandest ball since 1860, marking her own triumphant return to society after mourning, Mrs. Kennedy remarked:

"It really was quite a bit of fun."

An anonymous phone call to the Boston FBI office by a man who said he intended to shoot Mrs. Kennedy failed to lessen the gaiety.

Almost imperceptibly, eight husky Bosto police detectives took up stations around the Kennedy party on a flash from the FBI office.

The death threat was made to the Boston office of the FBI about 8 p.m.

In a gruff voice the caller simply said, "I will shoot Mrs. Kennedy at Symphony Hall," then hung up.

FBI agents notified Boston police, and Lt. Joseph Rowan sped to Symphony Hall with his squad of plainclothesmen.

Sen. Ted Kennedy was informed of the threat but did not tell Jacqueline.

There was a great press outside the hall as the widow of President Kennedy arrived on the arm of Francis W. Hatch, a Symphony trustee.

After the ball, Mrs. Kennedy returned to the Ritz-Carlson for the night.

BALL 25 Page 3

BELLE OF THE BALL—Sparkling in an ice blue satin gown, Mrs. Jacqueline Kennedy makes entry at Golden Trumpet Ball at Symphony Hall. Escorting her is Francis Hatch, Boston Symphony Orchestra trustee. (Photo by Frank O'Brien.)

★ BALL

Continued from Page 1

The departure of Mrs. Kennedy from the ballroom about 12:30 a.m. slowed the waltz time.

At the hotel she was informed that fog was closing in over the Cape, and she decided to return immediately to Hyannis Port. Her party left at 1:05 a.m.

The night was one long to be remembered both by Mrs. Kennedy and the Boston folk who occupied the boxes.

At the ball, Jacqueline wore her shining brown hair brushed straight back from her lovely face and down to the shoulders of a pale exquisite full-length dress of peau d'ange. A little coil of her soft hair was pinned at the back of her head, and she wore a creamy coat to match the dress.

Mrs. Joseph Kennedy wore four strings of magnificent diamonds with a pink and silver Dior dress. Her dark hair was worn dressed high above diamond earrings.

Francis Hatch, Mrs. John Kennedy's second dancing partner, ushered her to the box of the Henry B. Cabots. Her mother-in-law, whose Symphony escort was Henry Laughlin, joined Gov. and Mrs. John A. Volpe, Symphony conductor Erich Leinsdorf, Robert Cutler and Sen. Edward M. Kennedy.

Next to the Cabots, in the second of 10 trellised and red-carpeted boxes, where hosts paid $1000 to have their initials supported by court plumes, were Mr. and Mrs. Robert Saltonstall. Their guests were Mr. and Mrs. Harold Mack, Mr. and Mrs. J. Harleston Parker, Frederic Allis, Mrs. E. Grew Parker, and Mr. and Mrs. Samuel Rogers.

Mr. and Mrs. Thomas Cabot's guests in box E were Mr. and Mrs. Louis Cabot, Mr. and Mrs. Robert Gardner, Mrs. Serge Koussevitsky, whose contribution to the $1000-a-page program was the delicate sketches so beloved of her famous husband, Mr. and Mrs. Christopher Phillips, and Mr. and Mrs. Alexander Bright.

Mr. and Mrs. Sidney Rabb had maong their guests in box D their attractive daughter and son-in-law, the Avram Goldbergs, Mr. and Mrs. Irving Rabb, Mr. and Mrs. Edward Rose and another daughter and son-in-law, Mr. and Mrs. Norman Cahners.

Mrs. Cahners, who wore a little white mink jacket with her pale pink silk, is cochairman with Mrs. Louis Cabot of the Women's Council of Symphony.

In Mr. and Mrs. Winston guest's box were Mr. and Mrs. Frederic Winthrop, Mr. and Mrs. John S. Ames Jr. and Mr. and Mrs. O. Kelley Anderson.

Mr. and Mrs. Francis Sears shared their five-course anniversary dinner with Charles Francis Adams, Howard Cushing, Mrs. Sears Gardiner, Mr. and Mrs. Daniel Simonds and Richard Humphrey Jr.

Other box hosts included Mr. and Mrs. Edwin Land, Mr. and Mrs. George Sagendorph, Mr. and Mrs. Ralph Bradley and Mr. and Mrs. Abram Berkowitz.

[57]

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Sunday Advertiser
BOSTON, Mass.
Circ. 438,953

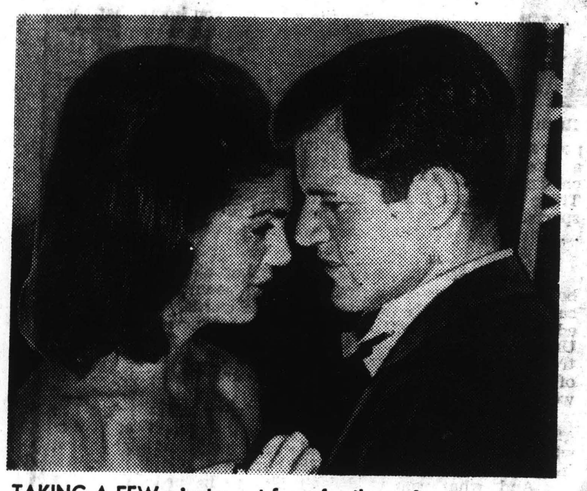
SEP 26 1965

ROSE WALSH SAYS:

'Most Elaborate Event I Have Ever Attended'

By ROSE WALSH
Society Editor, Boston Sunday Advertiser

IF THE Edwardian era was really as lavish and elegant as Friday night's magnificent Boston Symphony Orchestra's 85th Anniversary Dinner and Golden Trumpet Ball, then I would like to have lived in it.



TAKING A FEW minutes out for a family conference are Mrs. Jacqueline Kennedy and her brother-in-law, Sen. Edward M. Kennedy, during the $1000-a-box benefit ball at Symphony Hall. It was the young widow's first social appearance in the late President's home town since his death 22 months ago.
AP Wirephoto

PERPLEXED official scratches his ear, wondering how to get Mrs. Kennedy back to her party as crowd at Symphony Hall pressed in for a look. She took the impasse in good spirits.
UPI Telephoto

AFTER A WALTZ, Mrs. Kennedy is escorted back to Symphony Hall box during gala where the cream of Boston society crammed into the hall for one of the top events in years.
Sunday Advertiser Photo by Earl Ostroff

Resplendent in red, green, gold and pink decor, Symphony Hall, completely transformed, was the perfect setting for the most elaborate event I have ever attended.

I doubt it it ever could be duplicated. The Council of Friends of the Boston Symphony Orchestra, founded only 3 years ago, Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, co-chairmen, were the sponsors. They set and made the goal for $150,000 to aid Boston Symphony Orchestra, founded by the late Henry Higginson, who frequently paid $50,000 from his own finances to support the orchestra.

Rose Walsh

★

Highlight of the brilliant evening was the graceful arrival of honorary chairman of the ball Jackie Kennedy, who wore a strapless classic pale green Jean Patou gown made by Chez Ninon of New York (where she buys many of her clothes), topped with a long blush pink coat. A sunburst of diamonds glamed on the bodice and her long white gloves reached beyond the elbow.

Senator Edward M. Kennedy accompanied his slim, attractive mother, Mrs. Joseph P. Kennedy, in a Balenciaga pink satin gown richly embroidered in silver and worn with a silver evening coat. They were the guests of the Henry B. Cabots in Box C as were Gov. and Mrs. John Volpe and Erich Leinsdorf, popular conductor of the Boston Symphony Orchestra and Mrs. Leinsdorf. She wore a period rose print on black gown.

★

Over 700 guests paid $150 each for table seats on the floor and 10 patrons paid $1000 each for boxes, five on either side of the hall. Costumed waiters and waitresses served a 5-course gourmet dinner accompanied with wines and champagne at pink-clothed tables centered with red rose and pink carnation bedecked ruby red globed brass lamps. Red velour covered programs containing original musical compositions marked places at the table and matching red velour dance cards and gold pencils were presented to the ladies during the leisurely cocktail hour enjoyed in the softly-lighted "Palm Court" of Symphony Hall elegantly decorated with stylized palm trees and a 50-foot emerald green silk ribboned canopy.

REFLECTING a quiet elegance, Mrs. John Fitzgerald Kennedy, honorary chairman of the Golden Trumpet Ball at Symphony Hall, wears a long, blush pink coat over a strapless classic pale green Jean Patou gown made by Chez Ninon of New York. Her gloves are white, reaching beyond the elbow.
Sunday Advertiser Photo by Earl Ostroff

A Ruby Newman trumpet fanfare announced the great events of the evening climaxed by Walter Cronkite, master of ceremonies, who introduced the talented and suave Arthur Fiedler. In a real innovation for Boston he conducted 60 members of the Boston Symphony Orchestra in two sets of waltzes. Immediately the dance floor was jammed pack. Brave Jackie Kennedy stayed through the first set of dances and completed the first set of dances with partners, Francis W. Hatch, trustee chairman; James H. Perkins (whose wife is trustee advisor); and Perry T. Rathbone, director of the Museum of Fine Arts. Mrs. Joseph P. Kennedy retired to her box after her first dance with Admiral Samuel E. Morison (noted historian and author).

Well-deserved congratulations went to co-chairmen of the benefit, Mrs. Benjamin C. Tilghman, who wore a dazzling diamond necklace with her ruby red and pale pink brocade gown, and Mrs. Harris Fahnestock whose shell pink gown was lavishly embroidered in a Symphony calophon design.

As opera star Lotte Lehman wrote in her program tribute to the Boston Symphony Orchestra, "Congratulations to the wonderful Boston Symphony Orchestra! May it continue to delight its audiences as it has delighted me whenever I was privileged to hear it."

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BOSTON, Mass.
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SEP 25 1965

Symphony Sparkles At Jacqueline's Touch

By MARIAN CHRISTY

Her Elegance, Jacqueline Kennedy, comes out—and so does Boston.

The effect she creates is electric. She's a Queen of Fashion.

Thanks to Jacqueline, Boston made a triumphant fashion debut last night. Occasion: Golden Trumpet Ball at Symphony Hall with 700 guests in tow.

Boston elegants made slick, sleek fashion pictures. But Jacqueline was the fashion magnet who drew them!

This party had all the makings of a Hollywood premiere. Klieg lights . . . policemen on horses to keep sidewalk watchers in order . . . chauffeured cars with small number plates emptying out the fashionables.

And Jacqueline, the ultimate fashionable, in an ice blue strapless satin gown. Over it, a creamy evening coat with empire bow.

Jackie knows her fashion image and she projects it unerringly. Her look is one of subdued chic. There are no gimmicky fashions in her wardrobe . . . no mad hot colors. Just beautifully tailored clothes that are all line, cut and fabric.

This Jean Patou costume was no exception. Jackie bought is from Chez Ninon in New York which copies Paris fashion at a steep price.

Nice thing about Jackie: Her flair for fashion does not outshine her personality. And she isn't vain enough to object to wearing favorite fashions over and over again for public appearances.

The comments Mrs. Kennedy evokes:

"She's prettier than her pictures. A real doll."

"She walks like a Queen. She's got class."

GLITTER
Page 7

WITH STATE TROOPER, Sen. Edward M. Kennedy crosses foyer of Symphony Hall to attend the Golden Trumpet Ball. (Photo by Frank O'Brien.)

Jacqueline's Style Image

Jacqueline's Style Image Simple, Perfect, Subdued

ARRIVING AT THE BALL

COMPARING NOTES—Sen. Edward M. Kennedy and Henry B. Cabot, president of Boston Symphony Orchestra.

★ *GLITTER*

Continued from Page 1

"The sight of her makes me sad."

"She's a real lady, isn't she."

"Jackie's terribly thin. But she's a beauty."

When the myriad of photographers crowded around, Jackie didn't lose her head or her charm. The radiant smile continued and she picked out friends in the audience and waved. An observer said: "The poor girl doesn't have a chance."

But she DOES have a chance and she gives The Ladies a chance to walk in her footsteps — fashionably speaking.

American designer Sarmi got gold-star rating with the Boston Elegants.

Wearing Sarmi gowns: Mrs. Irving Franko, Brookline, in pink brocade dress-and-coat. Mrs. Louis Cabot in white. Mrs. Robert Horwitz, Brockton, in ruffly print chiffon.

Also standouts with The Ladies were designers Pauline Trigere and Hannah Troy.

Mrs. Rennie McQuilkin, Andover, in a one-shoulder Trigere. Mrs. Stanley X. Housen, Chestnut Hill, red velvet gown and quilted stole by Troy.

To prove fashion knows no price, some Ladies made their own gowns—or found them in Filene's basement.

Mrs. Max Winder of Brookline made a white one-shoulder brocade. Mrs. Alix Engstrom of Cambridge, green velvet Mod gown with lacy ruffles—from F.B.!

All The Elegants — the young fillies and the mature thoroughbreds — projected a new brand of chic. It was great for Boston. Proves there's a new Fashion Spirit here.

But the Queen is Jacqueline. She has added a delicate red tint to her hair and she wears it long and flipped. Her make-up is expertly applied. Lipstick is pinky-white. Her eyeliner is so thin, you wonder how steady a hand can be!

And she knows the impact of a minimum of jewelry—she chose emerald-and-diamond drop earrings to punctuate her Patou gown.

We say: Boston has too long been saddled with a d-o-w-d-y fashion image. The touch of Puritanism is there. But Jacqueline proves it isn't sinful to be a Fashionable. It's just plain smart.

Other standout beauties:

Mrs. Joseph P. Kennedy, silvery brocade by Dior. Mrs. George Seybolt, in an Elizabeth Arden gown, Mrs. Charles F. Hovey in double-breasted brocade, designed by Cyreld. Valerie Land, Cambridge, print sari.

Mrs. Edgar von Schmidt-Pauli, wife of German Consul General, in velvet gown by Paul Kemp. Mrs. Neil Ayer, South Hamilton, gown by Dior. Mrs. Preston Davis Jr., Needham, gown by Jane Derby. Mrs. Barton Loomis, white satin costume; Mrs. Francis W. Hatch Jr., slim gold brocade dress. Mrs. John L. Cooper, emerald tunic suit.

ESCORTED BY GOV. JOHN A. VOLPE

RADIANT MRS. KENNEDY DANCES AT GOLDEN TRUMPET BALL

TALK at Mrs. Kennedy's table included affairs of the Symphony Orchestra discussed by conductor Erich Leinsdorf. (Photos by Frank O'Brien.)

A Lovely Person At a Lovely Ball

By MARJORIE W. SHERMAN

Mrs. Thomas Gannett, Mrs. Richard Storey and Frederic Winthrop: "A wonderful party."

Second thoughts on a first party—Jacqueline Kennedy is the loveliest person in the whole world—there is a rare quality which is not only in her luminous face but inherent in everything she does.

It was nice of Horticultural Hall to decorate its doors and windows for the anniversary party. How festive a canopy and a scarlet carpet make you look and feel.

The Edwardians really lived again in a happy aura of roses and rich food and white ostrich plumes—Bostonians do look handsome when they feel the occasion warrants.

It really is too bad that the many who have shared the Symphony's Spartan hours could not have been there for the glorious celebration. Many have been called upon, and few were chosen.

Backstage the B.S.O. men were so glad to see each other again, showing real concern for each other's families, woes or triumphs, unlike other big orchestras.

Maybe this is the reason they have weathered the storms and turned the corners into greatness. Henry Higginson knew every player in the orchestra and often "brooded with sleepless solicitude over their problems." He wrote in 1910: "The number of folks who are to be soothed, admonished, touched up, is wonderful."

At another Symphony birthday, the 50th, Bliss Perry quoted from Maj Higginson's own farewell address his pleasure in thinking that he had perhaps made "one vast field of beauty available to persons having little other enjoyment, people unknown to me, who, leading grey lives, have needed this sunshine."

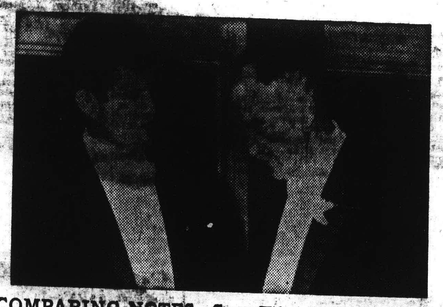
He grieved at 84, that having given 40 years of his personal income and concern to the orchestra, he could endow it and make its future secure.

Yet those who have in turn contributed their time and talent and funds at a sacrifice, have grown with the orchestra, known the warmth of its skill and not just its renown.

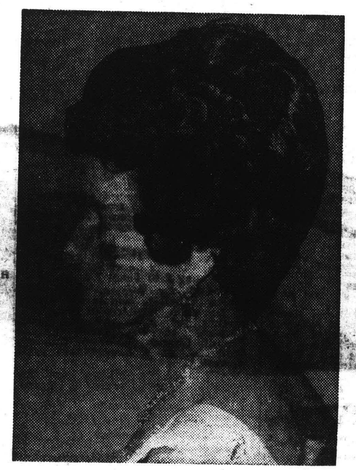
And Henry Lee Higginson would be the first to say well done to the more than 100 women who achieved their goal of $150,000 for the orchestra and did it with a beautiful party.

Mrs. Kennedy and senior trustee Francis Hatch return from dance floor.

Post-deb Melinda Fuller and Frank Pierce 3d will be married next Saturday in Chestnut Hill.



COMPARING NOTES—Sen. Edward M. Kennedy and Henry B. Cabot, president of Boston Symphony Orchestra.



Mrs. Joseph Kennedy wears diamonds with pink and silver French brocade.

Governor's wife and Sen. Ted Kennedy.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,493

041 SEP 25 1965

Radiant Jacqueline Truly Queen of the Golden Trumpet Ball

Ex-First Lady Found It Fun

Made Boston Affair Grandest in Years

(From AP and UPI)

BOSTON ( )— An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin 3vening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

Travels To Hyannis Port

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Some 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There She Is"

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

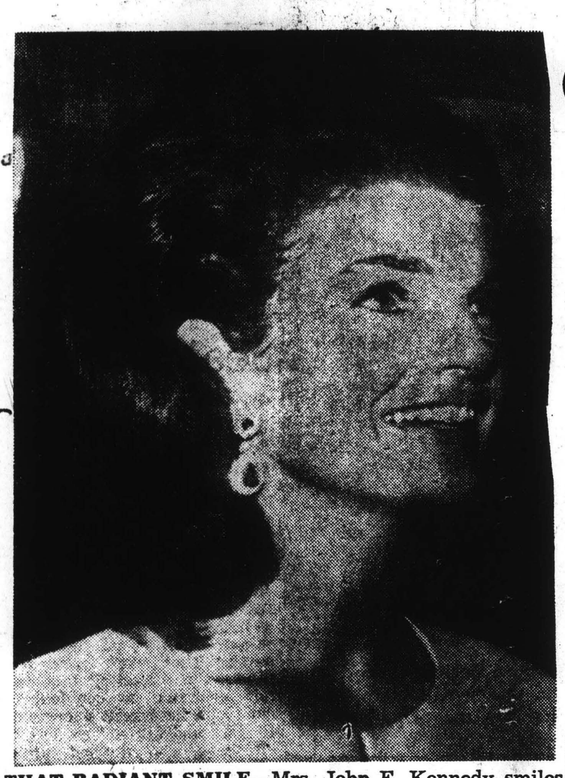
Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.



THAT RADIANT SMILE—Mrs. John F. Kennedy smiles happily as she attended ball last night at Symphony Hall in Boston. (AP)

Plywood Falls

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy told Mrs. Charles Devens, one of the guests, that she always loved Symphony Hall. She remarked that as a schoolgirl, she had sat on the steps of the imposing brick building waiting for the doors to open for the rush seats.

Mrs. Kennedy arrived in Boston late Friday afternoon aboard the family plane Caroline with her two children, Caroline, 7, and John Jr., 3.

Young John was the first down the ramp.

"Where are we mommy," he asked.

"Boston," Mrs. Kennedy answered, "but you have to go back." Caroline and John Jr. went back aboard the plane minutes later and flew to the Kennedy home in Hyannis Port.

The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York and later that night attended a private discotheque party at the "Sign of the Dove" on Manhattan's Upper East Side.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

Jackie Life Threatened

BOSTON (AP)—Boston police augmented their security guard at Symphony Hall last night after a report of an anonymous telephone call threatening the life of Mrs. John F. Kennedy.

Nine detectives joined police and secret service agents on duty among 700 guests at the Boston Symphony Orchestra's 85th anniversary Golden Trumpet Ball.

But the widow of the late President danced past midnight and left without incident. She returned to the Kennedy family's summer retreat at Hyannis Port on Cape Cod about 1 a.m.

The Federal Bureau of Investigation reported the telephone threat.

DANCES WITH GOVERNOR — Mrs. John F. Kennedy dances with Massachusetts Gov. John A. Volpe at Boston Symphony Hall last night at a $1,000-a-box benefit ball. The ball celebrating the 85th birthday of the Boston Symphony Orchestra, raised approximately $150,000 for the orchestra. (AP)

MRS. KENNEDY ARRIVES AT BALL—Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. Man at left is unidentified. (AP)

GOVERNOR GREETS MRS. KENNEDY—Gov. John A. Volpe of Massachusetts (left) as he greeted Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees on arrival at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was Mrs. Kennedy's first social appearance in the home city of her husband former Pres. John F. Kennedy, since his death 22 months ago. (AP)

[627]

Long Island Press
JAMAICA, N. Y.
D. 312,206 SUN. 373,756

SEPT 27 1965

Jackie's Back in Boston Society

Mrs. John F. Kennedy talked to her brother-in-law Sen. Edward M. Kennedy during the $1,000 a box benefit ball in Symphony Hall, Boston, Friday night. (AP Wirephoto)

The widow of the late President John F. Kennedy danced with Massachusetts Gov. John A. Volpe at a benefit ball in Boston Friday night. It was her first social appearance in Boston since the assassination of President Kennedy 22 months ago. (AP Wirephoto)

By JOHN ENGSTROM

BOSTON (UPI)—Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said yesterday.

She first ended her self-imposed formal period of mourning earlier last week at a reception in India House in New York. She was radiant Friday night at a grand ball in Boston where she received eager cries of "Jackie! Jackie" from a crowd 20 deep.

Tonight she was giving a "small" dinner for 30 at a restaurant in the north end of Boston. The guest of honor was reported to be Heny Fonda who is currently starring in the stage play "Generation" here. It was understood she had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

* * *

A FAMILY confidant said her appearances in public should not be construed as a springboard for her entrance into a full round of such events. The friend said after her period of seclusion in November she "may get out more in the social world, although she has not indicated any noticeable intention at this time to do so."

Mrs. Kennedy rested quietly yesterday at the Kennedy compound at Hyannis Port after her appearance at the Golden Trumpet Ball at the Boston Symphony Friday night.

Mrs. Kennedy, radiant in a white satin evening coat and light green evening dress, made a regal and elegant appearance as she entered Symphony Hall for the ball.

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Texas. She danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra and did not leave until early yesterday.

"It really was quite a bit of fun," she was heard to say to a companion as she left Symphony Hall and drove directly to her suite at the Ritz Carlton Hotel. There she changed into a white sheath for a trip by car to Hyannis Port.

* * *

APPROXIMATELY 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "Coming Out" from the seclusion following her husband's death. The orchestra played at the memorial mass for her husband in the Roman Catholic Cathedral of the Holy Cross at Boston several months after the President's death.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were sold at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Kleig lights and policemen on horse back highlighted the scene as Mrs. Kennedy made her dramatic entrance on the arm of Henry B. Cabot, president of the trustees of the symphony.

Spectators, standing 20 deep about the entrance, greeted Mrs. Kennedy with cries of: "There she is! We love you, Mrs. Kennedy! Jackie! Jackie!"

Mrs. Kennedy smiled in response and walked graciously into the hall, only to stop and chat with a few friends before entering the main ballroom.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593

SEP 25 1965

Jackie Kennedy Makes Re-Entry Into Society

By JOHN ENGSTROM
United Press International

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remaking to a companion, "It really was quite a bit of fun."

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 month ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall with its canopied roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

SEPT 2 5 1965

FIRST 'COMING OUT' FROM MOURNING

Elegant Jacqueline Kennedy Goes to Symphony Ball

BOSTON, Sept. 25 (UPI) — An elegant Jacqueline Bouvier Kennedy last night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

IT WAS FUN

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the golden trumpet ball early today, remarking to a companion, "It really was quite a bit of fun."

The former First Lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston pops orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

COURT PALMS

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented the benefit ball surpassed any social

—UPI Photo
Mrs. Kennedy at the ball.

event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered at the side entrance of Symphony Hall to greet Mrs. Kennedy. "There she is! There she is!" they shouted as her limousine arrived.

GREETED BY CROWD

Shouts of "We love you, Mrs. Kennedy!" and "Jackie! Jackie!" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall beside Henry B. Cabot, president of the Symphony Board.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. She sat in an elevated box with Mr. Cabot, his wife, Gov. and Mrs. John Volpe, Mrs. Rose Kennedy, Sen. Edward M. Kennedy and Erich Leinsdorf, director of the orchestra.

Secret Service men and Pinkerton agents in formal dress inconspicuously ringed the party. Midway thru the evening, they were alerted the FBI had received an anonymous threat on Mrs. Kennedy's life.

CRANK CALL

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

The golden trumpet was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

The Evening Star
WASHINGTON, D. C.
D. 208,048 SUN. 352,487

SEPT 2 5 1965

Mrs. Kennedy Dances at Benefit Ball

By the Associated Press

BOSTON — White-haired Conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late President, left the Golden Trumpet Ball at half past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old symphony hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were the gentlemen of Boston chosen by the Symphony Committee—with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchilla and everybody went home.

Long Island Press
JAMAICA, N. Y.
D. 312,206 SUN. 373,756

SEPT 2 5 1965

Mrs. Jacqueline Kennedy is accompanied by Henry B. Cabot, chairman of the Boston Symphony, at the $1,000-a-box symphony benefit ball. (AP Wirephoto)

BELLE OF BALL

★ ★ ★ ★ ★ ★

Radiant Jackie Dazzles Proper Bostonians

BOSTON (AP) — Proper Bostonians last night welcomed home a radiant Mrs. John F. Kennedy, widow of the late President.

The occasion was a very closed and elegant affair — the $1,000-a-box Golden Trumpet ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

* * *

BEHIND HER was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Her young brother-in-law, Sen. Edward M. Kennedy, D-Mass., arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball grown with a diamond bow at the bodice.

* * *

THE COSTUME, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot on her left, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian Period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

* * *

EVEN THE CHINA for this 700-person catered affair was gold plated. The caterer said the china and silver was estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka, and six of gin.

C47

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 534,556 SUN. 971,225

SEPT 2 5 1965

AP Wirephoto

Mrs. Jacqueline Kennedy arrives for $1000-a-box benefit ball at Boston's Symphony Hall on arm of Henry B. Cabot, president of Boston Symphony.

The New York Times
INTERNATIONAL ED.
D. 100,000

SEPT 2 5 1965

BOSTON VISITED BY MRS. KENNEDY

Trip First Since President Was Assassinated

NEW YORK, Sept. 24 (UPI) —Mrs. John F. Kennedy flew from New York today for her first public appearance in Boston since her husband was assassinated.

Her appearance at tonight's Golden Trumpet Ball, a benefit for the Boston Symphony Orchestra, will be her second public apearance inthree days.

On Wednesday, she attended an exhibition of Indian paintings at the Asia House Gallery here. That was followed by a discotheque party at Manhattan night club.

Mrs. Kennedy leaves behind a minor furor over some letters she wrote while in the White House. The letters were to Basil Rathbone, the actor, and concerned a performance Mr. Rathbone made there in 1963. the actor has put the letters up for auction next Thursday

A report published yesterday said Mrs. Kennedy was "deeply resentful" over the sale, which is being held by Charles Hamilton, an autograph dealer.

Mr. Rathbone said he was "deeply sorry" that the sale had become embroiled in the controversy, but said he would go ahead with the auction anyway.

Jackie Returns To Social Whirl At Boston Ball

BOSTON, Sept. 24 (UPI). — A radiant Jacqueline Bouvier Kennedy on Friday night made a stunning re-entry into the society whirl she abandoned 22 months ago when her husband was assassinated.

Flashbulbs and newsfilm camera lights turned night into day as the widow of President John F. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to open officially the first Golden Trumpet Ball — Boston's most glittering social event in years.

GREETED BY TRUSTEE

The former First Lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas, Tex., Nov. 22, 1963.

Some 900 persons clapped and cheered as Mrs. Kennedy walked into the lobby of symphony hall on the arm of her escort, Henry B. Cabot, president of the symphony board.

POLICE CLEAR PATH

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ballroom where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate five-course dinner.

BOARD HITS TABLE

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the Symphony Orchestra; Mrs. Rose Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy (D., Mass.).

A slight mishap occured shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood, which spilled a china water glass.

The ball, given for the benefit of the Boston Symphony Orchestra, featured $1000 ballroom boxes, a multi-course French menu dinner, dancing until 2 A. M. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

FLIES FROM NEW YORK

Mrs. Kennedy arrived in Boston from New Yorw in the early evening with her two children, Caroline, 7, and John, Jr., 3, aboard the family plane Caroline.

She immediately was driven to a downtown hotel where she rested prior to the ball.

Caroline and John, Jr., remained aboard the twin-engine plane, which departed 30 minutes later for the Kennedy summer home in Hyannis Port.

PHILADELPHIA DAILY
NEWS
D. 264,069 SUN. 198,215

SEPT 2 5 1965

JACKIE'S BACK IN THE SOCIAL WHIRL at Boston's glittering Golden Trumpet Ball. Mrs. Jacqueline Kennedy, in white satin evening coat, is greeted at Symphony Hall by Erich Leinsdorf (right), conductor of Boston Symphony. Her escort is Henry R. Cabot, president of orchestra board. Unifax

Jackie Returns to World of Society

BOSTON (UPI). — An elegant Jacqueline Bouvier Kennedy last night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premier.

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MRS. KENNEDY, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion that followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

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Spectators 20 deep gathered at the side entrance of Symphony Hall to greet Mrs. Kennedy. "There she is, there she is," they shouted as her limousine arrived.

Shouts of "We love you, Mrs. Kennedy," and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall with Henry B. Cabot, president of the symphony board.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. She sat in an elevated box with Cabot, his wife, Gov. and Mrs. John Volpe, Mrs. Rose Kennedy, Sen. Edward M. Kennedy and Erich Leinsdorf, director of the Symphony Orchestra.

SECRET SERVICE men and Pinkerton agents in formal dress inconspicuously ringed the party. No incidents were reported.

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6-inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

SEPT 25 1965

Associated Press Wirephoto

Mrs. John F. Kennedy and her escort, Henry B. Cabot, president of the Boston Symphony's board of trustees, arriving at Symphony Hall in Boston last night.

Mrs. Kennedy Ends Seclusion To Go to Boston Symphony Ball

BOSTON, Sept. 25 (UPI)— Mrs. Jacqueline Kennedy made a triumphant return to the world of society at a ball last night.

Kleig lights and policemen on horseback gave Mrs. Kennedy's entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet ball early today, remarking to a companion, "It really was quite a bit of fun."

She went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by automobile to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops orchestra.

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"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its palms and hundreds of roses.

Tickets to the ball, at $150 per person and $1000 for a box, had been snapped up when Mrs. Kennedy was named honorary chairman of the event.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Register (e)
TORRINGTON, Conn.
Circ. 11,041

SEP 25 1965

Mrs. Kennedy Present At Trumpet Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 7,991

SEP 25 1965

Jackie at Boston Ball

PAGE ONE

For 'Cinderella' A Lavish Party

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Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

Travels To Hyannis Port

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Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

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"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its cano-

See JACKIE Page 10

pied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There She Is"

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smliing, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife ;Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

Plywood Falls

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy told Mrs. Charles Devens, one of the guests, that she always loved Symphony Hall. She remarked that as a schoolgirl, she had sat on the steps of the imposing brick building waiting for the doors to open for the rush seats.

[607]

The Washington Post
WASHINGTON, D. C.
D. 438,741 SUN. 536,847

SEPT 2 1965

The Evening Bulletin
PHILADELPHIA, PA.
D. 682,923

SEPT 2 5 1965

AP Wirephoto

MRS. JACQUELINE KENNEDY whispers a remark to her brother-in-law, Sen. Edward M. Kennedy (D-Mass), last night during the $1,000-a-box benefit ball for the Boston Symphony at Symphony Hall, Boston.

PAGE ONE

Exit by Mrs. Kennedy Ends Boston Ball Early

By JEAN SPRAIN WILSON

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Jacqueline Kennedy, who has appeared at few social events since the death of her husband, the late President John F. Kennedy, left the Golden Trumpet Ball a half hour after midnight.

She was escorted to her limousine by her host, Henry Cabot, and was driven away as a crowd pressed forward for a closer look.

$150,000 Raised

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent dining and dancing ballroom.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the "Blue Danube" and other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were several gentlemen of Boston chosen by the symphony committee—with the permission of each man's wife.

Chats With Host

At her table in Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right. Cabot is chairman of the orchestra's board of trustees.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy (D-Mass), the late President's brother, seated

Continued on Page 3, Col. 1

across from her, or her mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

When Mrs. Kennedy left, the men collapsed their top hats, the ladies clutched their chinchilla and everybody went home.

No Social Whirl

A friend close to the Kennedy family said today that the public appearance of Mrs. Kennedy should not be construed as a "springboard" for her entrance into a full round of such social events.

The family confidant said Mrs. Kennedy undoubtedly will attend few public events between now and November when she again will go into seclusion on the second anniversary of her husband's death.

The family source said that "maybe after November" Mrs. Kennedy may get out more in the social world, although indications were that she would still "pick and choose" certain affairs to attend.

From Fans at Symphony Ball

Mrs. JFK Wins Highest Fidelity

From News Dispatches

BOSTON, Sept. 24 — A radiant Jacqueline Bouvier Kennedy tonight made a stunning re-entry into the society whirl she abandoned when her husband was assassinated.

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The former First Lady was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated.

Some 900 persons clapped and cheered as Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, President of the Board of Managers of the Symphony.

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Erich Leinsdorf, director of the Symphony Orchestra; Rose Kennedy, mother of the late President; and Sen. and Mrs. Edward Mr. Kennedy (D-Mass.).

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THE GALA BALL, given for the benefit of the Boston Symphony Orchestra, featured $1000 ballroom boxes, a multicourse French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Mrs. Kennedy arrived in Boston from New York City at 5:16 p.m.

Caroline and John Jr. remained aboard the twin engine plane which departed 30 minutes later for the Kennedy summer home in Hyannis Port. Mrs. Kennedy plans to spend the night in Boston and join them Saturday.

EVERYTHING was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

Even the china for this 700-person catered affair was gold-plated. The caterer said the china and silver was estimated to be worth $465,000.

United Press International

TRUMPETS SOUNDED: Mrs. John F. Kennedy is greeted by conductor Erich Leinsdorf, right, at the Golden Trumpet Ball at Boston's Symphony Hall. Henry B. Cabot, president of the symphony board, accompanied the former First Lady to the benefit ball last night. She wore a pale green evening coat, bejewelled at the cuffs, over a pale pink strapless ball gown. The costume was designed by Jean Patou and made by Chez Ninon in New York.

News (e)
NEWBURYPORT, Mass.
Circ. 7,025

SEP 25 1965

Glamourous Mrs. Kennedy Enjoys Grand Hub Ball

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[667]

The Washington Post
WASHINGTON, D. C.
D. 438,741 SUN. 536,647

SEPT 2 5 1965

The Evening Bulletin
PHILADELPHIA, PA.
D. 682,922

SEPT 2 5 1965

AP Wirephoto

MRS. JACQUELINE KENNEDY whispers a remark to her brother-in-law, Sen. Edward M. Kennedy (D-Mass), last night during the $1,000-a-box benefit ball for the Boston Symphony at Symphony Hall, Boston.

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Continued on Page 2, Col. 1

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United Press International

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News (e)
NEWBURYPORT, Mass.
Circ. 7,025

SEP 25 1965

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[67]

SARATOGA SARATOGIAN
Saturday, September 25, 1965

FAMILY HUDDLE — Mrs. John F. Kennedy confers with her brother-in-law, Senator Edward Kennedy during $1,000-a-box benefit ball last night in Symphony Hall in Boston. It was her first social appearance in the home city of her late husband since his death 22 months ago. The ball celebrated the 85th birthday of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 24,924
SEP 25 1965

JACKIE KENNEDY

A Welcome Home Party For Jackie

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

BINGHAMTON PRESS •
Saturday, September 25, 1965

But She Leaves Early

Jackie Is Queen Of Ball in Boston

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—Associated Press WIREPHOTO.

DANCES WITH GOVERNOR—Mrs. John F. Kennedy dances with Massachusetts Gov. John A. Volpe in Boston Symphony Hall at a $1,000-a-box benefit ball.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
SEP 25 1965

Jacqueline Kennedy Returns To Boston For Big Social Event

By JOHN ENGSTROM

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

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A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

News (e)
MILFORD, Mass.
Circ. 8,790

SEP 25 1965

Night Of Nights As Jackie Makes Radiant Entry At Golden Trumpet Ball

By JOHN ENGSTROM
United Press International

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Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

Plywood Falls

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy told Mrs. Charles Devens, one of the guests, that she always loved Symphony Hall. She remarked that as a schoolgirl, she had sat on the steps of the imposing brick building waiting for the doors to open for the rush seats.

Mrs. Kennedy arrived in Boston late Friday afternoon aboard the family plane Caroline with her two children, Caroline, 7, and John Jr., 3.

Young John was the first down the ramp.

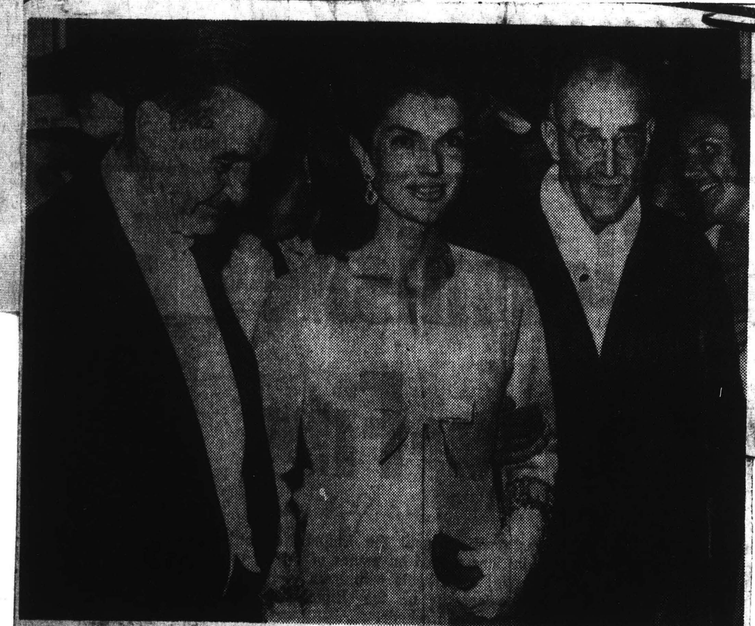
"Where are we mommy," he asked.

"Boston," Mrs. Kennedy answered, "but you have to go back." Caroline and John Jr. went back aboard the plane minutes later and flew to the Kennedy home in Hyannis Port.

The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York and later that night attended a private discotheque party at the "Sign of the Dove" on Manhattan's Upper East Side.

STATEN ISLAND ADVANCE
Saturday, September 25, 1965



Mrs. Jacqueline Kennedy arrives at Boston's Symphony Hall for a $1,000-a-box benefit. With her on the right is Henry B. Cabot, president of the Boston Symphony Orchestra's board of trustees. It was her first social appearance in Boston since the assassination. Associated Press Photo

Jackie Shines Briefly at Boston Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire last night when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

CONVERSATION FLOWS

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

[69]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
HAVERHILL, Mass.
Circ. 19,356

SEP 25 1965

Radiant Jackie Belle Of Ball

MRS. JACQUELINE KENNEDY

BOSTON (UPI)— An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

Travels To Hyannis Port

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Some 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There She Is"

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs Kennedy" and "Jackie, Jackie" rang out from the throng a Mrs. Kennedy, smiling, walke into Symphony Hall on Cabot' ar...

Mrs. Kennedy, her hair in a upsweep, chatted with severa persons before entering th main ballroom. Seated in a elevated box with Mrs. Kenned were Cabot and his wife; Gov and Mrs. John Volpe; Mrs Rose Kennedy, mother of th late President; Sen. Edward M Kennedy, the late President' brother, and Erich Leinsdorf director of the symphon orchestra.

Secret Service man and Pinkerton agents in formal dress in conspicuously ringed the party. Midway through the evening they were alerted that the FB had received an anonymou threat on Mrs. Kennedy's life.

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The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York and later that night attended a private discotheque party at the "Sign of the Dove" on Manhattan's Upper East Side.

DUNKIRK OBSERVER
Saturday, September 25, 1965

BOSTON: Uninvited spectators surge into the vestibule of staid Symphony Hall in an effort to catch a glimpse of Mrs. Jacqueline Kennedy (c), who is shown being greeted by Henry B. Cabot, Board Pres. of the Boston Symphony Orchestra. Mrs. Kennedy attended the Golden Trumpet ball as guest of honor, her first public social function since the death of her husband, the late president. —(UPI Telephoto).

Mrs. Kennedy Appears At Boston Concert

By JOHN ENGSTROM

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun.

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Honorary Chairman

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

MIDDLETOWN RECORD
Saturday, September 25, 1965

Jackie returns to Boston society

BOSTON (UPI) — A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb reentry into the whirl of society she abandoned 22 months ago when President Kennedy was killed. She attended a gala benefit ball.

Flashbulbs and news film camera lights turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball-bill as Boston's most glittering social event in years.

The former First Lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo and evening dress-clad guests who lined the steps under the marque of Symphony Hall.

Some 900 persons clapped and cheered as Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the Symphony.

Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,240

SEP 25 1965

Mrs. Kennedy Radiant; 105-Year Record Broken

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Reformer & Vermont Phoenix (e)
BRATTLEBORO, Vt.
Circ. 7,201
SEP 25 1965

Mrs. Kennedy Arrives At Ball

Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former Pres. John F. Kennedy, since his death 22 months ago. Man at left is unidentified.

Bostonians Waltz Jackie At Benefit for Symphony

PAGE ONE

BOSTON (AP) — Whitehaired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Express (e)
NEWPORT, Vt.
Circ. 4,166

SEP 25 1965

Mrs. John Kennedy Queen Of Golden Trumpet Ball

PAGE ONE

By JEAN SPRAIN WILSON

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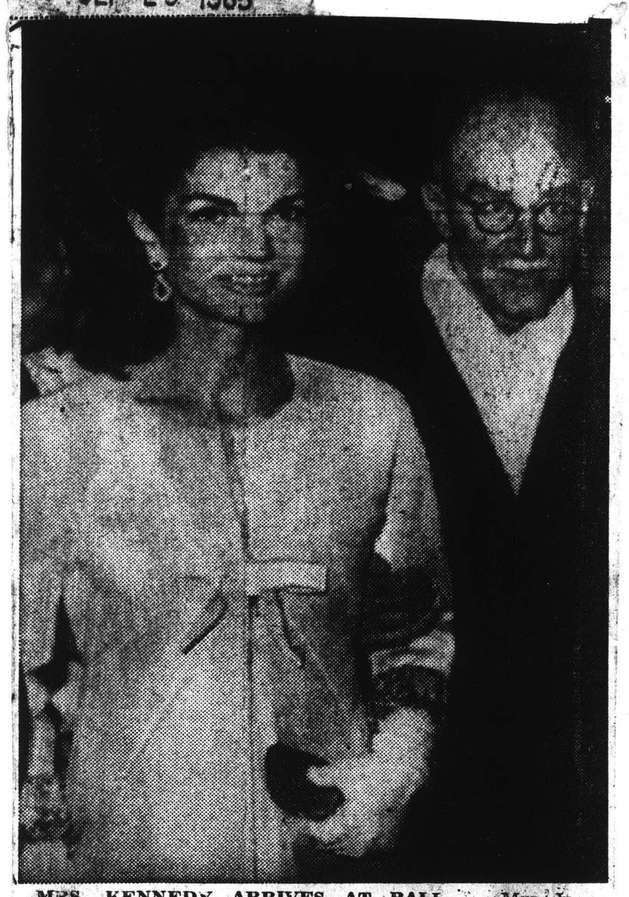
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
NEWPORT, R. I.
Circ. 12,963

SEP 25 1965



MRS. KENNEDY ARRIVES AT BALL — Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. ((AP Wirephoto)

President's Widow Attends Boston Symphony Benefit

BOSTON (AP) — Whitehaired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of host, Henry Cabot, and drove her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

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The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

BUFFALO COURIER EXPRESS
Saturday, September 25, 1965

Mrs. Jacqueline Kennedy arrives at Symphony Hall
... accompanied by Henry B. Cabot

Gala Ball

Boston's Society Welcomes Jackie

BOSTON (AP)—Proper Bostonians Friday night welcomed home a radiant Mrs. John F. Kennedy, widow of the late President.

The occasion was a very closed and elegant affair—the $1,000-a-box Golden Trumpet Ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Ted Kennedy With Mother

Her young brother-in-law, Sen. Edward M. Kennedy (D-Mass), arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

The costume, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot on her left, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard youths mustered from the very good families of Beacon Hill.

Even the china for this 700-person catered affair was gold plated. The caterer said the China and silver was estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

NEWBURGH-BEACON NEWS
Saturday, September 25, 1965

AP Wirephoto

DANCES WITH GOVERNOR — Mrs. John F. Kennedy dances with Massachusetts Gov. John A. Volpe at Boston Symphony Hall last night at a $1,000-a-box benefit ball. It was Mrs. Kennedy's first social appearance in the home city of her husband, former President Kennedy, since his death 22 months ago.

Jackie Leads Charity Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

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At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

SCHENECTADY GAZETTE
Saturday, September 25, 1965

Ex-First Lady at 1st Major Event Since 1963—

Mrs. JFK Rejoins Social Whirl at Boston

By JOHN ENGSTROM

BOSTON, (UPI) — Mrs. John F. Kennedy flew to her late husband's native Boston Friday to make a dazzling re-entrance to the whirl of society she abandoned in mourning 22 months ago.

The occasion for the trip here —her first big public appearance since the assassination—was a benefit ball, billed as Boston's most glittering social event in years.

The first Golden Trumpet ball, given for the benefit of the 85-year-old famed Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi-course French menu dinner, and dancing until 2 a.m.

Some 700 persons paid $150,000 to dance until the wee hours on the floor of the elegantly decorated symphony hall in Boston's back bay to the music of Ruby Newman's orchestra and Arthur Fieldler's Boston pops.

No. 1 on Mrs. Kennedy's dance card was symphony trustee Francis Hatch. Partners No. 2 and 3 were James J. Perkins and Gardner Cox, director of the Museum of Fine Arts.

Mrs. Kennedy was honorary chairman of the ball and television newsman Walter Cronkite was master of ceremonies. Songstress-comedienne Anna Russell provided the entertainment.

The dinner included medallions De Homard truffles, consumme Printanier, noix de veau Prince Orloff, carottes vichy, endives de Belgique braisees, salade de saison, fromage boursault and souffle glace au Grand Marnier.

It was topped off with coffee, cognac, champagne Pieper-Haidsieck and Chauteau Bourron Cotes de Castillon.

Mrs. Joseph Kennedy, mother of the late President, was on the celebrity list along with Senator and Mrs. Edward M. Kennedy, (D, Mass.), Senator and Mrs. Leverett Saltonstall, (R, Mass.), Mr. and Mrs. Henry B. Cabot, president of the board of managers of the Symphony and Mr. and Mrs. Winston Guest.

Pamela Turnure, secretary to Mrs. Kennedy, said the former First Lady will spend the night at the Ritz-Carlton Hotel and travel to Cape Cod tomorrow to spend the weekend at the Kennedy coumpound in Hyannis Port.

The ball was Mrs. Kennedy's second attendance at a socialite party in three days, but this was the first public affair since the mourning period.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York. That was followed by a private discotheque party at "Sign Of The Dove" on Manhattan's upper East side.

The 100 guests, including relatives and political, diplomatic and social figures, ate, drank and danced the Frug, Watusi, Monkey and Twist until the wee Hours.

MAMARONECK TIMES
Saturday, September 25, 1965

AT BALL — Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. —AP Wirephoto.

ROCHESTER TIMES UNION
Saturday, September 25, 1965

—AP Wirephoto to The Times-Union

FAMILY HUDDLE — Mrs. John F. Kennedy confers with her brother-in-law, Sen. Edward M. Kennedy during the $1,000-a-box benefit ball in Boston's Symphony Hall. It was her first social appearance in her husband's home city since his death.

Out in Society

An elegant **Jacqueline Bouvier Kennedy** last night made a triumphant return to the world of society at Boston's grandest ball since 1860. Her dramatic entry into Boston Symphony Hall had all the glitter of a Hollywood premiere.

The widow of **President John F. Kennedy,** radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out from seclusion. Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman.

Mrs. Kennedy, smiling, walked into Symphony Hall by the side of **Henry B. Cabot,** president of the symphony board. She sat in an elevated box with Cabot, his wife, **Gov. and Mrs. John Volpe, Mrs. Rose Kennedy, Sen. Edward M. Kennedy and Erich Leinsdorf,** director of the symphony orchestra.

New England Newsclip Agency, Inc.
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Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
SEP 25 1965

Radiant Jackie Kennedy Re-Enters Society Whirl

BOSTON (UPI) —A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned in mourning 22 months ago with the death of her husband by attending a gala benefit ball.

Flashbulbs and news film camera lights virtually turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball — billed as Boston's most glittering social event in years.

The former first lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo- and evening dress - clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "You are Beautiful."

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ball room where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate, five- course dinner.

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the symphony orchestra; Mrs. Rose Kennedy, mother of the late President; and Sen. and Mrs. Edward M. Kennedy, D-Mass.

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood which spilled a china water glass.

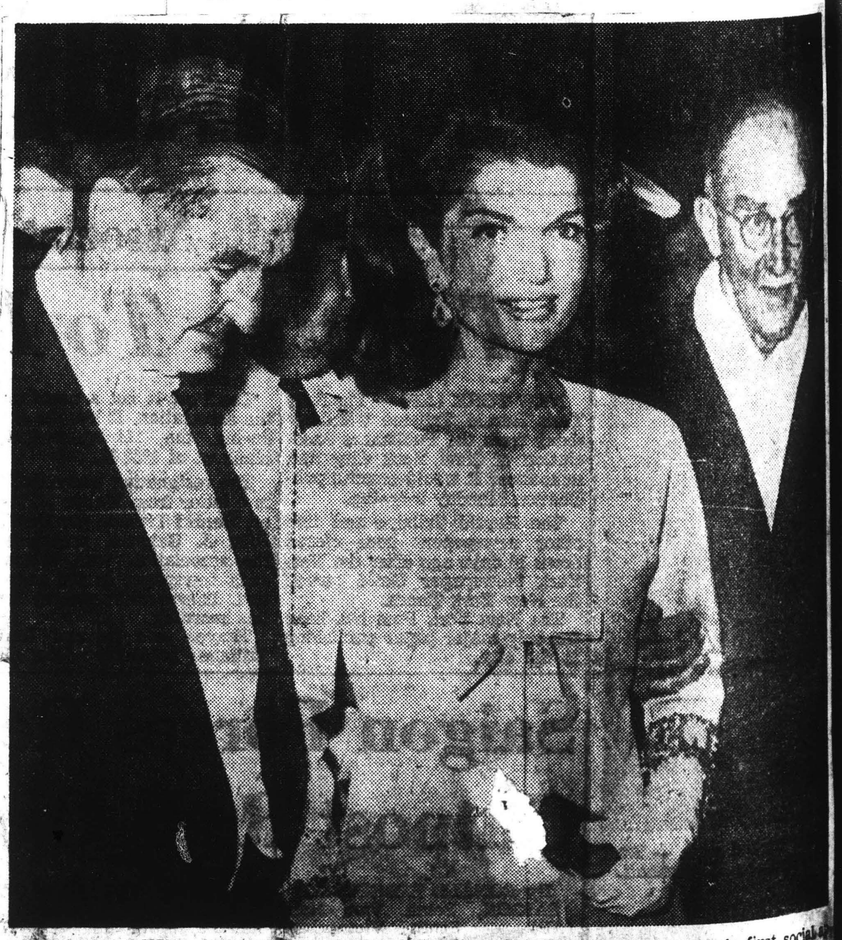
The gala ball, given for the benefit of the Boston Symphony Orchestra, featured 31,000 ballroom, boxes, a multicourse French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Mrs. Kennedy arrived in Boston from New York City at 5:16 p.m. EDT with her two children, Caroline, 7, and John Jr., 3, aboard the family plane Caroline. A dozen newsmen and photographers and a handful of spectators greeted Mrs. Kennedy as the plane pulled up to the Logan International Airport terminal.

She immediately was driven to a downtown hotel where she rested prior to the ball.

Caroline and John Jr. remained aboard the twin engine plane, which departed 30 minutes later for the Kennedy summer home in Hyannis Port.

White Plains Reporter Dispatch
Saturday, September 25, 1965



AT BALL — Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. —AP Wirephoto.

SYRACUSE HERALD AMERICAN
Saturday, September 25, 1965

TETE-A-TED. Mrs. John F. Kennedy chats with her brother-in-law Sen. Edward Kennedy during ball for benefit of Boston Symphony. AP Wirephoto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sun (e)
HUDSON, Mass.
Circ. 2,750

SEP 25 1965

Jacqueline Dances At Golden Trumpet Ball

BOSTON UPI — Mrs. Jacqueline Kennedy flew here Friday to attend a swish $1,000-a-box ball Friday night, her first big social since the assassination of her husband 22 months ago.

Mrs. Kennedy, who gradually has been getting back into the whirl of society, chose her husband's hometown of Boston for her first glamorous debut since his death.

The occasion was the first Golden Trumpet Ball for the financial benefit of the 85-year-old famed Boston Symphony Orchestra. Mrs. Kennedy is honorary chairman of the ball, billed as Boston's most glittering social event in years.

$150,000 Raised

Some 700 persons paid $150,000 to dance and watched Mrs. Kennedy dance on the floor of elegantly-decorated Symphony Hall in Boston's Back Bay. The money will go to the orchestra.

No. 1 on Mrs. Kennedy's dance card was Symphony Trustee Francis Hatch. Partners No. 2 and No. 3 were James J. Perkins and Gardner Cox, director of the museum of Fine Arts.

Dancing to Ruby Newman's Orchestra was between servings of a five-course dinner and until 2 a. m. Saturday. Arthur Fiedler conducted members of the Boston Pops Orchestra in old fashion dances.

The decor of stately Symphony Hall was of the Edwardian era. Its long corridors, vestibules and auditorium were elaborately bedecked in red, pink, gold and green to suggest pavilions and trellised conservatories of the Edwardian period, recalling the early days of the symphony orchestra.

Cronkite MC

The decor was designed by Eldon Elder, a New York stage designer.

The 90 waiters and 30 ushers wore period costumes.

Anna Russell, a singing comedienne, provided entertainment. Newsman Walter Cronkite of Columbia Broadcasting System, CBS, was master of ceremonies.

The dinner included medallons de Homard Truffes, consume printainer, Noix de Veau Prince Orloff, Carottes Vichy, Endives de Belgique Braisees, salade de saison, fromage boursault and souffle grace au grand marnier.

It was topped off with coffee cognac, Champagne Pieper-Haidsieck and Chateau Bourron Cotes de Castillon.

First on the dance card of Mrs. Joseph Kennedy, mother of the late President, was author and retired admiral, Samuel Eliot Morison.

Weekend At Cape

Others on the celebrity list were Sen. and Mrs. Edward M. Kennedy, DMass., Sen. and Mrs. Leverett Saltonstall, R-Mass., Mr. and Mrs. Henry B. Cabot, president of the board of managers of the symphony, and Mr. and Mrs. Winston Guest.

Pamela Turnure, secretary to Mrs. Kennedy, said Mrs. Kennedy will spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to spend the weekend at the Kennedy compound in Hyannis Port.

The ball was Mrs. Kennedy's second public appearance in three days.

She attended an opening of Northern Indian paintings Wednesday night at the Asia House Gallery in New York. That was followed by a discotheque party at "Sign of the Dove" on Manhattan's upper east side.

The 100 guests, including relatives and political, diplomatic and social figures, ate, drank and danced the frug, watusi, monkey and twist until the wee hours.

Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Circ. 8,886

SEP 25 1965

Mrs. JFK Gives Luster to Ball

PAGE ONE

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social cial events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

Jackie dazzles Boston

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun.

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

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News (e)
FRAMINGHAM, Mass.
Circ. 15,205
SEP 25 1965

A RADIANT Mrs. Jacqueline Kennedy (c) wearing a white satin evening coat over a light green evening dress, is greeted by an unidentified woman (r) as she arrives at Boston Symphony Hall, Friday evening. Her appearance at Symphony Hall, to officially open the first Golden Trumpet Ball, was her first public appearance, in her late husband's native Boston, since he was assassinated in Dallas Nov. 22, 1963. (UPI Telephoto)

Jacqueline Kennedy at Boston's Grandest Ball

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

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Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

(A friend close to the Kennedy family said the public appearances this week in New York and Boston by Mrs. Kennedy should not be construed as a "springboard" for her entrance into a full round of such social events.

The family confidant said Mrs. Kennedy undoubtedly will attend few public events between now and November when she again will go into seclusion on the second anniversary of her husband's death.

The family source said that "maybe after November" Mrs. Kennedy may get out more into the social world, although indications were that she would still "pick and choose" certain affairs to attend.

There was a report early today that she planned to host a small party tonight at a Boston restaurant for stage and movie actor Henry Fonda, currently starring in the stage play Generation here.)

"It's just beautiful," Mrs Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150 per-person and $1,000 for a box had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

LITTLE FALLS TIMES
Saturday, September 25, 1965

Mrs. Kennedy Returns to Social Whirl

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

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About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, a $150,- per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

ELMIRA STAR GAZETTE
Saturday, September 25, 1965

Jackie Makes Boston Forget Tea Party

BOSTON (AP) — Partially because Mrs. John F. Kennedy is its honorary chairman, Friday night's $1,000-a-box benefit ball for the 85-year-old Boston Symphony had this town agog like no other affair since the Boston Tea Party.

• • •

It was the young widow's first social appearance in the home city of her husband, the president, since his death 22 months ago. Mrs. Kennedy's secretary, Miss Pamela Turnure, said the Golden Trumpet Ball post was her first acceptance of a major social responsibility.

Only two nights before, however, Mrs. Kennedy gave an until-the-wee-hours culture and discotheque party in New York honoring former Ambassador John Kenneth Galbraith, with 100 of the world's most illustrious guests. A Pearle Mesta bash seemed pallid by comparison to this party which was decribed by some persons as the former First Lady's own "coming out" after her extended mourning period.

• • •

Friday night, the 700 select guests were to assemble in the horseshoe-shaped Symphony Hall with branched golden sconces, marble fountains and oleander trees, pavilions and trellises dear to the Edwardian era of opulence.

• • •

Henry B. Cabot, chairman of the symphony's board of trustees, had invited Mrs. Kennedy to be his guest in his $1,000 box. Place cards in box "C" also were made out for her mother-in-law, Mrs. Joseph P. Kennedy, and her brother-in-law and his wife, Sen. and Mrs. Edward M. Kennedy, as well as Gov. and Mrs. John A. Volpe and Mr. and Mrs. Erich Leinsdorf. Leinsdorf is music director of the Boston Symphony.

[75]

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800

SEP 25 1965

Mrs. Kennedy At Benefit Ball

Gov. John A. Volpe of Massachusetts greets Mrs. Jacqueline Kennedy, and Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees on arrival at Symphony Hall Friday night. (AP Wirephoto)

Radiant Jackie Kennedy Re-Enters Society Whirl At Gala Boston Event

BOSTON (UPI) —A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned in mourning 22 months ago with the death of her husband by attending a gala benefit ball.

Flashbulbs and news film camera lights virtually turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball — billed as Boston's most glittering social event in years.

The former first lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo- and evening dress - clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "You are Beautiful."

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ball room where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate, five- course dinner.

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the symphony orchestra; Mrs. Rose Kennedy, mother of the late President; and Sen. and Mrs. Edward M. Kennedy, D-Mass.

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood which spilled a china water glass.

The gala ball, given for the benefit of the Boston Symphony Orchestra, featured $1,000 ballroom, boxes, a multicourse French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Mrs. Kennedy arrived in Boston from New York City at 5:16 p.m. EDT with her two children, Caroline, 7, and John Jr., 3, aboard the family plane Caroline. A dozen newsmen and photographers and a handful of spectators greeted Mrs. Kennedy as the plane pulled up to the Logan International Airport terminal.

She immediately was driven to a downtown hotel where she rested prior to the ball.

Caroline and John Jr. remained aboard the twin engine plane, which departed 30 minutes later for the Kennedy summer home in Hyannis Port.

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Citizen (e)
WINSTED, Conn.
Circ. 3,797

SEP 25 1965

MRS. KENNEDY BIG ATTRACTION AT FUND RAISER

BOSTON (AP)—White - haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over. 047

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American - made dress by French Designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentleman of Boston chosen by the symphony committee—with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies were elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamnod pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

POUGHKEEPSIE JOURNAL
Saturday, September 25, 1965

Mrs. Kennedy Re-enters Society At Boston's Grandest Ball Since 1860

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Klieg lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

AP Wirephoto

MRS. JOHN F. KENNEDY confers with her brother-in-law, Sen. EDWARD M. KENNEDY, at the $1,000-a-box benefit ball last night in Symphony Hall at Boston.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 48,566
SEP 25 1965

[76]

A radiant Mrs. Jacqueline Kennedy, wearing a white satin coat over a light green evening dress, is greeted as she arrives at Boston's Symphony Hall for the first Golden Trumpet Ball. (UPI Telephoto)

Was Honorary Chairman

Jackie Is Radiant at Benefit for Symphony

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A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There She Is"

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6-inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy arrived in Boston late Friday afternoon aboard the family plane Caroline with her two children, Caroline, 7, and John Jr., 3.

Young John was the first down the ramp.

"Where are we mommy," he asked.

"Boston," Mrs. Kennedy answered, "but you have to go back." Caroline and John Jr. went back aboard the plane minutes later and flew to the Kennedy home in Hyannis Port.

New England Newsclip Agency, Inc.
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Press (e)
MIDDLETOWN, Conn.
Circ. 18,297
SEP 25 1965

A RADIANT JACQUELINE KENNEDY, wearing a white satin evening coat over a light green evening dress, is greeted by an unidentified woman as she arrives at Boston Symphony Hall Friday night. (UPI Telephoto)

JAMESTOWN POST JOURNAL
Saturday, September 25, 1965

Mrs. Kennedy Graces Boston's Glittering Ball

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

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Boston Ball 'Grandest' Since 1860

By JOHN ENGSTROM

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SARATOGA SARATOGIAN
Saturday, September 25, 1965

Jackie Queen of Boston Ball

Boston (AP) — Whitehaired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The women wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, women clutched their chinchillas and everybody went home.

[47]

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Press (e)
BRISTOL, Conn.
Circ. 15,129
SEP 25 1965

FIRST APPEARANCE: A radiant Mrs. Jacqueline Kennedy (C) wearing a white satin evening coat over a light green evening dress, is greeted by an unidentified woman (R) as she arrives at Boston Symphony Hall Friday night. Her appearance at Symphony Hall, to officially open the first Golden Trumpet Ball, was her first public appearance, in her late husband's native Boston, since he was assassinated in Dallas on November 22, 1963. (UPI Telephoto)

End Of Mourning

Bostonians Have A Ball, Mrs. Kennedy Attends

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

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At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomelys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

TROY TIMES RECORD
Saturday, September 25, 1965

Jackie Kennedy Acclaimed On Return To Social World

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy last night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kenedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

The former First Lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy Compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

Spectators, 20 deep, gathered at the side entrance symphony hall to greet Mrs. Kennedy. "There she is, there she is," they shouted as her limousine arrived.

Shouts of "We love you, Mrs. Kennedy," and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into symphony hall by the side of Henry B. Cabot, president of the symphony board.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
SALEM, Mass.
Circ. 26,770
SEP 25 1965

Mrs. John F. Kennedy Attends Swank Symphony Hall Party

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $.,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

AUBURN CITIZEN ADVERTISER
Saturday, September 25, 1965

Mrs. J. F. Kennedy Adds Style To Boston Symphony Party

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
SEP 25 1965

GARDEN CITY NEWSDAY
Saturday, September 25, 1965

Telephoto

A SMILE FROM JACKIE. Mrs. Jacqueline Kennedy, escorted by Henry B. Cabot, center, beams as she is introduced to conductor Erich Leinsdorf at the Golden Trumpet Ball in Boston yesterday. Cabot is president of the board of the Boston Symphony Orchestra.

Jackie Back in Society With Glittering Fanfare

Boston (UPI)—A radiant Jacqueline Bouvier Kennedy last night made a flashbulb reentry into the whirl of society by attending a gala benefit ball.

Flashbulbs and news film camera lights virtually turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball—billed as Boston's most glittering social event in years. The former First Lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo and evening dress-clad guests who lined the steps under the marquee of Symphony Hall. Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony. Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the palm room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ballroom where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate five-course dinner. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the Symphony Orchestra; Mrs. Rose Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy (D-Mass.).

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood which spilled a china water glass.

The gala ball, given for the benefit of the Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi-course French menu dinner, dancing until 2 AM and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Radiant Jacqueline Star Of Symphony Ball

By JOHN ENGSTROM
United Press International

BOSTON (UPI)— An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

Travels To Hyannis Port

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Some 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20-deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There She Is"

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

RADIANT JACKIE — Mrs. Jacqueline Kennedy is greeted by an unidentified woman, right, as she arrives at Boston Symphony Hall last night to officially open the first Golden Trumpet Ball. The ball marked Mrs. Kennedy's first public appearance in Boston since the assassination of her husband.

(UPI Telephoto)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 43,018

SEP 25 1965

Jackie's Return To Society Triumphant

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

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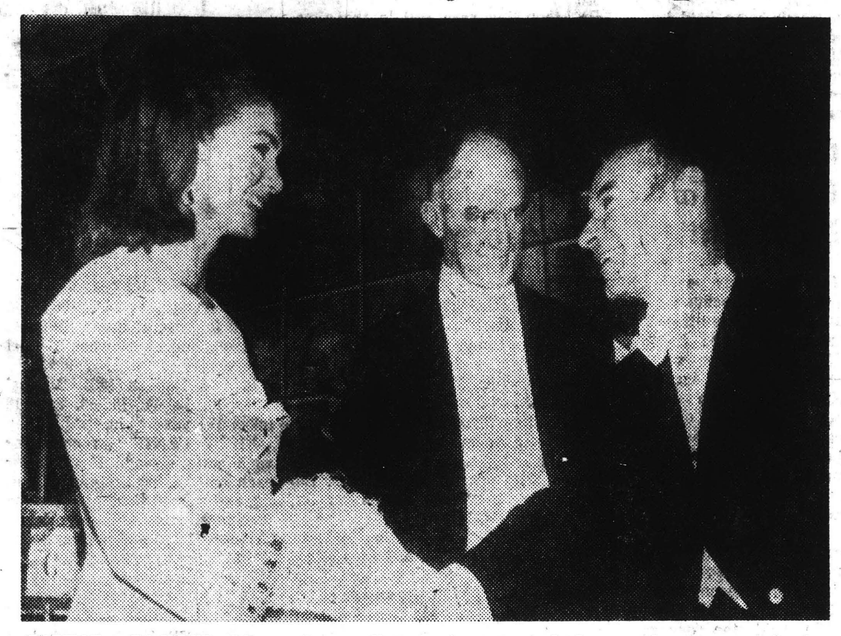
About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to ex-

JACKIE Turn to Page 9



JOVIAL JACKIE—Mrs. Jacqueline Kennedy, escorted by Henry B. Cabot, center, President of the Board of the Boston Symphony Orchestra, is greeted by orchestra conductor Erich Leinsdorf, right, after she arrived at the glittering Golden Trumpet Ball at Symphony Hall, Boston. UPI Telephoto

GUEST OF HONOR—Uninvited spectators surge into the vestibule of staid Symphony Hall in an effort to catch a glimpse of Mrs. Jacqueline Kennedy, center, who is shown being greeted by Henry B. Cabot, Board president of the Boston Symphony Orchestra. Mrs. Kennedy attended the Golden Trumpet ball as guest of honor, her first public social function since the death of her husband, the late president. UPI Telephoto

From Page 1

Jackie

tend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

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A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

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Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "Yo are Beautiful."

Mrs. Kennedy, her hair in a upsweep, shook hands and cha ted with several persons befo being escorted to the main ba room where some 700 perso had gathered in a plush E wardian decor for the $150-a plate, five- course dinner.

Seated in an elevated bo with Mrs. Kennedy were Cab and his wife; the Volpes; Er Leinsdorf, director of the sym phony orchestra; Mrs. Ro Kennedy, mother of the la President; and Sen. and Mr Edward M. Kennedy, D-Mas

Plywood Hits Table

A slight mishap occurre shortly after Mrs. Kennedy w seated at her table when piece of plywood, about 10 inc es by 6 inches long, apparent fell from the ceiling of the hu hall and landed on the tabl A waiter removed the chunk wood which spilled a china w ter glass.

The gala ball, given for t benefit of the Boston Symphon Orchestra, featured $1,000 ba room boxes, a multi - cour French menu dinner, dancin until 2 a.m. and music by Rul Newman's Orchestra and Arthu Fiedler's Boston Pops.

Mrs. Kennedy arrived in Bo ton from New York City 5:16 p.m. EDT with her tw children, Caroline, 7, and Jo Jr., 3, aboard the family pla Caroline. A dozen newsmen a photographers and a handful spectators greeted Mrs. Ke nedy as the plane pulled up the Logan International Airpo terminal.

She immediately was drive to a downtown hotel where s rested prior to the ball.

Caroline and John Jr. r mained aboard the twin engi plane, which departed 30 mi utes later for the Kennedy su mer home in Hyannis Port.

No. 1 on Mrs. Kennedy dance card was Sympho Trustee Francis Hatch. Partne No. 2 and 3 were James Perkins and Gardner Cox, rector of the Museum of Fi Arts.

The decor of stately Sy phony Hall was of the Edwar ian era. Its long corridors, ve tibules and auditorium we elaborately bedecked in re pink, gold and green to sugge pavilions and trellised conserv tories of the Edwardian perio recalling the early days of t symphony orchestra.

Cronkite MC

The decor was designed b Eldon Elder, a New York stag designer.

The 90 waiters and 30 usher wore period costumes.

Anna Russell, a singing com edienne, provided entertainmen Newsman Walter Cronkite Columbia Broadcasting Syste (CBS) was master of ceremo ies.

The Menu

The dinner included medallon de Homard Truffes, consumm printanier, Noix de Veau Princ Orloff, Carottes Vichy, Endive de Belgique Braisees, salade d saison, fromage boursault and souffle grace au grand marnier.

It was topped off with coffee, cognac, Champagne Pieper-Haidsieck and Chateau Bourron Cotes de Castillon.

First on the dance card o Mrs. Joseph Kennedy, mother of the late President, was author and retired admiral, Samuel Eliot Morison.

Others on the celebrity list were Sen. and Mrs. Edward M. Kennedy, D-Mass., Sen. and Mrs. Leverett Saltonstall, R-Mass., Mr. and Mrs. Henry B. Cabot, president of the board of managers of the symphony, and Mr. and Mrs. Winston Guest.

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Herald (e)
PORTSMOUTH, N. H.
Circ. 16,341

SEP 25 1965

[80]

MRS. KENNEDY ARRIVES AT BALL—Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees is shown arriving at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 13,406

SEP 25 1965

AT THE BALL — Mrs. Jacquelyn Kennedy accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of Trustees, arrives at Symphony Hall for a $1,000-a-ticket benefit ball. The ball was held last night. The ball was Mrs. Kennedy's first social appearance in the home city of her husband, the late President, since his death 22 months ago. The man at the left is unidentified.

PORT CHESTER ITEM
Saturday, September 25, 1965

AT BALL — Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. —AP Wirephoto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

SEP 25 1965

'Jackie' Radiant at Boston

PAGE ONE

(Associated Press Wirephoto)

Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees, arrives at Symphony Hall in Boston Friday night for a $1000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified.

Former First Lady Attends Elegant Affa At Symphony Hall

BOSTON (AP)—Proper Bostonians Friday night welcome home a radiant Mrs. John F Kennedy, widowof the late President.

Golden Trumpet Ball

The occasion was a very closed and elegant affair—the $1000-a-box Golden Trumpet Ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Escorted to Cabot Box

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Her young brother-in-law, Sen. Edward M. Kennedy, D-Mass., arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator.

"I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk Alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

[81]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Day (e)
NEW LONDON, Conn.
Circ. 33,341

SEP 25 1965

MRS. KENNEDY ARRIVES AT BALL—Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrives at Symphony Hall in Boston for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. (AP Wirephoto.)

Mrs. Kennedy Ends Social Confinement

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 68,276

SEP 25 1965

At Symphony ball are Mrs. Kennedy and Henry B. Cabot, orchestra president.
—Associated Press Wirephoto

Mrs. Kennedy Cheered at Boston Ball

PAGE ONE

Boston—(UPI)—A radiant Mrs. John F. Kennedy made a stunning appearance last night at a gala society event.

Flashbulbs and newsfilm camera lights turned night into day as the widow of President Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to open officially the first Golden Trumpet Ball—Boston's most glittering social event in years.

The former First Lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo and evening dress-clad guests who lined the steps under the marquee of Symphony Hall.

About 900 persons clapped and cheered as Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Mr. Cabot and Mrs. Kennedy had to remain in the limousine for about five minmen cleared the way of spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs.

Continued on Page 3 Col. 2

Continued From Page One

John A. Volpe of Massachusetts and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "You Are Beautiful."

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ballroom where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate five-course dinner.

Seated in an elevated box with Mrs. Kennedy were Mr. Cabot and his wife; the Volpes; Eric Leinsdorf, director of the symphony orchestra; Mrs. Rose Kennedy, mother of the late President, and Sen. and Mrs. Edward M. Kennedy, D-Mass.

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood, which spilled a water glass.

The gala ball, given for the benefit of the Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi-course French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Mrs. Kennedy arrived in Boston from New York City at 5:16 p.m. with her two children, Caroline, 7, and John Jr., 4, aboard the family plane Caroline.

She immediately was driven to a downtown hotel, where she rested before the ball.

Caroline and John Jr. remained aboard the plane, which departed 30 minutes later for the Kennedy summer home in Hyannis Port.

No. 1 on Mrs. Kennedy's dance card was Francis Hatch, symphony trustee. Partners No. 2 and 3 were James J. Perkins and Gardner Cox, director of the Museum of Fine Arts.

Mrs. Kennedy was honorary chairman of the ball, and Television newsman Walter Cronkite was master of ceremonies. Songstress-Comedienne Anna Russell provided the entertainment.

Staten Island Advance
STATEN ISLAND, N. Y.
57,308 SUN. 51,993

SEPT 2 5 1965

Mrs. Jacqueline Kennedy arrives at Boston's Symphony Hall for a $1,000-a-box benefit. With her on the right is Henry B. Cabot, president of the Boston Symphony Orchestra's board of trustees. It was her first social appearance in Boston since the assassination. Associated Press Photo

Jackie Shines Briefly at Boston Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire last night when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

CONVERSATION FLOWS

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler to name a few.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

[83]

NEW ORLEANS STATES-ITEM
LARGEST AFTERNOON CIRC. IN LOUISIANA
NEW ORLEANS, LA.
D. 161,094 SUN. 139,297

SEP 25 1965

—AP WIREPHOTO.

MRS. JOHN F. KENNEDY dances with Massachusetts GOV. JOHN A. VOLPE during a $1,000-a-box ball to raise funds for the Boston Symphony orchestra last night.

PEOPLE in the News

Glamor of Ball Goes with Jackie

White-haired conductor **Arthur Fiedler** had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor **Erich Leinsdorf** on her right.

She seldom had an opportunity to talk with **Sen. Edward M. Kennedy,** D-Mass., the late President's brother, seated across from her, or her vibrant mother-in-law, **Mrs. Joseph P. Kennedy,** a few seats away.

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Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

SEP 25 1965

Police Guard Increased After Death Threat

Boston police, FBI and Secret Service agents continued their efforts today to trace a possible crank caller who threatened to shoot Mrs. Jacqueline Kennedy last night.

047

The telephone call, placed while Mrs. Kennedy was at the Golden Trumpet Ball at Symphony Hall, was received at the Boston headquarters of the FBI.

The man, according to Boston Police Lt. Joseph P. Rowan, threatened to "shoot Mrs. Kennedy at the ball."

The FBI immediately notified both the Boston police and the Secret Service, who increased their details at Symphony Hall.

Lt. Rowan reported with 10 extra men to Deputy Chief Edward J. Mannix, Jr., in charge of Boston police at the ball.

Extra police were assigned to guard Mrs. Kennedy's table while the hall and other rooms were searched.

Mrs. Kennedy was not informed of the threat, but her brother-in-law, Sen. Edward Kennedy, who was at her table, was.

The extra detail stayed with Mrs. Kennedy until she returned to her rooms at the Ritz Carlton Hotel.

The hotel was heavily guarded until Mrs. Kennedy left for Hyannis Port around 1 a.m.

NEW ROCHELLE STANDARD
Saturday, September 25, 1965

Mrs. Kennedy Glitters in Boston

AT BALL — Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, right, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. — AP Wirephoto.

Telegram (m)
WORCESTER, Mass.
Circ. 60,044
SEP 25 1965

Radiant Jackie Attends Elegant Ball in Boston

PAGE ONE

By JEAN SPRAIN WILSON

BOSTON (AP) — Proper Bostonians on Friday night welcomed home a radiant Mrs. John F. Kennedy, widow of the late President.

The occasion was a very closed and elegant affair — the $1,000-a-box golden trumpet ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former First Lady was honorary chairman.

Wave and Shout

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Her young brother-in-law, Sen. Edward M. Kennedy, D-Mass., arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator. "I'll be forced to later," he said with a laugh.

Green Coat

For her appearance, the president's widow wore a pale green high-waisted silk alaskene coat with jewel-bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

The costume, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

(AP Wirephoto)
JACQUELINE KENNEDY
First Public Appearance

Mrs. Kennedy chatted with Cabot on her left, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

Expensive Tableware

Even the china for this 700-person catered affair was gold plated. The caterer said the china and silver was estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka, and six of gin.

NYACK JOURNAL NEWS
Saturday, September 25, 1965

MRS. JACQUELINE KENNEDY AT BALL
.... accompanied by Henry B. Cabot

An Elegant Jackie Goes to the Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

Courant (m)
HARTFORD, Conn.
Circ. 132,383
SEP 25 1965

ARRIVING AT BALL, Mrs. Jacqueline Kennedy is accompanied by Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, at Symphony Hall.—[AP

Mrs. JFK Belle Of Boston Ball

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy last night made a return to the society whirl at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "it really was quite a bit of fun."

The former First Lady went direct from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered at the side entrance of Symphony Hall to greet Mrs. Kennedy.

Shouts of "We love you, Mrs. Kennedy," and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy smiling, walked into the hall with Henry B. Cabot, president of the symphony board.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. She sat in an elevated box with Cabot, his wife, Gov. and Mrs. John Volpe, Mrs. Rose Kennedy, Senator Edward M. Kennedy and Erich Leinsdorf, director of the Symphony Orchestra.

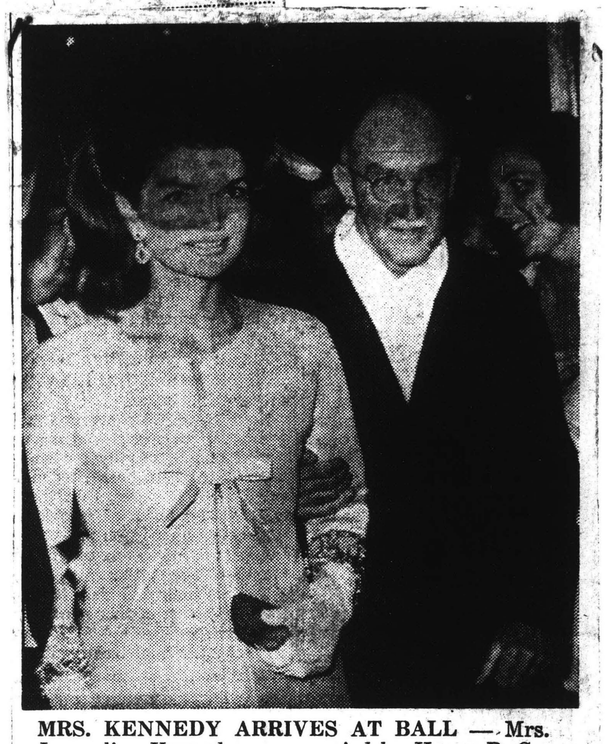
Secret Service men and Pinkerton agents in formal dress inconpicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times-Argus (e)
BARRE, Vermont
Circ. 11,898
SEP 25 1965



MRS. KENNEDY ARRIVES AT BALL — Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. (AP Wirephoto)

PAGE ONE

Boston Ball Fizzles Out After Mrs. Kennedy Leaves

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

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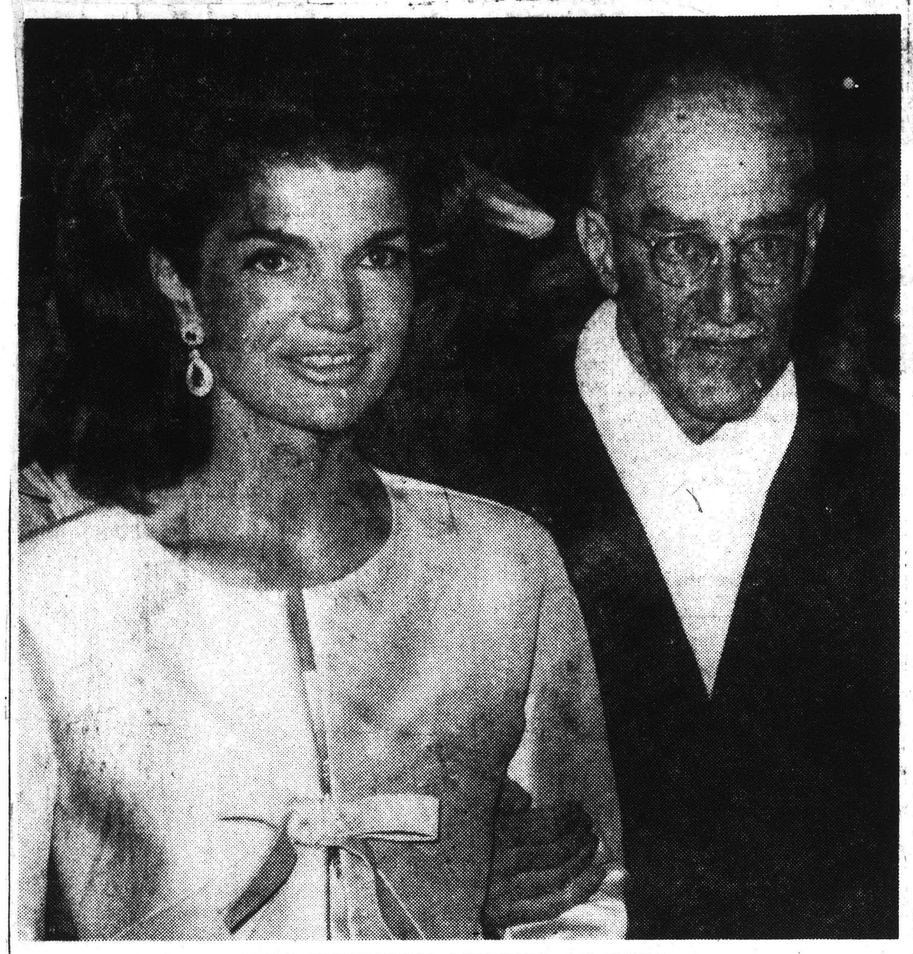
After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Call (e)
WOONSOCKET, R. I.
Circ. 28,307
SEP 25 1965



MRS. KENNEDY ARRIVES AT BALL

. . . Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot, president of the Boston Symphony Orchestra's board of trustees arriving at Symphony Hall in Boston last night for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband and former President, John F. Kennedy, since his death 22 months ago. (AP photo).

Queen Jackie's Departure Dims Luster Of Boston Ball

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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Phone Threat Causes Stronger Guard

BOSTON (AP)—Boston police augmented their security guard at Symphony Hall last night after a report of an anonymous telephone call threatening the life of Mrs. John F. Kennedy.

Nine detectives joined police and secret service agents on duty among 700 guests at the Boston Symphony Orchestra's 85th anniversary Golden Trumpet Ball.

But the widow of the late President danced past midnight and left without incident. She returned to the Kennedy family's summer retreat at Hyannis Port on Cape Cod about 1 a.m.

The Federal Bureau of Investigation reported the telephone threat.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Circ. 8,886
SEP 25 1965

Mrs. Kennedy Threatened, FBI Reports

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
SEP 25 1965

BSO's Elegant Party Fades When Mrs. Kennedy Leaves

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

OSWEGO PALLADIUM TIMES
Saturday, September 25, 1965

Glamorous Exit After Midnight

Jackie Kennedy Queen of Boston's Biggest Event in Years---Orchestra's Birthday Party

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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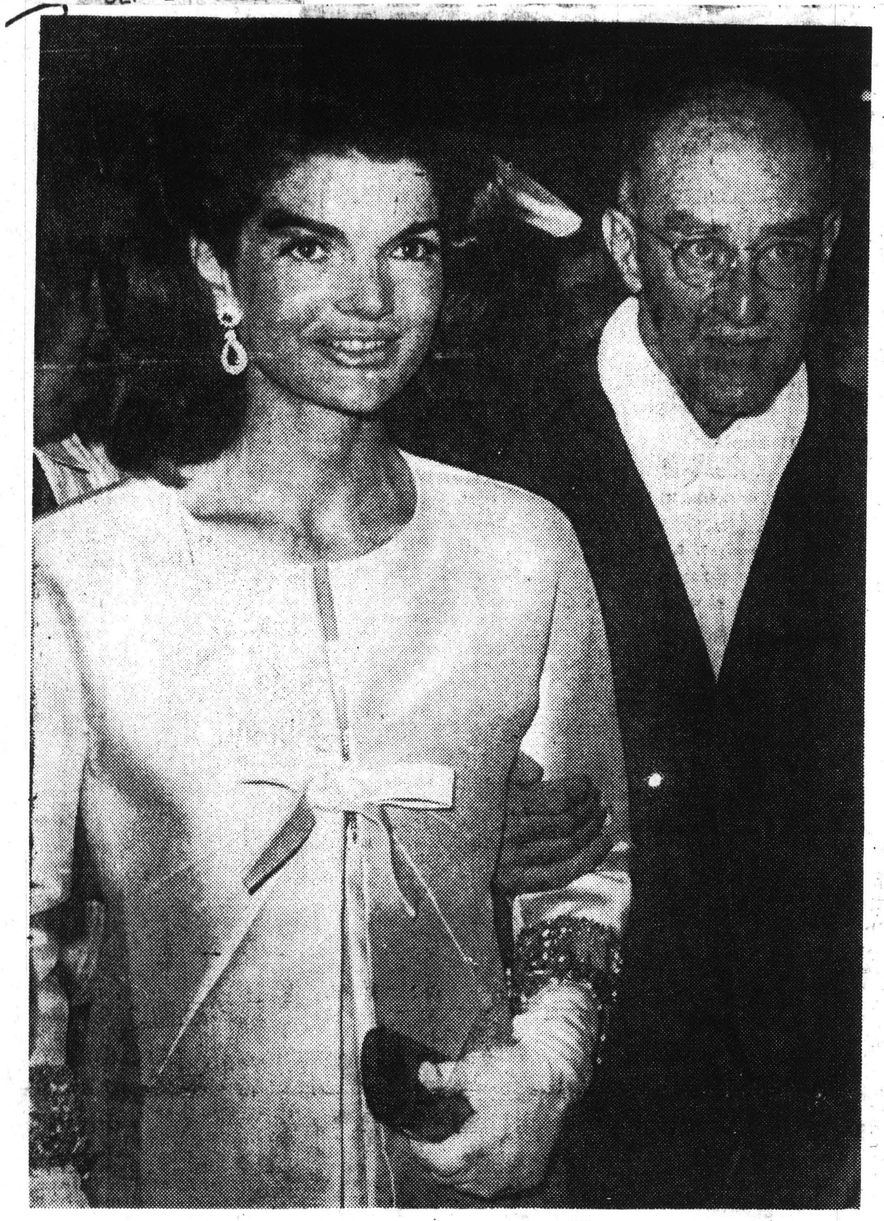
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
LOWELL, Mass.
Circ. 45,636
SEP 25 1965

[87]



Arrives at Ball

Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrive at Symphony Hall in Boston last night for a $1000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband former President John F. Kennedy, since his death 22 months ago.—AP Photo.

Jacqueline Kennedy Makes Dazzling Return to Society

By John Engstrom

BOSTON (UPI)— An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

THE former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car, to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Some 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kenedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"THERE she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service man and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidets were reported.

A SLIGHT mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy told Mrs. Charles Devens, one of the guests, that she always loved Symphony Hall. She remarked that as a schoolgirl, she had sat on the steps of the imposing brick building waiting for the doors to open for the rush seats.

Mrs. Kennedy arrived in Boston late Friday afternoon aboard the family plane Caroline with her two children, Caroline, 7, and John Jr., 4.

Young John was the first down the ramp.

"Where are we mommy," he asked.

"Boston," Mrs. Kennedy answered, "but you have to go back." Caroline and John Jr. went back aboard the plane minutes later and flew to the Kennedy home in Hyannis Port.

The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York and later that night attended a private discotheque party at the "Sign of the Dove" on Manhattan's Upper East Side.

A friend close to the Kennedy family said the public appearances this week in New York and Boston by Mrs. Kennedy should not be construed as a "springboard" for her entrance into a full round of such social events.

The family confidant said Mrs. Kennedy undoubtedly will attend few public events between now and November when she again will go into seclusion on the second aniversary of her husbad's death.

The family source said that "maybe after November" Mrs. Kennedy may get out more into the social world, although indications were that she would still "pick and choose" certain affairs to attend.

There was a report early today that she planned to host a small party tonight at a Boston restaurant for stage and movie actor Henry Fonda, currently starring in the stage play Generation here.

CORTLAND STANDARD
Saturday, September 25, 1965

[87]

Jackie Outsparkles Jewels At Boston Symphony Party

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

drs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

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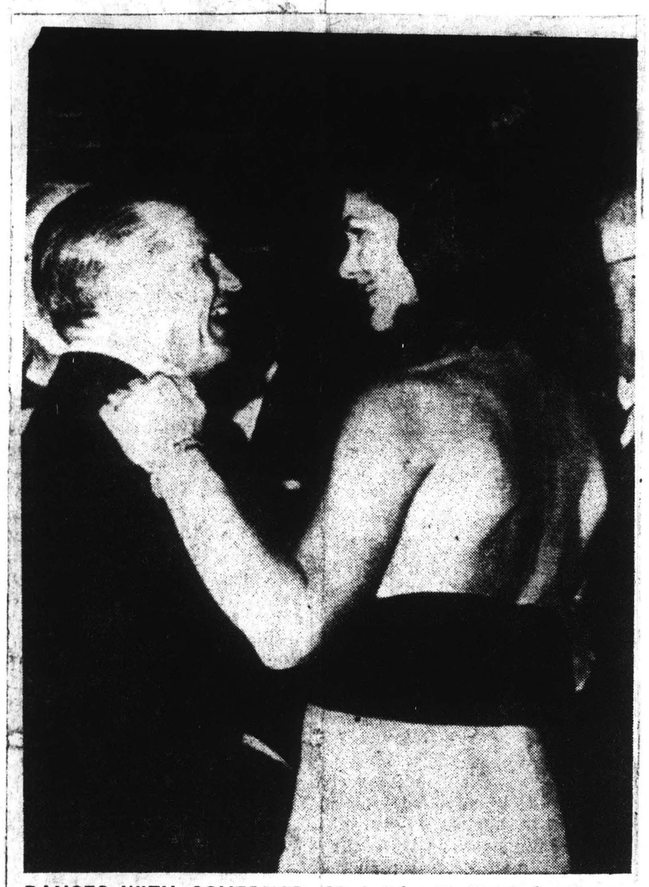
After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

SALAMANCA REP. PRESS
Saturday, September 25, 1965



DANCES WITH GOVERNOR—Mrs. John F. Kennedy dances with Massachusetts Gov. John A. Volpe at Boston Symphony Hall at $1,000-a-box benefit ball Friday night. It was Mrs. Kennedy's first social appearance in the home city of her husband since his death 22 months ago. *(AP Photofax)*

Boston Dance Ends As Mrs. Kennedy Leaves

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun the waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sentinel (e)
KEENE, N. H.
Circ. 8,697

SEP 25 1965

ROME SENTINEL
Saturday, September 25, 1965

WALTZING FOR SYMPHONY, Massachusetts Gov. John A. Volpe dances with Mrs. John F. Kennedy at benefit ball for Boston Symphony Orchestra last night. (AP Wirephoto)

Mrs. Kennedy Makes Early Exit From Ball

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

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Orchestra Benefit

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

$150 Dinner

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,942
SEP 25 1965

Boston Police Increase Security Guard After Report of Phone Threat

BOSTON (AP)—Boston police augmented their security guard at Symphony Hall last night after a report of an anonymous telephone call threatening the life of Mrs. John F. Kennedy.

Nine detectives joined police and secret service agents on duty among 700 guests at the Boston Symphony Orchestra's 85th anniversary Golden Trumpet Ball.

But the widow of the late President danced past midnight and left without incident. She returned to the Kennedy family's summer retreat at Hyannis Port on Cape Cod about 1 a.m.

The Federal Bureau of Investigation reported the telephone threat.

Jackie's Return Hailed

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NAUGATUCK, Conn.
Circ. 5,321

SEP 25 1965

Mrs. Kennedy

BOSTON — Spectators outside Boston's Symphony Hall, shouting a welcome to the widow of President John F. Kennedy, making her first public appearance in Boston since her husband's death:

"We love you, Mrs. Kennedy."

SCHENECTADY UNION STAR
Saturday, September 25, 1965

Dramatic Reentry

Former First Lady Returns to Society

Mrs. John F. Kennedy dances with Massachusetts Gov. John A. Volpe at Boston Symphony Ball. (AP Wirephoto).

BOSTON — (UPI) — An elegant Jacqueline Bouvier Kennedy last night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

★ ★ ★

The former First Lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

NE

Tickets to the ball, at $150 per person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

★ ★ ★

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. She sat in an elevated box with Henry B. Cabot, president of the symphony board, his wife, Gov. and Mrs. John Volpe, Mrs. Rose Kennedy, Sen. Edward M. Kennedy and Erich Leinsdorf, director of the symphony orchestra.

A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

The Golden Trumpet Ball was the second socialite party in three days for Mrs. Kennedy, but it marked the first time she had accepted a position of "social responsibility" since she went into mourning.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 146,005
SEP 25 1965

Mrs. Kennedy at Symphony Hall

Queen of Ball Fades Before the Party Ends

Boston — (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the Queen of the Ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her husband, the late President, left the Golden Trumpet Ball at half past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

Police augmented their security guard at the hall after a report of an anonymous telephone call threatening the life of Mrs. Kennedy.

Nine detectives joined police and Secret Service agents on duty among 700 guests.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The widow, her long chestnut hair at her bare shoulders, wore an American-made dress by a French designer, Jean Patou.

She danced the Blue Danube and a few other waltzes played by the celebrated Boston Pops Orchestra led by Fiedler. Her partners were the gentlemen of Boston chosen by the symphony committee—with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass, the late President's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her. Among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchilla and everybody went home.

Dancing with Massachusetts Gov. John A. Volpe at Boston's Symphony Hall last night is Mrs. John F. Kennedy.

—Associated Press Wirephoto

BATAVIA NEWS
Saturday, September 25, 1965

When Mrs. JFK Departs, Boston Ball Is Over

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

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The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (e)
MANCHESTER, Conn.
Circ. 13,358
SEP 25 1965

[90]

Early Departure Dims Glitter

PAGE ONE

Jackie at Symphony Ball

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

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The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

(AP Photofax)

Mrs. Kennedy confers during symphony ball with brother-in-law Sen. Edward Kennedy.

Sunday Register
NEW HAVEN, Conn.
Circ. 113,377
SEP 26 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,942
SEP 25 1965

Boston Symphony's 85th Anniversary Ball Honors Mrs. John F. Kennedy

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

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The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

Jackie Kennedy Radiant At Ball

BOSTON (UPI)—Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said Saturday.

She first ended her self-imposed formal period of mourning earlier this week at a reception in India House in New York. She was radiant Friday night at a grand ball in Boston where she received eager cries of "Jackie! Jackie" from a crowd 20 deep outside symphony hall.

Saturday night she was giving a "small" dinner for 30 at a restaurant. The guest of honor was reported to be Henry Fonda who is currently starring in the stage play "Generation" here. It was understood she had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

A family confidant said her appearances in public should not be construed as a spring board for her entrance into a full round of such events. The friend said after her period of seclusion in November she "may get out more in the social world, although she has not indicated any noticeable intention at this time to do so."

Mrs. Kennedy rested quietly Saturday at the Kennedy compound at Hyannis Port after her appearance at the Golden Trumpet Ball at the Boston Symphony.

Mrs. Kennedy, in a white satin evening coat and light green evening dress, made a regal and elegant appearance as she entered Symphony Hall for the ball.

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Tex. She danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra and did not leave until early Saturday.

"It really was quite a bit of fun," she was heard to say to companion as she left Symphony Hall and drove directly to her suite at the Ritz Carlton Hotel. There she changed into white sheath for a trip by car to Hyannis Port.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were sold at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Associated Press Wirephoto

Mrs. John F. Kennedy confers with her brother-in-law Sen. Edward M. Kennedy during the $1,000-a-box benefit ball Friday night in Symphony Hall at Boston. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. The ball celebrated the 85th birthday of the Boston Symphony Orchestra.

Albany Knickerbocker News
Saturday, September 25, 1965

AP Wirephoto

FAMILY HUDDLE—Mrs. John F. Kennedy chats with her brother-in-law, Sen. Edward M. Kenntdy, at the $1,000-a-box benefit ball in Symphony Hall at Boston.

Glittering Return For Jacqueline

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy made a triumphant return last night to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion: "It really was quite a bit of fun."

The former First Lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

'It's Just Beautiful'

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1·000 for a box had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 8-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered at the side entrance to symphony hall to greet Mrs. Kennedy. "There she is, there she is," they shreaked as her limousine arrived.

Shouts of "We love you, Mrs. Kennedy," and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall with Henry B. Cabot, president of the symphony board.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. She sat in an elevated box with Mr. Cabot, his wife, Gov. John Volpe and Mrs. Volpe, Mrs. Joseph P. Kennedy, Senator Edward M. Kennedy and Erich Leinsdorf, director of the symphony orchestra.

Anonymous Threat

Secret Service men and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Courant (m)
HARTFORD, Conn.
Circ. 132,383
SEP 25 1965

Jackie Stars At Swish Boston Society Ball

BOSTON (UPI) — Mrs. Jacqueline Kennedy flew here Friday to attend a swish $1,000-a-box ball Friday night, her first big social since the assassination of her husband 22 months ago.

Mrs. Kennedy, who gradually has been getting back into the whirl of society, chose her husband's hometown of Boston for her first glamorous debut since his death.

The occasion was the first Golden Trumpet Ball for the financial benefit of the 85-year-old famed Boston Symphony Orchestra. Mrs. Kennedy is honorary chairman of the ball, billed as Boston's most glittering social event in years.

$150,000 Raised

Some 700 persons paid $150,000 to dance and watch Mrs. Kennedy dance on the floor of elegantly - decorated Symphony Hall in Boston's Back Bay. The money will go to the orchestra.

No. 1 on Mrs. Kennedy's dance card was Symphony Trustee Francis Hatch. Partners No. 2 and 3 were James J. Perkins and Gardner Cox, director of the museum of Fine Arts.

Dancing to Ruby Newman's Orchestra was between servings of a five-course dinner and until 2 a.m. Saturday. Arthur Fiedler conducted members of the Boston Pops Orchestra in old fashion dances.

UTICA OBSERVER DISPATCH
Saturday, September 25, 1965

FAMILY HUDDLE—Mrs. John F. Kennedy as she conferred with Sen. Edward M. Kennedy, her brother-in-law, at benefit ball last night in Boston. (AP)

Jackie Leaves; The Ball Is Over

By JEAN SPRAIN WILSON

Boston (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, left the golden trumpet ball at half past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old symphony hall was transformed into a magnificent alfresco dining and dancing ballroom, decorated with Edwardian grace.

• • •

THE WIDOW, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two set dance card played by Boston's Boston Pops Orchestra led by conductor Fiedler. Her partners were the gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's bother, seated across from her, or her mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at he box.

HISTORIC names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchilla and everybody went home.

[92]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,532
SEP 25 1965

Event Raises $150,000

PAGE ONE

Jackie Stars, Conquers Boston's Biggest Party

FAMILY HUDDLE—Mrs. John F. Kennedy confers with her brother-in-law Sen. Edward M. Kennedy during the $1,000-a-box benefit ball last night in Symphony Hall at Boston. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. The ball celebrated the 85th birthday of the Boston Symphony Orchestra. (AP Wirephoto)

BOSTON — (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee—with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 41,447
SEP 25 1965

FAMILY HUDDLE: Mrs. John F. Kennedy confers with her brother-in-law Sen. Edward M. Kennedy during the $1,000-a-box benefit ball last night in Symphony Hall at Boston. It was the young widow's first social appearance in the home city of her husband, former Pres. John F. Kennedy, since his death 22 months ago. The ball celebrated the 85th birthday of the Boston Symphony Orchestra.

Jacqueline Dazzling Queen At Glittering Boston Ball

BOSTON, (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchilla and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,821
SEP 25 1965

Jacqueline Kennedy Attends Boston Golden Trumpet Ball

By JEAN SPRAIN WILSON

BOSTON (AP)—Proper Bostonians welcomed home a radiant Mrs. John F. Kennedy, widow of the late President, Friday night.

The occasion was a very closed and elegant affair — the $1,000-a - box Golden Trumpet Ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former first lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the Symphony's trustees.

Her young brother - in - law, Sen. Edward M. Kennedy, D - Mass., arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

The costume, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot on her left, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

Even the china for this 700 - person catered affair was gold plated. The caterer said the china and silver was estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka and six of gin.

[93]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sentinel (e)
FITCHBURG, Mass.
Circ. 19,729

SEP 25 1965

The Ball Ended When Jackie Left

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

JACKI HAS A BALL—Mrs. Jacqueline Kennedy arrives at Boston's Symphony Hall accompanied by Henry B. Cabot, president of the symphony's board of trustees, to take part in a $1000-a-box benefit ball. It was the young widow's first social appearance in Boston since President Kennedy's death 22 months ago. (AP Wirephoto)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Caledonia-Record (e)
ST. JOHNSBURY, Vt.
Circ. 6,530

SEP 25 1965

MRS. KENNEDY ARRIVES AT BALL — Mrs. Jacqueline Kennedy accompanied by Henry B. Cabot (right) president of the Boston Symphony Orchestra's board of trustees arrive at Symphony Hall in Boston for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband and former Pres. John F. Kennedy, since his death 22 months ago. Man at left is unidentified. (AP Wirephoto)

LONG ISLAND DAILY PRESS
Saturday, September 25, 1965

Mrs. Jacqueline Kennedy is accompanied by Henry B. Cabot, chairman of the Boston Symphony, at the $1,000-a-box symphony benefit ball. (AP Wirephoto)

BELLE OF BALL

★ ★ ★ ★ ★ ★

Radiant Jackie Dazzles Proper Bostonians

BOSTON (AP) — Proper Bostonians last night welcomed home a radiant Mrs. John F. Kennedy, widow of the late President.

The occasion was a very closed and elegant affair — the $1,000-a-box Golden Trumpet ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra.

The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

* * *

BEHIND HER was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Her young brother-in-law, Sen. Edward M. Kennedy, D-Mass., arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball grown with a diamond bow at the bodice.

* * *

THE COSTUME, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot on her left, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian Period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

* * *

EVEN THE CHINA for this 700-person catered affair was gold plated. The caterer said the china and silver was estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka, and six of gin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 31,634
SEP 25 1965

Fades Out During Fiedler Waltz:

Jackie Leaves Hub Party Early

BOSTON (AP — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

Edwardian Splendor

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and a few other waltzes at the beginning of a two-set dance card played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

Almost Yawns

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

(UPI Telephoto)

MRS. KENNEDY STILL GLAMOROUS
At Boston's Golden Trumpet Ball

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
GARDNER, Mass.
Circ. 7,555
SEP 25 1965

Mrs. Kennedy Highlights The Golden Trumpet Ball

BOSTON (AP) - White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee - with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

Mrs. John P. Kennedy

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
BANGOR, Me.
Circ. 77,616
SEP 25 1965

Jackie Returns To Social Glitter In Boston Gala

BOSTON (UPI) — Mrs. Jacqueline Kennedy flew here Friday to attend a posh $1,000-a-box ball Friday night, her first big social since the assassination of her husband 22 months ago.

Mrs. Kennedy, who gradually has been getting back into the whirl of society, chose her husband's hometown of Boston for her first glamorous debut since his death.

The occasion was the first Golden Trumpet Ball for the financial benefit of the 85-year-old famed Boston Symphony Orchestra. Mrs. Kennedy is honorary chairman of the ball, billed as Boston's most glittering social event in years.

$150,000 Raised

Some 700 persons paid $150,000 to dance and watch Mrs. Kennedy dance on the floor of elegantly decorated Symphony Hall in Boston's Back Bay. The money will go to the orchestra.

No. 1 on Mrs. Kennedy's dance card was Symphony Trustee Francis Hatch. Partners No. 2 and 3 were James Perkins and Gardner Cox, director of the museum of Fine Arts.

Dancing to Ruby Newman's Orchestra was between servings of a five-course dinner and until 2 a.m. Saturday. Arthur Fiedler conducted members of the Boston Pops Orchestra in old fashion dances.

The decor of stately Symphony Hall was of the Edwardian era. Its long corridors, vestibules and auditorium were elaborately bedecked in red, pink, gold and green to suggest pavilions and trellised conservatories of the Edwardian period, recalling the early days of the symphony orchestra.

Cronkite MC

The decor was designed by Eldon Elder, a New York stage designer.

The 90 waiters and 30 ushers wore period costumes.

Anna Russell, a singing comedienne, provided entertainment. Newsman Walter Cronkite of Columbia Broadcasting System (CBS) was master of ceremonies.

The dinner included medallons de Homard Truffes, consomme printanier, Noix de Veau Prince Orloff, Carottes Vichy, Endives de Belgique Braisees, salade de saison, fromage boursault and souffle grace au grand marnier.

It was topped off with coffee, cognac, Champagne Pieper-Haidsieck and Chateau Bourron Cotes de Castillon.

First on the dance card of Mrs. Joseph Kennedy, mother of the late President, was author and retired admiral, Samuel Eliot Morison.

Weekend At Cape

Others on the celebrity list were Sen. and Mrs. Edward M. Kennedy, D-Mass., Sen. and Mrs. Leverett Saltonstall, R-Mass., Mr. and Mrs. Henry B. Cabot, president of the board of managers of the symphony, and Mr. and Mrs. Winston Guest.

Pamela Turnure, secretary to Mrs. Kennedy, said Mrs. Kennedy will spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to spend the weekend at the Kennedy compound in Hyannis Port.

The ball was Mrs. Kennedy's second public appearance in three days.

She attended an opening of Northern Indian paintings Wednesday night at the Asia House Gallery in New York. That was followed by a discotheque party at "Sign of the Dove" on Manhattan's upper east side.

The 100 guests, including relatives and political, diplomatic and social figures, ate, drank and danced the frug, watusi, monkey and twist until the wee hours.

NO. TONAWANDA NEWS
Saturday, September 25, 1965

Arrives at Ball

Mrs. Jacqueline Kennedy makes a glittering appearance as she arrived at the Golden Trumpet Ball of which she was honorary chairman. The appearance was her first public participation in a social function in her late husband's native city since he was assassinated in Dallas on Nov. 22, 1963. The ball benefited the 85-year-old Boston Symphony Orchestra. (UPI)

ONEIDA DISPATCH
Saturday, September 25, 1965

Radiant Jackie Attends Ball

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,592
SEP 25 1965

'Jackie In Social Whirl At Boston Symphony Ball

BOSTON (UPI) — Mrs. Jacqueline Kennedy flew here Friday to attend a posh $1,000-a-box ball Friday night, her first big social since the assassination of her husband 22 months ago.

Mrs. Kennedy, who gradually has been getting back into the whirl of society, chose her husband's hometown of Boston for her first glamorous debut since his death.

The occasion was the first Golden Trumpet Ball for the financial benefit of the 85-year-old famed Boston Symphony Orchestra. Mrs. Kennedy is honorary chairman of the ball, billed as Boston's most glittering social event in years.

$150,000 Raised

Some 700 persons paid $150,000 to dance and watch Mrs. Kennedy dance on the floor of elegantly - decorated Symphony Hall in Boston's Back Bay. The money will go to the orchestra.

No. 1 on Mrs. Kennedy's dance card was Symphony Trustee Francis Hatch. Partners No. 2 and 3 were James J. Perkins and Gardner Cox, director of the Museum of Fine Arts.

Dancing to Ruby Newman's Orchestra was between servings of a five-course dinner and until 2 a.m. Saturday. Arthur Fiedler conducted members of the Boston Pops Orchestra in old fashion dances.

The decor of stately Symphony Hall was of the Edwardian era. Its long corridors, vestibules and auditorium were elaborately bedecked in red, pink, gold and green to suggest pavilions and trellised conservatories of the Edwardian period, recalling the early days of the symphony orchestra.

Cronkite MC

The decor was designed by Eldon Elder, a New York stage designer.

The 90 waiters and 30 ushers wore period costumes.

Anna Russell, a singing comedienne, provided entertainment. Newsman Walter Cronkite of Columbia Broadcasting System (CBS) was master of ceremonies.

The dinner included Medallons de Homard Truffes, consumme printanier, Noix de Veau Prince Orloff, Carottes Vichy, Endives de Belgique Braisees, salade de ksaison, fromage boursault and souffle grace au grand marnier.

It was topped off with coffee, cognac, Champagne Pieper-Heidsieck and Chateau Bourron Cotes de Castillon.

First on the dance card of Mrs. Joseph Kennedy, mother of the late President, was author and retired admiral, Samuel Eliot Morison.

Others on the celebrity list were Sen. and Mrs. Edward M. Kennedy, D-Mass., Sen. and Mrs. Leverett Saltonstall, R-Mass., Mr. and Mrs. Henry B. Cabot, president of the board of managers of the symphony, and Mr. and Mrs. Winston Guest.

Pamela Turnure, secretary to Mrs. Kennedy, said Mrs. Kennedy will spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to spend the weekend at the Kennedy compound in Hyannis Port.

The ball was Mrs. Kennedy's second public appearance in three days.

She attended an opening of Northern Indian paintings Wednesday night at the Asia House Gallery in New York. That was followed by a discotheque party at "Sign of the Dove" on Manhattan's upper east side.

The 100 guests, including relatives and political, diplomatic and social figures, ate, drank and danced the frug, watusi, monkey and twist until the wee hours.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222
SEP 25 1965

Guards Act as Jackie Threatened

BOSTON (AP) — Boston police augmented their security guard at Symphony Hall last night after a report of an anonymous telephone call threatening the life of Mrs. John F. Kennedy. Nine detectives joined police and secret service agents on duty among 700 guests at the Boston Symphony Orchestra's 85th anniversary Golden Trumpet Ball. But the widow of the late President danced past midnight and left without incident. She returned to the Kennedy family's summer retreat at Hyannis Port on Cape Cod about 1 A.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,899
SEP 25 1965

Report Threat On 'Jackie's' Life

BOSTON (AP) — Boston police augmented their security guard at Symphony Hall last night after a report of an anonymous telephone call threatening the life of Mrs. John F. Kennedy.

Nine detectives joined police and Secret Service agents on duty among 700 guests at the Boston Symphony Orchestra's 85th anniversary Golden Trumpet Ball.

But the widow of the late President danced past midnight and left without incident. She returned to the Kennedy family's summer retreat at Hyannis Port on Cape Cod about 1 a. m.

The Federal Bureau of Investigation reported the telephone threat.

[96]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,168
SEP 25 1965

Her Mourning Ends

Jackie's Dazzling Return To Whirl of Society

PAGE ONE

BOSTON (UPI)—Mrs. John F. Kennedy flew to her late husband's native Boston Friday to make a dazzling re-entrance to the whirl of society she abandoned in mourning 22 months ago.

The occasion for the trip—her first big public appearance since the assassination—was a benefit ball billed as Boston's most glittering social event in years.

The First Golden Trumpet Ball, given for the benefit of the famed 85-year-old Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi-course French menu dinner and dancing until 2 a.m.

Some 700 persons paid $150,000 to dance until the wee hours on the floor of elegantly decorated Symphony Hall in Boston's Back Bay to the music of Ruby Newman's Orchestra and Arthur Fieldler's Boston Pops.

No. 1 on Mrs. Kennedy's dance card was symphony trustee Francis Hatch. Partners No. 2 and 3 were James J. Perkins and Gardner Cox, director of the Museum of Fine Arts.

HAPPIER DAYS

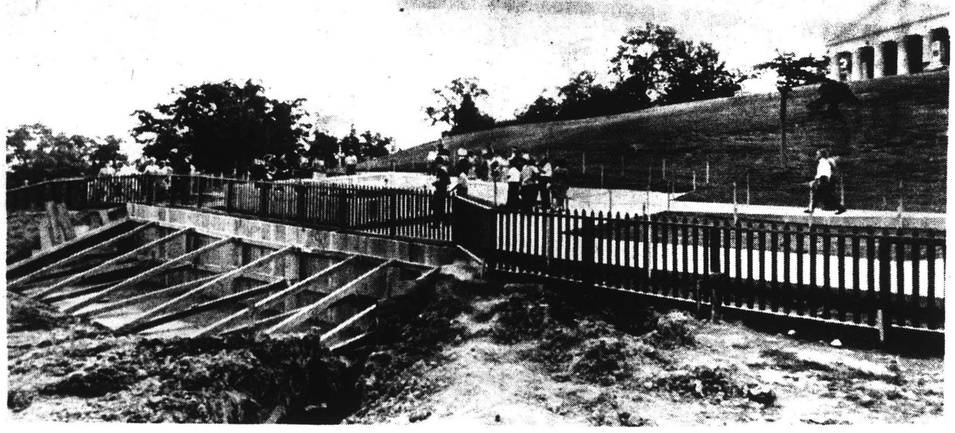
Mrs. Kennedy was honorary chairman of the ball and television newsman Walter Cronkite was master of ceremonies. Songstress - comedienne Anna Russell provided the entertainment.

Mrs. Joseph Kennedy, mother of the late president, was on the celebrity list along with Sen. and Mrs. Edward M. Kennedy, D-Mass., Sen. and Mrs. Leverett Saltonstall, R-Mass., Mr. and Mrs. Henry B. Cabot, president of the Board of Managers of the Symphony, and Mr. and Mrs. Winston Guest.

Pamela Turnure, secretary to Mrs. Kennedy, said the former First Lady would spend the night at the Ritz-Carlton Hotel and travel to Cape Cod Saturday to spend the weekend at the Kennedy compound in Hyannis Port.

The ball was Mrs. Kennedy's second attendance at a socialite party in three days, but this was the first big public affair since the mourning period.

She attended an opening of northern Indian paintings Wednesday night at the Asia House Gallery in New York. That was followed by a private discotheque party at the Sign of the Dove restaurant on Manhattan's upper East Side.



Memorial Progress

Progress on construction of the permanent grave site of the late President John F. Kennedy in Arlington National Cemetery is shown. Overlooking the grave is the Custis-Lee mansion. It will take a year before the work is completed. (UPI)

KINGSTON FREEMAN
Saturday, September 25, 1965

PUBLIC APPEARANCE—Mrs. Jacqueline Kennedy is shown as she made one of her rare public appearances since the assassination of President Kennedy. The event was the exhibition of Indian painting at a New York gallery. On Friday night the President's widow was welcomed back to Boston during the Hub's biggest party in years — the Boston Symphony Orchestra's 85th birthday party. She was honorary chairman. (NEA Telephoto)

Hub Greets JFK Widow At Party

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

Raised About $150,000

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

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After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

[96]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,168
SEP 25 1965

Her Mourning Ends

Jackie's Dazzling Return To Whirl of Society

PAGE ONE

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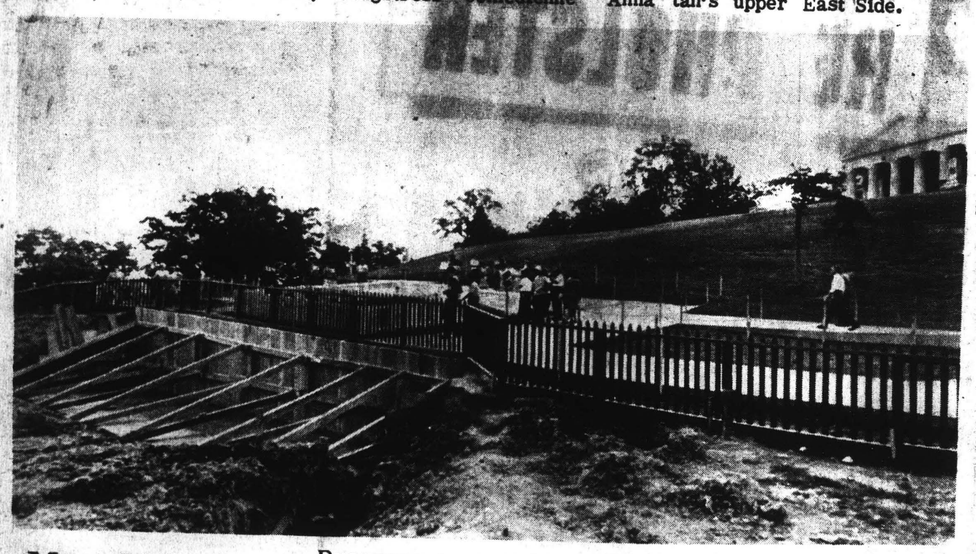

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[97]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 3-4200
Valley News (e)
LEBANON, N. H.
Circ. 6,911
SEP 25 1965

Jacquie Reenters Society After Mourning Period

By JOHN ENGSTROM

BOSTON (UPI) —A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned in mourning 22 months ago with the death of her husband by attending a gala benefit ball.

Flashbulbs and news film camera lights virtually turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball — billed as Boston's most glittering social event in years.

The former first lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo- and evening dress - clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "You are Beautiful."

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ball room where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate, five-course dinner.

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the symphony orchestra; Mrs. Rose Kennedy, mother of the late President; and Sen. and Mrs. Edward M. Kennedy, D-Mass.

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood which spilled a china water glass.

The gala ball, given for the benefit of the Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi - course French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthur Fiedler's Boston Pops.

Mrs. Kennedy arrived in Boston from New York City at 5:16 p.m. EDT with her two children, Caroline, 7, and John Jr., 3, aboard the family plane Coroline. A dozen newsmen and photographers and a handful of spectators greeted Mrs. Kennedy as the plane pulled up to the Logan International Airport terminal.

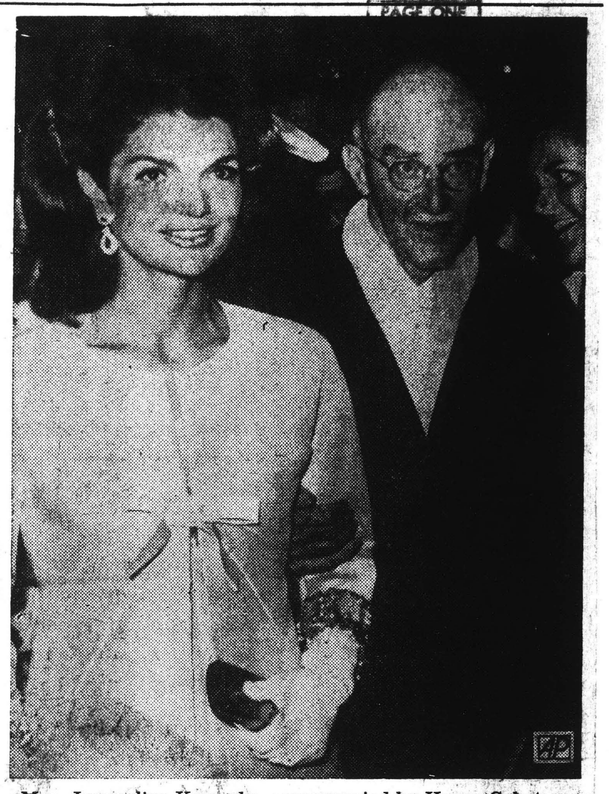
She immediately was driven to a downtown hotel where she rested prior to the ball.

Caroline and John Jr. remained aboard the twin engine plane, which departed 30 minutes later for the Kennedy summer home in Hyannis Port.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Citizen (e)
WINSTED, Conn.
Circ. 3,797
SEP 27 1965

Jackie Arrives At Ball

[PAGE ONE]



Mrs. Jacqueline Kennedy, accompanied by Henry Cabot, president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston for $1,000-a-box benefit ball. It wa Mrs. Kenendy's first social appearance in the home town of he late husband, John F. Kennedy, since his death 22 months ag (AP Wirephoto)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Republican (m)
WATERBURY, Conn.
Circ. 24,521
SEP 25 1965

Jacqueline Kennedy Attends Glittering Ball

BOSTON (UPI) — A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned in mourning 22 months ago with the death of her husband by attending a gala benefit ball.

Flashbulbs and news film camera lights virtually turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball—billed as Boston's most glittering social event in years.

The former first lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo—and evening dress-clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Strolling musicians mingled with guests in the Palm Room, a large reception hall, and played "Camelot" and "You are Beautiful."

Mrs. Kennedy, her hair in an upsweep, shook hands and chatted with several persons before being escorted to the main ball room where some 700 persons had gathered in a plush Edwardian decor for the $150-a-plate, five - course dinner.

Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; the Volpes; Eric Leinsdorf, director of the symphony orchestra; Mrs. Rose Kennedy, mother of the late President; and Sen. and Mrs. Edward M. Kennedy, D-Mass.

A slight mishap occurred shortly after Mrs. Kennedy was seated at her table when a piece of plywood, about 10 inches by 6 inches long, apparently fell from the ceiling of the huge hall and landed on the table. A waiter removed the chunk of wood which spilled a china water glass.

The gala ball, given for the benefit of the Boston Symphony Orchestra, featured $1,000 ballroom boxes, a multi-course French menu dinner, dancing until 2 a.m. and music by Ruby Newman's Orchestra and Arthury Fiedler's Boston Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,498
SEP 25 1965

Kennedy Widow Glitters At Boston Ball

PAGE ONE

BOSTON (UPI)— An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun."

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into a white sheath dress for a trip by car to the Kennedy compound at Hyannis Port.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

Some 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

Spectators 20 deep gathered around the side entrance to Symphony Hall to greet Mrs. Kennedy when she arrived for the gala evening.

"There she is, there she is," the crowd screamed as the limousine carrying the former first lady and Henry B. Cabot, president of the symphony's board of managers, pulled up at the door.

Mrs. Kennedy and Cabot had to wait in the car almost five minutes while policemen cleared a pathway.

Shouts of "We love you, Mrs. Kennedy" and "Jackie, Jackie" rang out from the throng as Mrs. Kennedy, smiling, walked into Symphony Hall on Cabot's arm.

Mrs. Kennedy, her hair in an upsweep, chatted with several persons before entering the main ballroom. Seated in an elevated box with Mrs. Kennedy were Cabot and his wife; Gov. and Mrs. John Volpe; Mrs. Rose Kennedy, mother of the late President; Sen. Edward M. Kennedy, the late President's brother, and Erich Leinsdorf, director of the symphony orchestra.

Secret Service men and Pinkerton agents in formal dress inconspicuously ringed the party. Midway through the evening, they were alerted that the FBI had received an anonymous threat on Mrs. Kennedy's life.

Authorities dismissed it as a crank call and said such threats were not uncommon when a celebrity was in town. No incidents were reported.

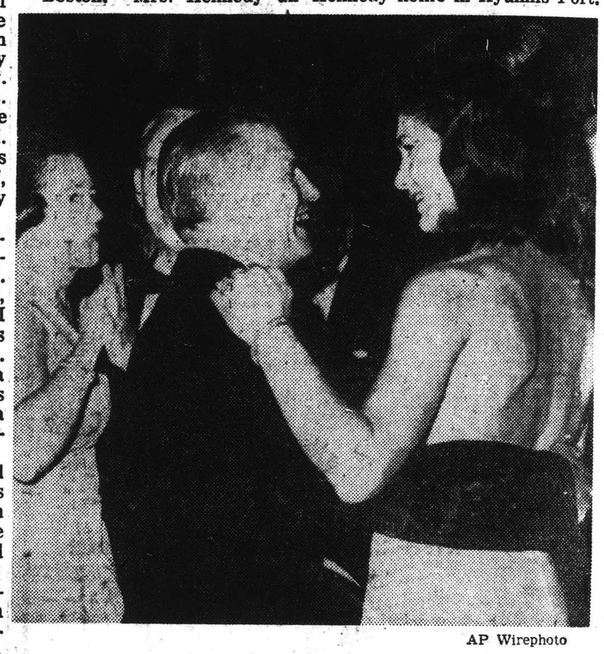
A slight mishap occurred shortly after Mrs. Kennedy was seated when a 10-by-6 inch chunk of plywood fell from the ceiling of the old hall and landed on her table.

Mrs. Kennedy arrived in Boston late Friday afternoon aboard the family plane Caroline with her two children, Caroline, 7, and John Jr., 3.

Young John was the first down the ramp.

"Where are we mommy," he asked.

"Boston," Mrs. Kennedy answered, "but you have to go back." Caroline and John Jr. went back aboard the plane minutes later and flew to the Kennedy home in Hyannis Port.



AP Wirephoto

Mrs. Kennedy Dances With Governor Volpe

Chronicle (e)
NORTH ATTLEBORO,
Mass.
Circ. 4,141
SEP 25 1965

Elegant Jackie Makes Return To Social Life

PAGE ONE

BOSTON (UPI)—An elegant Jacqueline Bouvier Kennedy Friday night made a triumphant return to the world of society at Boston's grandest ball since 1860.

Kleig lights and policemen on horseback gave Mrs. Kennedy's dramatic entry into Boston Symphony Hall the glitter of a Hollywood premiere.

The widow of President John F. Kennedy, radiant in a white satin evening coat and light green evening dress, left the Golden Trumpet Ball early today, remarking to a companion, "It really was quite a bit of fun.

The former first lady went directly from Symphony Hall to her suite at the Ritz-Carlton Hotel, where she changed into white sheath dress for a trip by car to the Kennedy compound at Hyannisport.

Mrs. Kennedy, making her first public appearance in Boston since her husband was assassinated 22 months ago, danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra.

About 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion which followed her husband's death.

"It's just beautiful," Mrs. Kennedy said of the lavishly decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, at $150-per-person and $1,000 for a box, had been quickly snapped up when Mrs. Kennedy was named honorary chairman of the event.

A number of the socially prominent commented that the benefit ball surpassed any social event since 1860, when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

GENEVA TIMES
Saturday, September 25, 1965

But Limousine Didn't Turn Into Pumpkin

Like Cinderella, Jackie Left Ball Late

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

[99]

NIAGARA FALLS GAZETTE
Saturday, September 25, 1965

047

Jackie 'Queen' of Ball For Boston Symphony

BOSTON (AP)—White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late President, left the golden trumpet ball at half past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

$150,000 Raised

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old symphony hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston pops orchestra, led by conductor Fiedler. Her partners were the gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

Talks to Her Host

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and Symphony Conductor Erich Leinsdorf on her right. She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

NIAGARA FALLS GAZETTE
Saturday, September 25, 1965

FAMILY HUDDLE—Mrs. John F. Kennedy confers with her brother-in-law, Sen. Edward M. Kennedy, during the $1,000-a-box benefit ball in Symphony Hall at Boston. The ball celebrated the 85th birthday of the Boston Symphony Orchestra. —AP Wirephoto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Post (e)
BRIDGEPORT, Conn.
Circ. 81,693

SEP 25 1965

Jackie Attends Benefit Ball to Aid Symphony

PAGE ONE

BOSTON (AP) — Partially because Mrs. John F. Kennedy is its honorary chairman, Friday night's $1,000-a-box benefit ball for the 85-year-old Boston Symphony had this town agog like no other affair since the Boston Tea Party.

047

It was the young widow's first social appearance in the home city of her husband, the president, since his death 22 months ago. Mrs. Kennedy's secretary, Miss Pamela Turnure, said the Golden Trumpet Ball post was her first acceptance of a major social responsibility.

Only two nights before, however, Mrs. Kennedy gave an until-the-wee-hours culture and discotheque party in New York honoring former Ambassador John Kenneth Galbraith, with 100 of the world's most illustrious guests. A Pearle Mesta bash seemed pallid by comparison to this party which was described by some persons as the former First Lady's own "coming out" after her extended mourning period.

700 Select Guests

Friday night, the 700 select guests were to assemble in the horseshoe-shaped Symphony Hall with branched golden sconces, marble fountains and oleander trees, pavilions and trellises dear to the Edwardian era of opulence.

On Mrs. Kennedy's old-fashioned red velvet dance card symphony trustee Francis Hatch was scheduled to have the first dance. Others on the card in this order were James

(Continued on Page Six)

Aid Symphony

(Continued from Page One)

H. Perkins, Gardner Cox, Robert H. Gardiner of Milton, Mass., Harvey H. Bundy Jr. of Manchester, Mass., and Perry Rathbone, director of the Boston Museum of Fine Arts.

Henry B. Cabot, chairman of the symphony's board of trustees, had invited Mrs. Kennedy to be his guest in his $1,000 box. Place cards in box "C" also were made out for her mother-in-law, Mrs. Joseph P. Kennedy, and her brother-in-law and his wife, Sen. and Mrs. Edward M. Kennedy, as well as Gov. and Mrs. John A. Volpe and Mr. and Mrs. Erich Leinsdorf. Leinsdorf is music director of the Boston Symphony.

Plays Waltzes

When Arthur Fiedler, director of the Boston Pops, played waltzes for dancing — another first for Boston — Mrs. Joseph Kennedy's dance card partners were scheduled to be Adm. Samuel Eliot Morison, Sidney Rabb, Harold Hodgkinson, Andrew Heiskell, Thomas D. Cabot, and Edward A. Taft.

The Kennedys have overnight reservations at the Ritz-Carlton Hotel. They are expected to depart Saturday for Hyannisport.

ALBANY TIMES UNION
Saturday, September 25, 1965

Mrs. Kennedy Flashes Back To Social Whirl

BOSTON (UPI) — A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned 22 months ago when President Kennedy was killed. She attended a gala benefit ball.

Flashbulbs and news film camera lights turned darkness into daylight as Mrs. Kennedy stepped from a limousine under the marquee of Boston Symphony Hall to officially open the first Golden Trumpet Ball—billed as Boston's most glittering social event in years.

The former First Lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo and evening dress-clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered as Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the Symphony.

[100]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sentinel (e)
ANSONIA, Conn.
Circ. 15,158

SEP 25 1965

Returns to Boston

PAGE ONE

Mrs. Kennedy Attends Ball, Ends Social Confinement

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, coming out of her self-imposed social confinement 22 months after the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Caledonia-Record (e)
ST. JOHNSBURY, Vt.
Circ. 6,530

SEP 25 1965

Mrs. Kennedy Attends Boston Symphony Ball

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
GLOUCESTER, Mass.
Circ. 10,022

SEP 25 1965

Society turnout—

PAGE ONE

Flashbulbs pop for Jacqueline

By JOHN ENGSTROM

BOSTON (UPI) —A radiant Jacqueline Bouvier Kennedy Friday night made a flashbulb re-entry into the whirl of society she abandoned in mourning 22 months ago with the death of her husband by attending a gala benefit ball.

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The former first lady, wearing a white satin evening coat and light green evening dress, was greeted at the door by Francis Hatch, a trustee of the 85-year-old famed Boston Symphony Orchestra.

For Mrs. Kennedy, honorary chairman of the ball, it was her first public appearance in her husband's native Boston since he was assassinated in Dallas Nov. 22, 1963.

Mrs. Kennedy smiled and nodded to tuxedo- and evening dress - clad guests who lined the steps under the marquee of Symphony Hall.

Some 900 persons clapped and cheered and Mrs. Kennedy walked into the lobby of Symphony Hall on the arm of her escort, Henry B. Cabot, president of the board of managers of the symphony.

Cabot and Mrs. Kennedy had to remain in the limousine for about five minutes while four mounted policemen cleared the spectators.

Once inside the vast hall, Mrs. Kennedy was met in the Palm Room by Gov. and Mrs. John A. Volpe and several other dignitaries.

Albany Knickerbocker News
Saturday, September 25, 1965

They Say . . .

Rep. J. Edward Roush, D-Ind., suggesting that Congress adjourn now despite a legislative backlog: "I think we ought to adjourn before the country grows weary." . . . **Dr. Raymond Weston,** who helped perform emergency surgery on television actress **Dorothy Malone:** "I think she will make it. We have removed the clots from her lungs and I'm optimistic." . . . Spectators outside Boston's Symphony Hall, shouting a welcome to the widow of President John F. Kennedy, making her first public appearance in Boston since her husband's death: "We love you, Mrs. Kennedy."

R. K. ILLINGWORTH

OLEAN TIMES HERALD
Saturday, September 25, 1965

Mrs. John F. Kennedy:

Queen Of The Ball Leaves The Hall—And That's All

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social social events since the death of her Bostonian husband, the late president, 22 months ago, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

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The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

C1022

Front Page local pages Paris Tunisia Sept 26 & 27

Crime n'est pas certain

estime le procureur de la République

Il ouvre une information pour rechercher « les causes de la mort » de Sylvaine de Courtry et non pour homicide volontaire

(PAGE 7.)

JACKIE KENNEDY : PREMIER BAL DEPUIS LA MORT DE SON MARI

La haute société de Boston accueille Jackie

BOSTON, samedi (U.P.I., A.P.).

Premier bal, depuis son deuil, pour Jacqueline Kennedy : il suivit, vendredi soir, un grand banquet de 700 couverts donné à Boston — ville natale du président assassiné en 1963 — à l'occasion du 65e anniversaire de l'orchestre symphonique de la ville.

Jackie Kennedy en fut la reine.

La voici saluée par des membres de la haute société de Boston en long manteau vert pâle, à taille haute, aux poignets brodés de pierreries, porté sur une robe rose au bustier rehaussé de diamants — le tout venant de Paris.

Venaient aussi de France vingt caisses de champagne, quinze caisses de bordeaux et quinze caisses de cognac.

Telle Cendrillon, Mme Kennedy s'est éclipsée à minuit, après avoir dansé « Le beau Danube bleu ».

Le doping sportif a déjà fait 1.000 morts

révèle un professeur français à Strasbourg devant les savants de 21 pays d'Europe

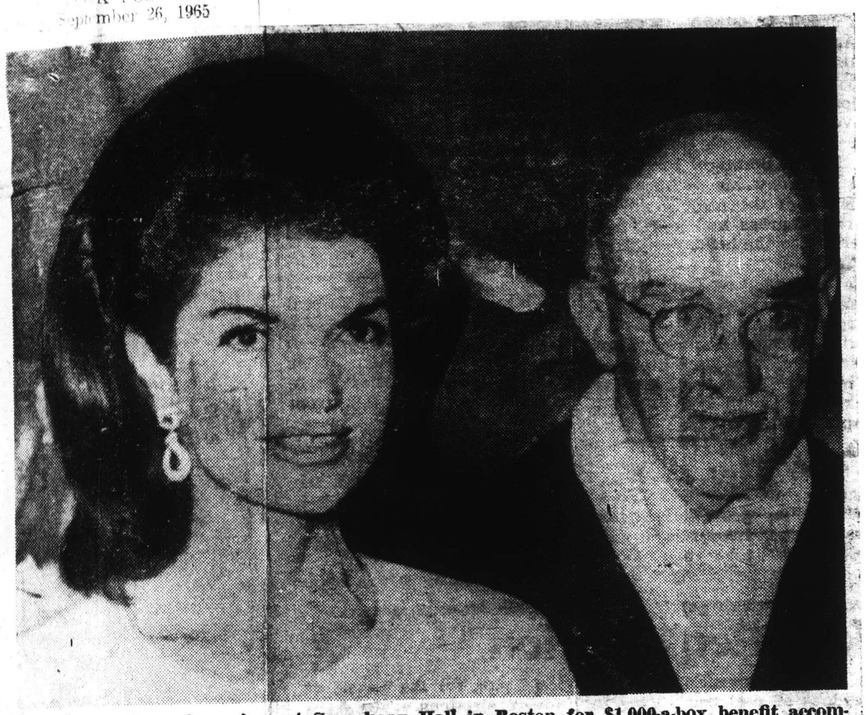
(PAGE 6.)

EN DIRECT
DE
LA SAINTE CHAPELLE
SUR
EUROPE 1
LE RECITAL
DE
NEGRO-SPIRITUALS
DONNÉ
A L'OCCASION
DE
"LA NUIT NOIRE"
ET
"LA NUIT BLANCHE"
MARDI
28 SEPTEMBRE
A 20H.30
MARIAN ANDERSON

Mrs BATES 215

[103]

YORK POST
September 26, 1965



Mrs. Jacqueline Kennedy arrives at Symphony Hall in Boston for $1,000-a-box benefit accompanied by Henry B. Cabot, president of the Boston Symphony Orchestra. It was her first public appearance in her husband's home city since his death 22 months ago.

Jackie Holds the Spotlight At a Gala Ball in Boston

Boston, Sept. 25—Proper Bostonians last night welcomed home a radiant Mrs. Jacqueline Kennedy.

The occasion was a very closed and elegant affair—the $1,000-a-box Golden Trumpet Ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra. The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Teddy There

Her young brother-in-law, Sen. Edward M. Kennedy (D.Mass.) arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the Senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

The costume, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot on her list, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Waiters From Harvard

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

Even the china for this 700-person catered affair was gold plated. The caterer said the china and silver were estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka, and six of gin.

New York Post
D. 329,523 SUN. 251,119

SEPT 26 1965

Family Conference

PAGE ONE

Mrs. Jacqueline Kennedy in her first Boston social appearance since the death of her husband pauses for a moment to talk with Sen. Edward Kennedy at 85th birthday of Boston Symphony. SEE STORY ON PAGE 5.

Jackie Holds the Spotlight At a Gala Ball in Boston

Boston, Sept. 25—Proper Bostonians last night welcomed home a radiant Mrs. Jacqueline Kennedy.

The occasion was a very closed and elegant affair—the $1,000-a-box Golden Trumpet Ball at Symphony Hall, celebrating the 85th birthday of the Boston Symphony Orchestra. The ball raised approximately $150,000 for the orchestra. The former First Lady was honorary chairman.

Crowds on the street outside the hall waved and shouted as Mrs. Kennedy pressed her way through the jam and into the 65-year-old horseshoe-shaped auditorium.

Behind her was Francis W. Hatch of Boston, a symphony trustee, who escorted her to the box of Mr. and Mrs. Henry B. Cabot and was her first dancing partner. Cabot is chairman of the symphony's board of trustees.

Teddy There

Her young brother-in-law, Sen. Edward M. Kennedy (D-Mass.). arrived later with his mother, Mrs. Joseph P. Kennedy. "Who's escorting Jackie?" someone shouted at the Senator. "I'll be forced to later," he said with a laugh.

For her appearance, the President's widow wore a pale green high-waisted silk alaskene coat with jewel bordered sleeves. At the table she removed it, revealing a strapless pale pink ball gown with a diamond bow at the bodice.

The costume, she told a member of the committee, was designed by Jean Patou of Paris and made in this country last year by Chez Ninon of New York for her visit to Buckingham Palace.

Mrs. Kennedy chatted with Cabot, unperturbed by a broken champagne glass and seemingly oblivious of the flashing cameras around her.

Waiters From Harvard

Everything was so proper that even the 30 ushers and 90 waiters in Edwardian period costumes were mostly Harvard lads mustered from the very good families of Beacon Hill.

Even the china for this 700-person catered affair was gold plated. The caterer said the china and silver were estimated to be worth $465,000.

Prepared six blocks away and brought to Symphony Hall in trucks were 200 pounds of lobster, 60 gallons of vegetable consomme, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming souffles serving 10 people each.

Also on hand were 20 cases of champagne, 15 cases of Bordeaux wine, 15 cases of cognac, nine cases of scotch, nine of bourbon, six of rye, two of vodka, and six of gin.

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Hold for Boston
Herald 2 page
section Sept 26, 1965

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Hold for Boston
Herald section -
Sept 26, 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 104,758
SEP 26 1965

Jackie Expected To Return Soon To Full Social Scene

BOSTON (UPI)— Jacqueline Kennedy probably will "pick and choose" a few additional social events to attend before entering several weeks of seclusion in November on the second anniversary of the death of her husband, President John F. Kennedy, a family friend disclosed Saturday.

The family confidant said that Mrs. Kennedy's triumphant return to the world of society Friday night at a grand ball in Boston and her presence at an India House social affair in New York earlier this week should not be construed as a "springboard" for her entrance into a full round of such events.

"Maybe after November," the family source added, Mrs. Kennedy may get out more in the social world, although she has not indicated any noticeable intention at this time to do so.

Mrs. Kennedy, following her appearance at the Golden Trumpet Ball at the Boston Symphony, rested quietly Saturday at the Kennedy Compound at Hyannis Port as low overcast skies hovered over Cape Cod.

The former First Lady was expected to give a dinner party Saturday night for some 30 or so friends at a restaurant in the North End of Boston. The guest of honor apparently would be actor Henry Fonda, currently starring in the stage play Generation at Boston.

It was learned that Mrs. Kennedy had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

Mrs. Kennedy, radiant in a white satin evening coat and light green evening dress, made a regal and elegant appearance as she entered Symphony Hall for the ball.

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Tex. She danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra and didn't leave until early Saturday.

"It really was quite a bit of fun," she was heard to say to a companion as she left Symphony Hall and drove directly to her suite at the Ritz-Carlton Hotel. There she changed into a white sheath dress for a trip by car to Hyannis Port.

Approximately 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion following her husband's death. The orchestra played at the memorial Mass for her husband in the Catholic Cathedral of the Holy Cross at Boston several months after the president's death.

Mrs. Kennedy was quoted as saying, "It's just beautiful" about the decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were snapped up at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Kleig lights and policemen on horseback highlighted the scene as Mrs. Kennedy made her dramatic entrance on the arm of Henry B. Cabot, president of the trustees of the symphony.

Spectators, standing 20 deep about the entrance, greeted Mrs. Kennedy with cries of: "There she is. We love you, Mrs. Kennedy. Jackie. Jackie."

Mrs. Kennedy smiled serenely in response and walked graciously into the hall, only to stop and chat with a few friends before entering the main ballroom.

During the ball Mrs. Kennedy, her hair upswept, sat in an elevated box with Cabot, his wife, Gov. and Mrs. John A. Volpe, Mrs. Joseph P. Kennedy, mother of the late president; Sen. Edward M. Kennedy, D-Mass., and Erich Leinsdorf, director of the orchestra.

Secret Service men and Pinkerton agents in formal dress were alerted by the FBI midway through the evening that an anonymous threat had been made on Mrs. Kennedy's life. The threat was dismissed as that of a crank.

The ball was the second socialite party in three days for Mrs. Kennedy, but it marked her initial acceptance of a position of "social responsibility" since she went into mourning.

Two days before she had attended a gathering at India House. Mrs. Kennedy visited India while her husband was in office.

Tunis, Tunisia
Sept. 26th

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Le Petit Matin
QUOTIDIEN POLITIQUE D'INFORMATIONS RAPIDES

Jacqueline Kennedy préside un bal de charité

BOSTON (TAP). — Sortant pour la première fois de son deuil, Mme Jacqueline Kennedy a présidé vendredi soir le bal des trompettes d'or, donné au profit de l'orchestre Symphbni 73 de Boston, en compagnie de sa belle-mère, Mme Rose Kennedy, ainsi qu, du sénateur et de Mme Edward Kennedy.

La veuve du président Kennedy, qui était venue à Boston spécialement pour la circonstance (c'est sa ville natale), portait une robe de soirée verte et un manteau de satin blanc. Elle fut accueillie à l'entrée du Boston Symphony Hall par le gouverneur, M. John A. Volpe, et par le comité directeur de l'orchestre.

Le menu du diner à 150 dollars le couvert, était français, et le bal dura jusqu'à 2 heures du matin. Plus de 1500 personnes étaient présentes.

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ROCHESTER DEM. CHRONICLE
Sunday, September 26, 1965

Jackie to Mark Death Of JFK in Seclusion

BOSTON (UPI) — Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said yesterday.

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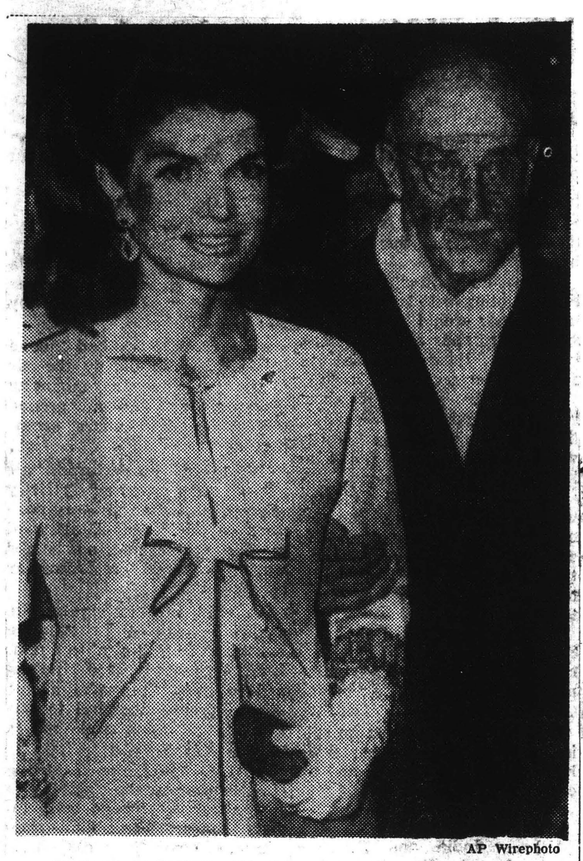
Mrs. Kennedy rested quietly yesterday at the Kennedy compound at Hyannis Port after her appearance at the Golden Trumpet Ball at the Boston Symphony Friday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 77,285
SEP 26 1965



AP Wirephoto

JACKIE ARRIVES—Chic Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot, president of the Boston Symphony orchestra's board of trustees, arrives at Symphony hall in Boston for a benefit ball.

Jackie Was A Triumph At the Ball

(Continued from Page One)

as she entered Symphony Hall for the ball.

Drove to Cape

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Tex. She danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra and didn't leave until early Saturday.

"It really was quite a bit of fun," she was heard to say to a companion as she left Symphony hall and drove directly to her suite at the Ritz-Carlton hotel. There she changed into a white sheath dress for a trip by car to Hyannis Port.

Approximately 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out" from the seclusion following her husband's death. The orchestra played at the memorial Mass for her husband in the Catholic Cathedral of the Holy Cross at Boston several months after the president's death.

"It's Just Beautiful"

Mrs. Kennedy was quoted as saying, "It's just beautiful" about the decorated hall, with its canopied court palms and hundreds of roses.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were snapped up at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Spectators, standing 20 deep about the entrance, greeted Mrs. Kennedy with cries of: "There she is. We love you, Mrs. Kennedy. Jackie. Jackie."

During the ball Mrs. Kennedy, her hair upswept, sat in an elevated box with Cabot, his wife, Gov. and Mrs. John A. Volpe, Mrs. Joseph P. Kennedy, mother of the late President; Sen. Edward M. Kennedy, D-Mass., and Erich Leinsdorf, director of the orchestra.

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Two days before she had attended a gathering at the India House. Mrs. Kennedy had visited India while her husband was in office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Courant
HARTFORD, Conn.
Circ. 175,923
SEP 26 1965

Death Anniversary

Jackie to Shun Society For a While This Fall

BOSTON (UPI)—Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said Saturday.

She first ended her self-imposed formal period of mourning earlier this week at a reception in India House in New York. She was radiant Friday night at a grand ball in Boston where she received eager cries of "Jackie! Jackie" from a crowd 20 deep outside symphony hall.

'Small' Dinner

Saturday night she was giving a "small" dinner for 30 at a restaurant. The guest of honor was reported to be Henry Fonda who is currently starring in the state play "Generation" here. It was understood she had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

A family confidant said her appearances in public should not be construed as a springboard for her entrance into a full round of such events. The friend said after her period of seclusion in November she "may get out more in the social world, although she has not indicated any noticeable intention at this time to do so."

Mrs. Kennedy rested quietly Saturday at the Kennedy compound at Hyannis Port after her appearance at the Golden Trumpet Ball at the Boston Symphony.

Mrs. Kennedy, in a white satin evening coat and light green evening dress, made a regal and elegant appearance as she entered Symphony Hall for the ball.

First Appearance

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Tex. She danced to three waltzes played by Arthur Fiedler's Boston Pops Orchestra and did not leave until early Saturday.

"It really was quite a bit of fun," she was heard to say to companion as she left Symphony Hall and drove directly to her suite at the Ritz Carlton Hotel. There she changed into white sheath for a trip by car to Hyannis Port.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were sold at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Jackie Was A Triumph At the Ball

BOSTON — (UPI) Jacqueline Kennedy probably will "pick and choose" a few additional social events to attend before entering several weeks of seclusion in November on the second anniversary of the death of her husband, President John F. Kennedy, a family friend disclosed Saturday.

The family confidant said that Mrs. Kennedy's triumphant return to the world of society Friday night at a grand ball in Boston and her presence at an India House social affair in New York earlier this week should not be construed as a "springboard" for her entrance into a full round of such events.

"Maybe after November," the family source added, Mrs. Kennedy may get out more in the social world, although she has not indicated any noticeable intention at this time to do so.

Rests at Hyannis Port

Mrs. Kennedy, following her appearance at the Golden Trumpet ball at the Boston symphony, rested quietly Saturday at the Kennedy Compound at Hyannis Port as low overcast skies hovered over Cape Cod.

The former First Lady was scheduled to give a dinner party last night for some 30 or so friends at a restaurant in the North End of Boston. The guest of honor apparently would be actor Henry Fonda, currently starring in the stage play "Generation" at Boston.

It was learned that Mrs. Kennedy had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

Mrs. Kennedy, radiant in a white satin evening coat and light green evening dress made a regal and elegant appearance

(Continued on Page Two)

Chicago's AMERICAN
Always on Top of the News
D. 436,505 SUN. 527,749

SEPT 26 1965

PAGE ONE

Tragic Date Nears for Jackie

Emerges Briefly as Belle of Ball

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Mrs. Kennedy rested quietly yesterday at the Kennedy compound at Hyannis Port after her appearance at the Golden Trumpet ball at the Boston Symphony Friday night.

Mrs. Kennedy, radiant in a white satin evening coat and light green evening dress by Jean Patou, made a regal and elegant appearance as she entered symphony hall.

It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas. She danced to three waltzes played by Arthur Fiedler's Boston Pops orchestra and did not leave until 12:30 a. m.

Approximately 700 persons contributed $150,000 to the 85-year-old Boston Symphony orchestra to attend Mrs. Kennedy's "coming out," from the seclusion following her husband's death.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the prince of Wales in 1860, were sold at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

BOSTON—In her first social appearance in the home city of the late President Kennedy, his widow Jacqueline dances with Francis Hatch, Boston Symphony orchestra trustee during Boston Symphony's 85th anniversary [AP Wirephoto]

BINGHAMTON PRESS
Sunday, September 26, 1965

She'll Mark JFK's Death

Jackie's Step Into Social Whirl Will Be Brief One

Boston—(UPI)—Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said yesterday.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Courant
HARTFORD, Conn.
Circ. 175,923

SEP 23 1965

GOLDEN TRIPPERS: Mrs. Jacqueline Kennedy dances with Francis Hatch, Boston Symphony Orchestra trustee, Friday night during the symphony's 85th anniversary Golden Trumpet Ball in Boston. It was Mrs. Kennedy's first social appearance in the home city of the late President John F. Kennedy since his assassination 22 months ago (AP Wirephoto).

POUGHKEEPSIE JOURNAL
Sunday, September 26, 1965

Mrs. Kennedy Expected To Go Into Seclusion Again On Anniversary of Slaying

BOSTON — (UPI) — Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said last night.

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New England Newsclip Agency, Inc.
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Sunday Republican
WATERBURY, Conn.
Circ. 51,076

SEP 26 1965

Jacqueline Kennedy May Go Into Seclusion Again

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It was her first public appearance in Boston since her husband was assassinated 22 months ago in Dallas, Texas. She danced to three waltzes played by Arthur Fiedler's Bos- leave until early Saturday.

"It really was quite a bit of fun," she was heard to say to a companion as she left Symphony Hall and drove directly to her suite at the Ritz Carlton Hotel. There she changed into a white sheath for a trip by car to Hyannis Port.

Approximately 700 persons contributed $150,000 to the 85-year-old Boston Symphony Orchestra to attend Mrs. Kennedy's "coming out," from the seclusion following her husband's death. The orchestra played at the memorial Mass for her husband in the Roman Catholic Cathedral of the Holy Cross at Boston several months after the President's death.

Tickets to the ball, considered Boston's most elegant affair since a dinner for the Prince of Wales in 1860, were sold at $150 per person and $1,000 for a box after Mrs. Kennedy was named honorary chairman.

Kleig lights and policemen on horse back highlighted the scene as Mrs. Kennedy made her dramatic entrance on the arm of Henry B. Cabot, president of the trustees of the symphony.

Spectators, standing 20 deep about the entrance, greeted Mrs. Kennedy with cries of: "There she is! We love you, Mrs. Kennedy! Jackie! Jackie."

Mrs. Kennedy smiled in response and walked graciously into the hall, only to stop and chat with a few friends before entering the main ballroom.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
LYNN, Mass.
Circ. 11,570

SEP 26 1965

JACKIE PLANS ON SECLUSION IN NOVEMBER

Henry Fonda Guest Last Night at Hub Party

BOSTON (UPI) — Mrs. John F. Kennedy, after a triumphant return to the glittering world of high society for the first time in two years, will go into seclusion for several weeks on the November anniversary of the death of her husband, friends said Saturday.

She first ended her self-imposed formal period of mourning last week at a reception in India House in New York City.

RADIANT AT BALL

She was radiant Friday night at a grand ball in Boston, where she received eager cries of "Jackie! Jackie" from a crowd 20 deep outside Symphony Hall.

Saturday night she was giving a "small" dinner for 30 at a North End restaurant. The guest of honor was reported to be Henry Fonda, currently starring here in the state play "Generation."

It was understood that she ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

NO SPRINGBOARD

A family confidant said that her appearances in public should not be construed as a springboard for her entrance into a full round of such events. After her period of seclusion in November, she "may get out more in the social world, although she has not indicated any noticeable intention at this time to do so," he added.

Mrs. Kennedy rested quietly Saturday at the Kennedy compound in Hyannisport after her appearance at the Golden Trumpet ball here.

ALBANY TIMES UNION
Sunday, September 26, 1965

Mrs. Jacqueline Kennedy dances with Francis Hatch, Boston Symphony Orchestra trustee, during the 85th anniversary fete of the Boston Symphony.
AP Wirephoto

Mrs. Kennedy Plans Retreat In November

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 438,953

SEP 26 1965

For Whom the Belle Tolls

Cape Rekindles Jackie's Dreams

MRS. KENNEDY WORE HER HAIR LONG AND FLIPPED; LIPSTICK WAS PINKY-WHITE; EYE-LINER DELICATE
Her Jewelry Was Emerald-and-Diamond Earrings With Diamond Sunburst on Bodice — Simple yet Elegant

Sunday Advertiser Photos by Earl Ostroff

By ED CORSETTI and BILL DUNCLIFFE

HYANNIS PORT—For Jacqueline Kennedy, the lovely kingdom of Camelot rose Saturday from the mists of the Cape, with all the music and beauty and gaiety she thought was gone from her life forever.

Once, she lived there—but on a warm November day in Dallas, the happiness that was her own private Camelot was shattered by a marksman with a twisted mind.

She said then that it would never return, but she was wrong—for in the glitter of the Golden Trumpet Ball at Symphony Hall, surrounded by distinguished men, beautiful women and waltzing to the melody of singing violins, some of the magic of Camelot returned to her life. Some.

For three hours and more she was a kind of queen again, robed in beauty and uplifted by laughter, belle of a ball that will be remembered in Boston for years to come.

When she left, just after midnight, to hurry here through the night to be with her children, she was able to say:

• Rose Walsh, Boston's foremost society editor, describes the Boston Symphony Anniversary ball "the most elaborate I have ever attended." For her story and pictures of the ball—where Jacqueline Kennedy stole the show—see Page A1 of Section 2.

"It really was quite a bit of fun."

Perhaps it was even more than that, for when the strolling minstrels swept into the lilting measures of the song her husband loved, she may have remembered saying this:

"At night, before we'd go to

Turn to Page 22, Col. 1

BOSTON SUNDAY ADVERTISER, SEPTEMBER 26, 1965 22

Jackie Happy at Cape

Continued from Page 3

sleep, Jack liked to play some records and the song he loved most came at the very end of this record.

GRAND ENTRANCE

"The lines he loved to hear were: 'Don't let it be forgot, that once there was a spot, for one brief shining moment that was known as Camelot.'

"And it will never be that way again . . ."

Not completely; not ever . . . but when Jacqueline Kennedy, a vision of loveliness in a pale green gown and a blush pink coat, made a grand entrance into Symphony Hall, a bit of Camelot came with her.

It was there amid the lavishly gowned leaders of Boston society, in the flowers, in the soft lights and music and food that would have sent a gourmet into a state of ecstasy. And it was there in the laughter she heard and in the radiant smile that illumined her face.

She was the honorary chairman of the Boston Symphony's 85th Anniversary Dinner and Golden Trumpet Ball and it was the first time since Dallas that she had accepted a position of "social responsibility."

The promise of her presence assured a sellout — and the orchestra's deficit was reduced thereby by about $150,000.

AFFECTION RETURNED

But there was more to it than that, for the dinner and ball was a welcome to her from a city she learned to love and which returned her affection in full.

Her mother-in-law, Mrs. Joseph P. Kennedy, joined her, as did her brother-in-law, Sen. Edward M. Kennedy. She never lacked for attention and her dance card was filled with the names of some of the more prominent public figures in Massachusetts.

The menu, that had been planned a full six months ago, was exquisite—so much so that she asked a waiter to convey her thanks and appreciation to those who had prepared it.

Two incidents that might have marred an otherwise completely happy occasion did not dim her enjoyment of the evening by so much as a fraction.

CRANK CALL

One was a call from an anonymous tipster—a crank—who said he would kill her. Secret Service men and police filtered through the Hall, but she only said:

"They have a job to do."

Later, a piece of plywood fell from the ceiling, landed on the table near where she was sitting and knocked over a water glass. She paid little attention to it and went on chatting with Francis W. Hatch and Henry B. Cabot of the Symphony trustees, with Erich Leinsdorf, conductor of the orchestra that was so great a part of the Memorial Mass to her late husband a few months after his death, and with the others who were close to her.

She danced and smiled and lived again, and Sen. Kennedy was able to say:

"Jackie enjoyed herself tremendously and was certainly happy to be back in Boston."

And it was in the enjoyment and the happiness of it all that something of what she lost returned. It was still there, in the remembrance of music and beauty and gaiety at Hyannis Port on a coll. early Fall Saturday.

It was Camelot.

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(114)

Women's
NEW
SEPT 2

Women's Wear Daily
NEW YORK, N. Y.
D. 51 498

SEPT 27 1965

Jacqueline Conquers Boston

Photos by Major Morris

PAGE ONE

MRS. JACQUELINE KENNEDY launched the New York social season Wednesday night (WWD, September 24) . . . and Friday night she set Boston society spinning with her appearance as honorary chairman at the Golden Trumpet Ball heralding the 85th anniversary of the Boston Symphony.

The Propers could hardly contain themselves, and it took mounted police to keep back the crowds. Mrs. Kennedy's entrance, and the excitement it created, hadn't been matched since the gala days of the legendary Mrs. Jack Gardner. Proper Bostonians shed their conservative stiffness in open admiration.

One elderly blueblood said firmly to his tugging wife: "No, I want to wait and see if she really is as beautiful as they say." And she was.

SHE ENTERED SYMPHONY HALL . . . in an oyster white ensemble by Jean Patou (from Chez Ninon), crystal-encrusted cuffs on the coat, diamond sunburst pin on the strapless gown, a large emerald dinner ring next to her wedding band, an ostrich plume fan.

She chatted amiably with her escort, Henry B. Cabot, president of the Boston Symphony trustees, while sipping consomme Printanier . . . nonchalantly lit a cigarette from the pink candelabra centerpiece. On the other side of Mr. Cabot—Mrs. Rose Kennedy in silver-encrusted pink satin with diamonds.

It was the first time Boston danced to the music of the Boston Pops.

JACQUELINE danced — properly — with Gov. John Volpe, Perry Rathbone of the Museum of Fine Arts, Francis Hatch. Dancing Propers missed steps as they sneaked stares at THE Box C, where Senator Edward Kennedy declined to say why his wife Joan was not there. He arrived with his mother.

The standout Boston Proper—Mrs. Louis W. Cabot in draped white chiffon with swansdown by Sarmi . . . Boston-born Mrs. Winston F. C. Guest in Mainbocher's embossed floral ensemble . . . post-deb Melinda Fuller in pale pink, wrapped in a fringed stole . . . on hand early, Mrs. Charles F. Hovey (he owns an America's Cup racing yacht) in V-neck pink brocade . . . Mary Henderson in black and white faille, carrying a shoulder bag and a camera . . . and lots more Sarmis.

Then, at 12:40, Jacqueline left for the Ritz-Carlton, a quick change, and on to Hyannis Port for a weekend with the children.

—LISE MONTY AND SUSAN ROGERS
BOSTON BUREAU

* New York Herald Tribune, Paris, Monday, Sept. 27, 1965—11

Associated Press.

GALA EVENING—Mrs. John F. Kennedy talks with her brother-in-law, Sen. Edward M. Kennedy at a $1,000 a box benefit ball at Boston's symphony hall.

People

At a Ball, Again, in Boston

Wearing a pale green high-waisted silk alaskene coat with jewel-bordered sleeves, **Mrs. Jacqueline Kennedy** turned up at Boston's Symphony Hall for a $1,000-a-box ball honoring the Boston Symphony's 85th anniversary. With her were her brother-in-law Sen. **Edward M. Kennedy,** and her mother-in-law, **Mrs. Rose Kennedy.** As they pushed their way into the hall through a crowd of thousands, someone yelled: "Who's escorting Jackie?" "I'll be forced to later," said Teddy.

Once inside the hall, Mrs. Kennedy removed her coat, revealing a strapless pale pink ballgown with a diamond bow at the bodice. The dress, she said, was designed by Jean Patou and made in the United States last year for a visit to Buckingham Palace. Seemingly oblivious of the flashing cameras around her, she danced with **Henry B. Cabot,** chairman of the symphony's board of trustees, and chatted with a score of people during the evening—her first public appearance in Boston since the death of her husband. Altogether, it was quite an evening. The 700 guests, who raised a total of $150,000 for the symphony, ate off china and silver worth $465,000 and consumed 200 pounds of lobster, 60 gallons of vegetable consommé, 840 pounds of veal, 50 pounds of filet of sole, 28 boxes of Belgian endives, six cases of carrots and 90 flaming soufflés. Washing it down were 20 cases of champagne, 15 cases of bordeaux and 15 cases of cognac.

When it came time to go, at 12:30 a.m., it was Mr. Cabot who escorted Mrs. Kennedy out.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 307,674

SEP 27 1965

Appearances, More Seclusion

Although she has ended her formal period of mourning with a glittering, if poignant, "coming out" appearance at a Boston Symphony benefit ball Friday night and an earlier appearance at an India House reception in New York, friends said that **Mrs. John F. Kennedy** will go back into seclusion for several weeks surrounding the November anniversary of the date of the President's assassination.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
SEP 27 1965

Golden Trumpet Ball One To Remember

5-65

Co-Chairman of Fete, Mrs. Fahnestock, Holds Surprise Party Sunday At Her Estate

By PEGGY BROWN
Society Editor

Socially Speaking

Hub society is still recovering from the ultimate in parties, Friday night's Golden Trumpet Ball at Symphony Hall. It will be talked about for months.

In the wake of that extravaganza, co-chairman of the Ball Mrs. Harris Fahnestock plowed right into another party yesterday afternoon.

A luncheon she had planned for her house guest, Princess Marie Louise Bodey-Reuss of Austria, turned out to be a surprise birthday party for her co-chairman, Mrs. Benjamin Tilghman of Cambridge.

Green and white tents on the Fahnestock's Concord estate accommodated the 70 guests. Not only was the weather perfect but also the gardens which had been especially stocked with fall flowers.

France Fahnestock's gift to Elizabeth Tilghman who loves things Scandinavian was a silver Viking ship she brought back from her north Cape cruise this summer.

Jacqueline Kennedy and her party were not the only ones to leave the Ball soon after midnight.

Mrs. George Lee Sargent went home to Dover to change from evening gown to cap and gown for a fall convocation at Skidmore College Saturday morning. She represented Tufts University of which she is a trustee.

Mr. and Mrs. James F. Hunnewell of Westwood flew to Beirut Saturday. They plan to cruise in the Agean Sea with the Charles Potters of Chicago. Mrs. Potter is Mrs. Hunnewell's sister. They'll be back just in time for the Ellis Memorial Antique Show which always opens with a marvelous preview party for sponsors.

If you wondered, as we did, about Veal Orloff being the entree for a Friday evening dinner, we're told some tables managed to be served fish. Presumably the Kennedys and Volpes at Henry Cabot's table were.

The 30 ushers for the ball, who passed out dance cards to the guests as they arrived, were the sons and friends of committee members. They wore gray tail coats and white winged collars straight from "My Fair Lady" and the Ascot races.

Two of the ushers we saw sported beards and one had sideburns of the Edwardian era. But they circulated so quickly we couldn't catch up to ask them if they'd grown these hirsute adornments specially for the evening.

Plans had been made to costume 60 waiters but at the last moment the caterer, Seiler's, said he was sending only 20 waiters and 40 waitresses. The costumers quickly designed little caps and cuffs for the waitresses and worked quickly to finish them in time for the Ball.

Among the outstanding gowns worn to the Ball was a brocade of pink, gold and white worn by Mrs. Norman Cahners, co-chairman with Mrs. Louis W. Cabot, of the Council of Friends of the Boston Symphony Orchestra.

The dress had two little bows of the same fabric at the waist and a long matching coat with white mink collar.

Mrs. Louis Cabot's white chiffon gown was by Sarmi. It featured big sleeves of white ostrich feathers and down. She wore an acquamarine satin stole with it.

Rose silk with a beaded bodice was the choice of Mrs. Arthur Fiedler whose famous husband conducted the Boston Pops orchestra for the card dances. With it Ellen wore her grandmother's diamond pendant on a platinum and diamond chain.

Mrs. Harold D. Hodgkinson's black with blue trim gown was worn, we're told, 10 years ago at a dinner she attended with the Lord Mayor of London.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
SEP 27 1965

MRS. KENNEDY ARRIVES AT BALL — Mrs. Jacqueline Kennedy, accompanied by Henry B. Cabot (right), president of the Boston Symphony Orchestra's board of trustees, arrive at Symphony Hall in Boston, Friday, for a $1,000-a-box benefit ball. It was the young widow's first social appearance in the home city of her husband and former President John F. Kennedy, since his death 22 months ago. Man at left is unidentified. (AP Photo)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times-Argus (e)
BARRE, Vermont
Circ. 11,898
SEP 27 1965

Music's Patroness

It was thoughtful of Mrs. Jacqueline Kennedy to make her first social appearance since her husband's death in his home city of Boston. Boston society returned the compliment by allowing the party to fizzle out immediately after Jacqueline departed. And conductor Arthur Fiedler could hardly complain that it was no compliment to him, since the event raised $150,000 for the Boston Symphony Orchestra he was conducting. Now if Mrs. Kennedy would only attend an event in Montpelier for the benefit of the Dewey Home, Inc. . . .

[117]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (e)
MERIDEN, Conn.
Circ. 9,157
SEP 27 1965
Monday, Sept. 27, 1965

Mrs. Kennedy Arrives

Mrs. John F. Kennedy makes her first public appearance at a social event as she arrives at Boston's Symphony Hall for the $1,000 - a - box ball. It was the young widow's first social appearance in the home city of her husband since his death 22 months ago. (AP Wirephoto)

Jackie Kennedy Arrives At Boston Symphony Ball

By JEAN SPRAIN WILSON

BOSTON (AP) — White-haired conductor Arthur Fiedler had hardly begun his waltz repertoire when the queen of the ball faded out and Boston's biggest party in years was over.

Mrs. John F. Kennedy, who has appeared at few social events since the death of her Bostonian husband, the late president, left the Golden Trumpet Ball at half-past midnight.

She was tucked into her limousine with an assist from her host, Henry Cabot, and drove away as a crowd pressed forward for a closer look.

With her went the luster of the Boston Symphony Orchestra's 85th birthday party. Mrs. Kennedy was honorary chairman of the event, which raised approximately $150,000 for the orchestra.

The 65-year-old Symphony Hall was transformed into a magnificent al fresco dining and dancing ballroom, decorated with Edwardian grace.

The lovely widow, her long chestnut hair at her bare shoulders, wore an American-made dress by French designer Jean Patou.

She danced the Blue Danube and other waltzes played by Boston's celebrated Boston Pops Orchestra led by conductor Fiedler. Her partners were gentlemen of Boston chosen by the symphony committee — with the permission of each man's wife.

At her table in Henry Cabot's $1,000 box, Mrs. Kennedy talked to her host at her left and symphony conductor Erich Leinsdorf on her right.

She seldom had an opportunity to talk with Sen. Edward M. Kennedy, D-Mass., the late president's brother, seated across from her, or her vibrant mother-in-law, Mrs. Joseph P. Kennedy, a few seats away.

At one point, Mrs. Kennedy caught a yawn and at another whispered to the Harvard and Yale boys dressed in Edwardian costumes who were stationed at the box.

Historic names were abundant around her, among them Cabots, Saltonstalls, Hunnewells, Calderwoods, Bottomleys, Bradleys and a Cutler, to name a few.

The guests paid $1,000 for a box or $150 for a lobster and veal dinner at a table in the vast ballroom. The ladies wore elegant and expensive, but hardly flamboyant, gowns with a strand of pearls or a diamond pin or two.

After Mrs. Kennedy begged to be excused, the men collapsed their top hats, the ladies clutched their chinchillas and everybody went home.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Cape Cod
Standard Times (e)
HYANNIS, Mass.
Circ. 21,545
SEP 27 1965

Jacqueline Leaves Cape

By United Press International

HYANNIS PORT, Sept. 27—Mrs. John F. Kennedy was back in her New York City home today after a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

The former first lady was right on time Friday night when she made a triumphant return to the glittering world of high society by attending the Golden Trumpet Ball at Boston Symphony Hall, but she was late for church Sunday in this Cape Cod community.

Some 20 minutes before departing the Kennedy Compound for St. Francis Xavier Church a short distance away, Mrs. Kennedy discovered that John Jr. had lost the keys to her convertible.

As a result, Mrs. Kennedy was late for the services and had to stand at the rear of the church while the Rev. William Thomson conducted the 50-minute Mass.

Caroline, 7, and John Jr. found seats near the rear of the church. Wearing dark glasses, a white linen suit and white mantilla, Mrs. Kennedy stood unobserved with her escort of two Secret Service agents.

Mrs. Kennedy had to switch cars at the last minute in order to drive to the church. Later, a locksmith was called to the Kennedy Compound to make a new set of keys for her car.

In the afternon, Mrs. Kennedy cruised on Nantucket Sound with her father-in-law, former Ambassador Joseph P. Kennedy, aboard the yacht, Marlin.

Caroline, meantime, went rideing and carefree John Jr. stayed at home looking for the misplaced car keys.

Mrs. Kennedy and her two children returned to New York City late yesterday afternoon aboard the family plane Caroline.

The weekend saw the former first lady officially open the Golden Trumpet Ball at Symphony Hall, Boston's most elegant social event since a dinner in 1860 for the Prince of Wales.

Mrs. Kennedy was honorary chairman of the ball which raised $150,000 for the Boston Symphony Orchestra, now in its 85th season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,899
SEP 27 1965

A Family Tete-a-Tete

(Associated Press Wirephoto)

BOSTON—Mrs. John F. Kennedy confers with her brother-in-law, Sen. Edward M. Kennedy, during the $1000-a-box benefit ball last night in Symphony Hall at Boston. It was the young widow's first social appearance in the home city of her husband, former President John F. Kennedy, since his death 22 months ago. The ball celebrated the 85th birthday of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWBURYPORT, Mass.
Circ. 7,025
SEP 27 1965

Jackie Has Busy Weekend

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

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As a result, Mrs. Kennedy was late for the services and had to stand at the rear of the church while the Rev. William Thomson conducted the 50-minute Mass.

Caroline, 7, and John Jr. found seats near the rear of the church. Wearing dark glasses, a white linen suit and white mantilla, Mrs. Kennedy stood unobserved with her escort of two Secret Service agents.

Mrs. Kennedy had to switch cars at the last minute in order to drive to the church. Later, a locksmith was called to the Kennedy Compound to make a new set of keys for her car.

In the afternoon, Mrs. Kennedy sailed on Nantucket Sound aboard the yacht, Marlin. With them was Sen. Edward M. Kennedy, D-Mass.

Caroline, meantime, was reunited with her pony, Macaroni, and carefree Jmhn Jr. stayed at home with his grandmother, Mrs. Rose Kennedy, looking for the misplaced car keys.

Mrs. Kennedy and her two children returned to New York City late, Sunday afternoon aboard the family plane Caroline.

"Quite a Bit of Fun"

The weekend saw the former first lady officially open the Golden Trumpet Ball at Symphony Hall, Boston's most elegant social event since a dinner in 1860 for the Prince of Wales.

Mrs. Kennedy was honorary chairman of the ball which raised $150,000 for the Boston Symphony Orchestra, now in its 85th season.

The widow of President John F. Kennedy described the ball as "really quite a bit of fun."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,493

SEP 27 1965

Jackie Returns to NY

Spends Active Weekend at Cape

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

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GARDEN CITY NEWSDAY
Monday, September 27, 1965

Expect Jackie to Shun More Parties for a While

Special to Newsday

Boston—After a glittering re-entry into the whirligig world of Boston high society, Mrs. Jacqueline Kennedy will once more go into seclusion for a several-week mourning period on the November anniversary of her husband's assassination.

A source close to the family stressed that her much-hailed appearance at the Boston Symphony benefit ball here Friday was not the start of a return to the year-round social calendar. The former First Lady plans to continue to observe a mourning period for "several weeks," the source said. Then she may step out socially, it was acknowledged, "although she has not indicated any noticeable intention at this time to do so." The Friday night affair—Mrs. Kennedy's first public appearance in Boston since her husband was assassinated on Nov. 22, 1963—was merely because she had been named honorary chairman of the ball, the source explained.

Saturday unconfirmed reports that Mrs. Kennedy was hosting a small dinner party for Henry Fonda, starring here in the stage play "Generation," resulted in a crowd of 500 waiting outside fashionable Stella's Restaurant. Mrs. Kennedy never arrived, although there was indeed a party there for Fonda. A family friend said she never planned to go.

Mrs. Kennedy spent the weekend quietly at the family compound in Hyannis Port with her two children and several relatives, among them Sen. and Mrs. Edward Kennedy (D-Mass.). Choppy seas precluded weekend water sports at Hyannis Port.

She stood unnoticed in the back of a crowded Catholic church during Mass yesterday. She was late arriving at St. Francis Xavier Church because her son John lost the car keys. John and his sister, Caroline, found seats near the rear of the church but Mrs. Kennedy and her escort of secret service agents remained standing. Few if any of the 1,500 persons attending the 10 AM Mass recognized her until after the service.

AP Wirephoto

FAMILY HUDDLE. Mrs. John F. Kennedy confers with her brother-in-law Sen. Edward M. Kennedy (D-Mass.) during the ball Friday night for the benefit of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sentinel (e)
KEENE, N. H.
Circ. 8,697

SEP 27 1965

Mrs. Kennedy Rejoins World of High Society

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

The former first lady was right on time Friday night when she made a triumphant return to the glittering world of high society by attending the Golden Trumpet Ball at Boston Symphony Hall, but she was late for church Sunday in this Cape Cod community.

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Stands Unobserved

As a result, Mrs. Kennedy was late for the services and had to stand at the rear of the church while the Rev. William Thomson conducted the 50-minute Mass.

Caroline, 7, and John Jr. found seats near the rear of the church. Wearing dark glasses, a white linen suit and white mantilla, Mrs. Kennedy stood unobserved with her escort of two Secret Service agents.

Mrs. Kennedy had to switch cars at the last minute in order to drive to the church. Later, a locksmith was called to the Kennedy Compound to make a new set of keys for her car.

In the afternoon, Mrs. Kennedy sailed on Nantucket Sound with her father-in-law, former Ambassador Joseph P. Kennedy, aboard the yacht, Marlin. With them was Sen. Edward M. Kennedy, D-Mass.

Caroline, meantime, was reunited with her pony, Macaroni, and carefree John Jr. stayed at home with his grandmother, Mrs. Rose Kennedy, looking for the misplaced car keys.

Mrs. Kennedy and her two children returned to New York City late Sunday afternoon aboard the family plane Caroline.

Elegant Event

The weekend saw the former first lady officially open the Golden Trumpet Ball at Symphony Hall, Boston's most elegant social event since a dinner in 1860 for the Prince of Wales.

Mrs. Kennedy was honorary chairman of the ball which raised $150,000 for the Boston Symphony Orchestra, now in its 85th season.

The widow of President John F. Kennedy described the ball as "really quite a bit of fun."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Express (e)
PORTLAND, Me.
Circ. 29,043

SEP 27 1965

Mrs. JFK Back In New York After Weekend In Bay State

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

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UTICA PRESS
Monday, September 27, 1965

At the Golden Trumpet Ball

Mrs. Jacqueline Kennedy dances with Francis Hatch, Boston Symphony Orchestra trustee, during the Boston Symphony's 85th Anniversary and Golden Trumpet Ball in Boston. The weekend affair marked Mrs. Kennedy's first social appearance in the native city of the late President John F. Kennedy since his assassination 22 months ago. (AP)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,498
SEP 27 1965

Mrs. Kennedy Back In N. Y. After Busy Stay In Mass.

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
HUDSON, Mass.
Circ. 2,750
SEP 27 1965

Jackie Will Choose Only Few Events

By JOHN ENGSTROM
United Press International

BOSTON UPI — Jacqueline Kennedy probably will "pick and choose" a few additional social events to attend before entering several weeks of seclusion in November on the second anniversary of the death of her husband, President John F. Kennedy, a family friend disclosed Saturday.

The family confident said that Mrs. Kennedy's triumphant return to the world of society Friday night at a grand ball in Boston and her presence at an India House social affair in New York earlier this week should not be constructed as a "springboard" for her entrance into a full round of such events.

"Maybe after November," the family source added, Mrs. Kennedy may get out more in the social world, although she has not indicated any noticeable intention at this time to do so.

Mrs. Kennedy, following her appearance at the Golden Trumpet Ball at the Boston Symphony, rested quietly Saturday at the Kennedy Compound at Hyannis Port as low overcast skies hovered over Cape Cod.

The former First Lady was expected to give a dinner party Saturday night for some 30 or so friends at a restaurant in the North End of Boston. The guest of honor apparently would be actor Henry Fonda, currently starring in the stage play Generation at Boston.

It was learned that Mrs. Kennedy had ordered a cake "large enough for that number of people and maybe more" from a Boston pastry shop.

Mrs. Kenntdy, radiant in a white satin evening coat and light green evening dress, made a regal and elegant appearance as she entered Symphony Hall for the ball.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post (e)
BRIDGEPORT, Conn.
Circ. 81,693
SEP 27 1965

JACKIE RETURNS TO HOME IN N. Y.

HYANNISPORT, Mass.—(UPI) Mrs. John F. Kennedy was back in her New York city home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

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LITTLE FALLS TIMES
Monday, September 27, 1965

TRIUMPHANT RETURN — Radiant in a white satin evening coat and light green evening dress, Jacqueline Bouvier Kennedy makes a triumphant return to the world of society at the Golden Trumpet Ball, Boston's grandest since 1860. Her appearance at the Boston Symphony Hall was her first public appearance in Boston since her husband, President John F. Kennedy, was assassinated 22 months ago.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Citizen (e)
LACONIA, N. H.
Circ. 6,008
SEP 27 1965

WHATNOT

Newspapers carried enthusiastic accounts of the Boston Symphony's Golden Triumph ball last Friday night. Society Editor Rose Walsh of the Sunday Advertiser said it was the most elaborate event she ever attended. Over 700 guests paid $150 each for table seats on the floor and ten patrons paid $1,000 each for boxes, five on each side of the hall. The Boston Herald printed the official guest list for the affair, and it included names of two persons prominent in Scott & Williams Co. of this city — George Mumford and John Noonan and their wives.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,413
SEP 27 1965

Jackie Back In New York After Dance

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" the family car keys.

The former first lady was right on time Friday night when she made a triumphant return to the glittering world of high society by attending the Golden Trumpet Ball at Boston Symphony Hall, but she was late for church Sunday in this Cape Cod community.

Some 20 minutes before departing the Kennedy Compound for St. Francis Xavier Church a short distance away, Mrs. Kennedy discovered that John Jr. had lost the keys to her white convertible.

Stands Unobserved

As a result, Mrs. Kennedy was late for the services and had to stand at the rear of the church while the Rev. William Thomson conducted the 50-minute mass.

Caroline, 7, and John Jr. found seats near the rear of the church. Wearing dark glasses, a white linen suit and white mantilla, Mrs. Kennedy stood unobserved with her escort of two Secret Service agents.

Mrs. Kennedy had to switch cars at the last minute in order to drive to the church. Later, a locksmith was called to the Kennedy Compound to make a new set of keys for her car.

In the afternoon, Mrs. Kennedy sailed on Nantucket Sound with her father-in-law, former Ambassador Joseph P. Kennedy aboard the yacht, Marlin. With them was Sen. Edward M. Kennedy, D-Mass.

Caroline, meantime, was reunited with her pony, Macaroni, and carefree John Jr. stayed at home with his grandmother, Mrs. Rose Kennedy, looking for the misplaced car keys.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
SEP 27 1965

Jackie Back Home In N. Y. After Gala Boston Benefit

HYANNIS PORT, MASS. (UPI) — Mrs. John F. Kennedy was back in her New York City home today following a busy weekend in Massachusetts that included a gala benefit ball in Boston.

The former first lady was right on time Friday night when she made a triumphant return to the glittering world of high society by attending the Golden Trumpet Ball at Boston Symphony Hall, but she was late for church Sunday in this Cape Cod community.

Some 20 minutes before departing the Kennedy Compound for St. Francis Xavier Church a short distance away, Mrs. Kennedy discovered that John Jr. had lost the keys to her white convertible.

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Caroline, meantime, was reunited with her pony, Macaroni, and carefree John Jr. stayed at home with his grandmother, Mrs. Rose Kennedy, looking for the misplaced car keys.

Mrs. Kennedy and her two children returned to New York City late Sunday afternoon aboard the family plane Caroline.

"Quite a Bit of Fun"

The weekend saw the former first lady officially open the Golden Trumpet Ball at Symphony Hall, Boston's most elegant social event since a dinner in 1860 for the Prince of Wales.

Mrs. Kennedy was honorary chairman of the ball which raised $150,000 for the Boston Symphony Orchestra, now in its 85th season.

The widow of President John F. Kennedy described the ball as "really quite a bit of fun."

Chicago Defender
D. 33,073
SEPT 28 1965

Kennedies Came Late, But Nobody Noticed

HYANNIS PORT, Mass. — (UPI) — Mrs. John F. Kennedy spent a busy weekend in Massachusetts that included a gala benefit ball in Boston and a motherly bout with her 4-year-old son who "misplaced" his mother's car keys.

The former first lady was right on time Friday night when she made a triumphant return to the glittering world of high society by attending the Golden Trumpet Ball at Boston Symphony Hall, but she was late for church the next morning in this Cape Cod community.

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Mrs. Kennedy and her two children returned to New York City late Sunday afternoon aboard the family plane Caroline.

RIDGEWOOD ADVOCATE
Tuesday, September 28, 1965

JACKIE ARRIVES AT BALL—Mrs. Jacqueline Kennedy, accompanied by Henry Cabot, president of the Boston Symphony Orchestra board of trustees, arrives at Symphony Hall in Boston for $1,000-a-box benefit ball. It was Mrs. Kennedy's first social appearance in the home town of her late husband, John F. Kennedy, since his death 22 months ago.

[12]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Variety
NEW YORK, N. Y.
Weekly Amusements
SEP 29 1965

Jackie Kennedy Star Of Benefit Ball That Raised 150G for Boston Symph

Boston, Sept. 28.

The Golden Trumpet Ball at Symphony Hall Friday (24) raised $150,000 to meet operating expenses of the Boston Symphony Orch, but it was Jacqueline Kennedy who was the star of the show. She was acting as honorary chairman for the $1,000 a box benefit for the 85-year-old symphony and Beantown was agog.

With Symphony Hall, staid home of the Symphony, transformed with red carpeted corridors, burnished gold palm trees, white stone fountains and fresh lilies in marble wall urns, she was the magnet that drew 700 guests. Green and white striped canopies shielded the view of Symphony doorways, but Jackie's entrance—and exit—made and closed the night.

Mounted gendarmes pushed back

(Continued on page 63)

the crowds which surged to glimpse Mrs. Kennedy's first official public appearance in Boston since the death of the late President 22 months ago. It was the Hub's most elegant social even since 1860 when a 38-course dinner was held in honor of Albert Edward, Prince of Wales.

In the first set of card dances, Francis W. Hatch, Symphony trustee, led Jackie to the oval dance floor for the first waltz ever danced to the music of the Boston Pops orch with Arthur Fiedler conducting.

Walter Cronkite emceed, Anna Russell performed and Ruby Newman's orch played. With Henry B. Cabot, prexy of Boston Symphony orch's board of trustees, as her host in his $1,000 box, Mrs. Kennedy made a grand entrance into the main hall, trumpet fanfare and all. As tv cameras lined up, she made her way to the center box to join Mrs. Cabot, Symphony's music director Erich Leinsdorf and Mrs. Leinsdorf, Gov. and Mrs. John Volpe, Rose (Mrs. Joseph P.) Kennedy and Sen. Edward Kennedy.

Jackie's fashion image drew oohs and ahs as she regally appeared in an ice blue strapless satin gown. Over it, a creamy evening coat with Empire bow. Her look was described by fashion experts as one of "subdued chic."

Of the affair, marking her return to society after mourning, Mrs. Kennedy said, "It really was quite a bit of fun."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
SEP 29 1965

A NEW LIFE

For Jackie ---The Best

By BRUCE McCABE

JACQUELINE KENNEDY seems to be taking a renewed interest in the social whirl—and I, for one, couldn't be happier. I suspect she's come to terms with herself about that nebulous entity called "public opinion," and has made an admirable decision.

More than any other public figure I know of, Jacqueline Kennedy has played the game by the rules. She is not an extrovert, she is not one who seeks the spotlight, and yet, by and large, she has submitted to the ruthless curiosity about her with a graciousness seldom observed in celebrities.

The one exception I can think of is the Frank Sinatra-Mia Farrow situation. I was frankly disappointed about Jacqueline's reaction to that case of inadvertent mistaken identity—she was much too quick to come forward with an explanation, when, to my mind, none was really necessary.

But I can forgive one small mistake in the two years that have elapsed since that day of absolute hell for her. That day that you and I are still trying to blot from our minds—that day that nobody of this generation can ever fully forgive.

IF THE WOMAN who cradled his blood-spattered head in her arms can endure the agony of that moment in a quiet dignity for two years, the least, the very least I can do, is forgive any feeble attempt she might make to keep the Professional Gossips from tearing her to pieces, from destroying what enjoyment of life she might have left.

For, and mark this well, there are those among us who feel that Jacqueline Kennedy has not yet paid enough for the outrage perpetrated—not by her, you understand, but by a murderous madman.

There are those people, so damnably smug and comfortable in the shelter of their little lives, who would condemn Jacqueline Kennedy, and her children as well, to a lifetime of agonizing over the awful how and why of it.

You all know who they are, and I shan't dignify them any further by going into their twisted motives, harmless as they may sound. Suffice to say these people exist, and have existed to torture this woman for the past two years.

Now she is making those first tentative steps to bind wounds which can never, never be properly healed. Carefully, gingerly, she is picking her spots—an appearance at Claiborne Pell's Newport society get-together; an appearance at the Boston Symphony's Golden Trumpet Ball.

SHE APPARENTLY felt strong enough, secure enough, to ask Killer Joe Piro to teach her "The Jerk" at a New York party a few days ago. (I might have preferred the minuet, as many of you kids have suggested, but now you see why she's invited to more parties than I am.)

She's starting to blossom forth again, in other words, behaving like any other woman in her 30s who still has a life to lead. Perhaps the critics can't stand it, but Jacqueline has made up her mind that they are not to rule her life.

It's a lonely road, all right, because she also must fight off that incredibly crass and boorish element that ranks her right up there with Elizabeth Taylor as "box office."

I refer to the merchants of those slick Hollywood magazines who put her face on the cover at every opportunity, implying a juicy, "key-hole" story about her private life. This crowd apparently took over when the manufacturers of John F. Kennedy memorial license plates threw in the towel.

"Dignity" is a word these people don't understand—never have and never will. They thrive because Jacqueline Kennedy has more to do than turn over all the rocks under which they live.

It's an unfortunate commentary on the society we live in, I suppose, that a former First Lady should be forced into such a precarious position. The cynics keep telling me she asked for it when her husband took the job, but I wonder if that's really so.

I wonder if we have become so heartless and so cruel that we expect a woman to bear up under circumstances that would, and did, make strong men weep from the futility of it all. Does she, in fact, deserve all this?

The answer is no. Jacqueline Kennedy deserves the very best, the very, very best, that life has to offer from now on. If she doesn't find it, the blame is ours.

RECORD AMERICAN, BOSTON, WED., SEPT. 29, 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,323
SEP 29 1965

White Praised For Culinary Art

PLAINVILLE — Harland White of 421 South St., was the head chef responsible for the meal declared by Mrs. Jacqueline Kennedy Friday night to be "exquisite."

White, long in the restaurant and food business, is head chef for a catering in Boston which catered the Golden Trumpet Ball, celebrating the 85th anniversary of the Boston Symphony Orchestra Friday night.

White has also worked for the Viking Hotel, Newport, New Haven Country Club, Dedham Polo and Country Club and Wellesley Country Club.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle (e)
NORTH ATTLEBORO, Mass.
Circ. 4,141
SEP 29 1965

Plainville Man's Menu Pleasing To Jackie

PLAINVILLE—Harland White of 421 South Street, Plainville was the head chef responsible for the meal declared by Mrs. Jacqueline Kennedy Friday night, to be "exquisite." Mr. White, long in the restaurant and food business, is head chef for Seiler's Catering Service of Boston which catered the Golden Trumpet Ball, celebrating the 85th anniversary of the Boston Symphony Orchestra Friday night.

The menu included geese flown in from France, imported caviar, Belgian endives and other delicacies brought in from far places. The menu included 600 lbs. of lobster meat, 27 lbs. caviar, 40 lbs. French goose liver, 28 crates Belgian endives. A case of cognac was used just in the cold souffle.

Mr. White has also worked for the Viking Hotel, Newport, New Haven Country Club, Dedham Polo and Country Club and Wellesley Country Club.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

SEP 30 1965

ROVING EYE

By ROBERT TAYLOR

BRAHMINS AND TRUMPETS

It is impossible to imagine a genteel Bostonian of 50 years ago regarding the recent Golden Trumpet Ball at Symphony Hall with any emotion save horror.

One states this merely as a fact, not as an instance of personal approval. The prevailing mood in the Brahmin aristocracy of that period was aversion to any public display. The mood colors the well-known anecdote involving Mrs. Perkins, a cousin of Major Henry Lee Higginson.

She was sailing like a galleon over Beacon Hill one morning, convoyed by her daughter, when J. Montgomery Sears' elegant rig passed them. The daughter asked why the Searses had two footmen and the Perkinses but one. "They have to; I don't," the mother replied.

★ ★ ★

SO THE CLAIM THAT THE GOLDEN TRUMPET BALL was the most glamorous Boston affair of its kind in this century is probably justified. There have been two events of greater social significance: the unveiling of Mrs. Gardner's Venetian palace on the Fens on New Year's Day, 1903, and the opening of Eben Jordan's Opera House on November 8, 1909.

The latter, not as celebrated as the former, is probably the first occasion in which an entire audience of Boston men dressed for the theater. Contrary to the popular myth that sartorial splendor prevailed until modern times, the man usually showed-up for the theater in business garb while his wife wore a $400 gown by Miss Driscoll of Boylston street.

For a detailed version of the brilliant opening night of the old Opera House we refer you to Quaintance Eaton's recent history of The Boston Opera Company, a book which has received almost no local promotion although it is a trove of Boston lore. The audience was the real jewel, the Opera House only the incasement.

"The wandering tribes have arrived at the banks of Jordan," punned Louis Elson in the "Advertiser". From Mrs. Horatio N. Slater in Box One all around the dress circle to Frank E. Peabody in Box 25, satins, velvets, chiffons and the white lozenges of shirt-fronts shimmered in a Degas dusk.

Mrs. Gardner occupied Box Five. Later on (these were the penurious years of her existence), she used to give her ticket to a friend, then sneak in through the stage door and ask the usher to place a seventh chair in her box—a practice which the management was obliged to halt. On opening night, however, she entered conventionally from the confusion outside.

THERE WAS A PRESCRIBED ORDER OF VEHICLES that night; but everything got hopelessly tangled due to the fact that, by awful coincidence, the opening of the New Boston Museum of Fine Arts up the street was scheduled for the same moment. The curtain went up at 7:45, yet three hours later, parties were still straggling out of the maelstrom of traffic, and amongst the crowds and the cloudbursts and the unpaved sidewalks melting into mud, splashed the hoarse police.

It is not the ludicrous turmoil outside the Opera House or the luxury inside that marks the grand opening of Eben Jordan's Opera House as a turning point in Boston society. Mrs. Gardner's opening night at her Palace six years before was in the old style, limited to private First Family guests, with something of the air of regal dispensation. For culture's sake, now, the robber baron money of the post-Civil War period was at last beginning to percolate here, changing the whole idea of high society.

Governor Eben Sumner Draper, beaming from Box 21, said that he was glad "to see the public support". He couldn't have known that he really presided at a wake. In Box 47, between the boxes of William L. Parker and Charles G. Weld, sat Thomas W. Lawson, whose secrets of money-making are imbedded in a book called "Frenzied Finance".

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,280

SEP 30 1965

PAGE ONE

Across The Editor's Desk

One of the highlights of last Friday's Golden Trumpet Ball, a benefit for the Boston Symphony Orchestra, was the first performance of a piece of dance music, "The Golden Trumpet" composed and arranged by Ed Madden, director of the Brookline High School band. The music was commissioned and featured by Ruby Newman whose orchestra played for dancing at the ball. Ed was introduced and roundly applauded for the work by the dancers. Both he and Paul Paradise, another member of the school music staff, played in the dance band at the ball.

* * *

Dr. Harry Savitz of 4 Copley St., first honorary member of the medical staff of the He-

(Continued on Page Eight)

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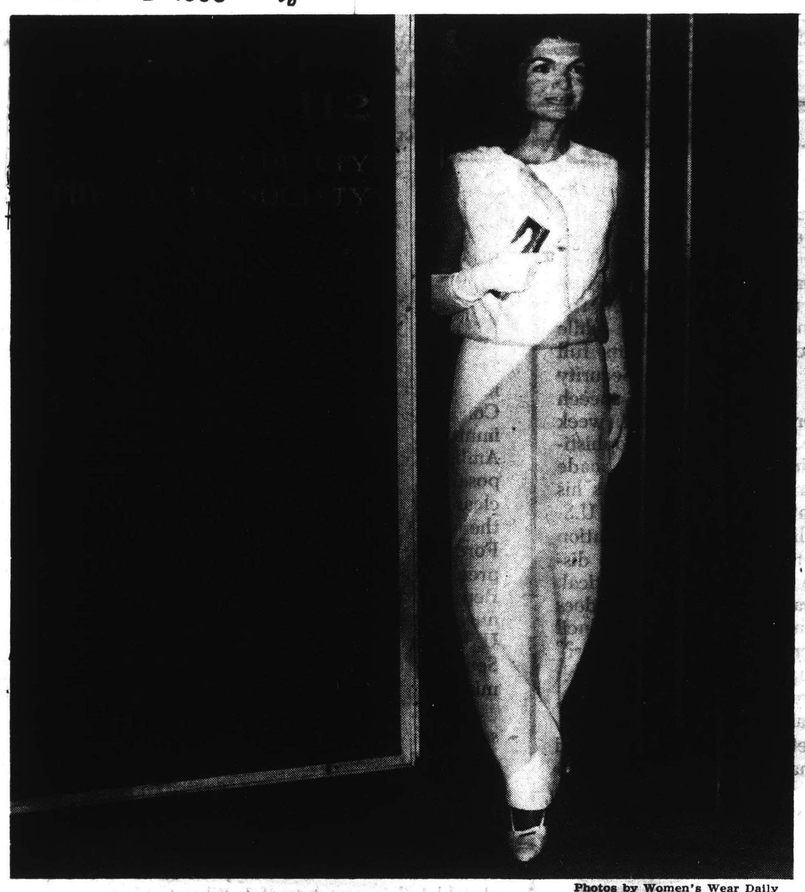
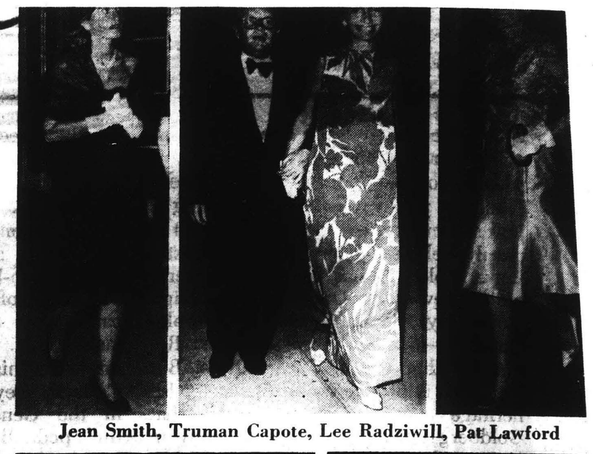
NEWSWEEK
NEW YORK, N.Y.
W. 1,683,735

OCT - 4 1965





Jean Smith, Truman Capote, Lee Radziwill, Pat Lawford

Photos by Women's Wear Daily

A hostess once more, Jacqueline Kennedy returns to society. At her first New York party: Joan Kennedy, Douglas Dillon, Robert and Ethel Kennedy

THE KENNEDYS:

Dancing At the Dove

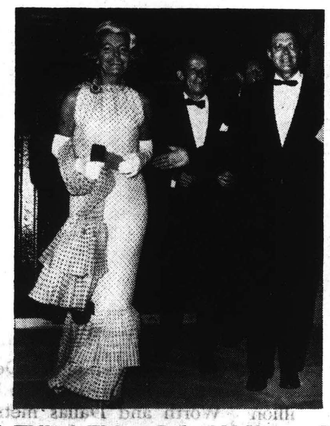
The limousines purred to a halt in the muggy Manhattan evening. Secret Service men prowled the sidewalks before 1040 Fifth Avenue, and New Frontiersmen converged like homing pigeons. It was the start of an old-style Kennedy bash—the most resplendent social function in the 22 most difficult months of Jacqueline Kennedy's life.

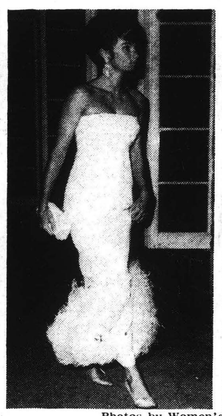
The evening was a mixture of nostalgia and gaiety. For Mrs. Kennedy it began in her fifteen-room duplex apartment with a dinner party honoring former Ambassador to India, John Kenneth Galbraith. Mrs. Kennedy's sister, Princess Lee Radziwill, was on hand, and hand in hand, with writer Truman Capote. Among the 21 guests: the Averell Harrimans, the Robert McNamaras, Indian Ambassador B.K. Nehru and his wife. Senator Robert Kennedy hurried in late carrying Ethel's mink-trimmed jacket on a wire hanger.

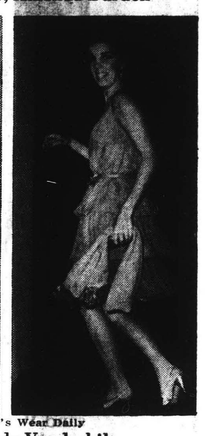
Simultaneously there were three associated dinner parties at the homes of Mrs. Kennedy's in-laws (the Stephen Smiths), old friends (the William vanden Heuvels), and ex-U.N. delegate Marietta Tree. Shortly after 10 p.m., most of the dinner guests dropped by

[125]

Marietta Tree, honor-guest J.K. Galbraith and Jackie, Amanda Burden







Photos by Women's Wear Daily

Jackie danced until 2:30 in the morning. Other guests: Nicole Alphand, William Walton, Robert McNamara, Natalie Fell Cushing, Wendy Vanderbilt

the glass-walled Asia House Gallery to look at an exhibition of Indian miniature paintings, some of which were lent by Mrs. Kennedy and the Galbraiths. The art gallery was hot and crowded; there was a momentary stir when a burly guard removed a cigarette from the lips of Capote, by then deep in conversation with Mrs. Paul (Bunny) Mellon.

Jokes: Then the group, numbering about 100,* took over the Sign of the Dove, a converted greenhouse-and-garden restaurant. Cartoonist Charles Addams was there; so were present and past White House press secretaries Bill Moyers and Pierre Salinger, as well as Fiat magnate Gianni Agnelli, Mrs. David Bruce, and Baroness Fiona Thyssen in 10 yards of feather boa. Richard Goodwin made the major speech of the evening. Pointing jokingly to rival Kennedy biographers Arthur Schlesinger Jr. and Theodore Sorensen, Goodwin insisted, poker-faced, that the real "man in charge was Galbraith." He also called attention to a large picture of Secretary of State Dean Rusk imported for the occasion, with an inscription underneath reading: "I sleep more soundly knowing that Galbraith is in Cambridge."

Between courses of a wildly cosmopolitan midnight supper—spaghetti, pâté de foie gras, goulash, lox—the dancing began, discothèque style, first to Cole Porter tunes, then to rock 'n' roll. When the pace lagged, Mrs. Kennedy asked Dance Master Killer Joe Piro for "the fastest music you've got." Piro stepped to the mike, shouted, "All right, one-two-three, we're all going to frug," and almost immediately the dance floor emptied. "Nobody like Killer Joe to kill a party," muttered one young guest.

No Jerk: But a new wave of younger guests arrived on the scene—among them: Minnie and Natalie Fell Cushing, Wendy Vanderbilt, pop artist Andy Warhol and underground movie queen Edie Sedgwick—and the party picked up. Guest of honor Galbraith refused to frug, but Mrs. Kennedy essayed what was described as a "ladylike" swim, though she drew the line at the jerk. "All my nieces and nephews can do these dances so well," she said. "I'd like to do them well, too."

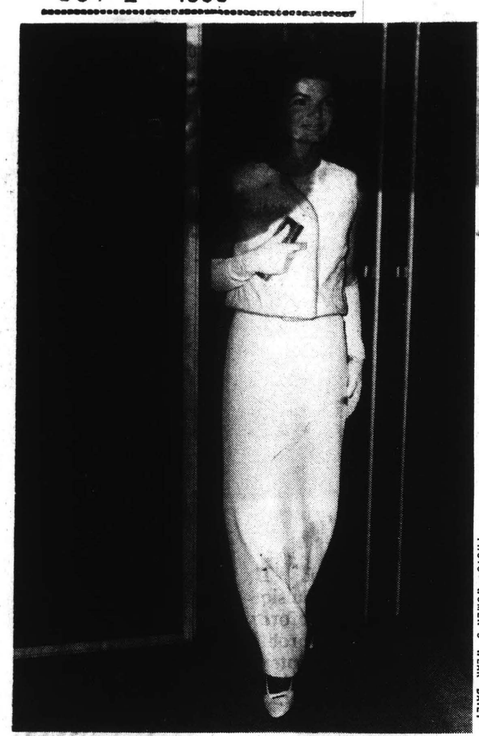
Elsewhere, under the spell of the music and the hostess—and the memories—the party moved along joyfully. Historians Sorensen and Schlesinger beamed at one another with pre-magazine-serialization warmth, and Robert Kennedy and McGeorge Bundy—last major White House hand of the Kennedy Administration—walked off arm in arm. The music increased in tempo—and noise. There were telephone complaints from neighbors, and finally the sound volume was lowered. Mrs. Kennedy left at 2:30 a.m., the other Kennedys at 3. The last guests departed at 4.

At the weekend, Jacqueline Kennedy danced past another barrier. Stately in a strapless, off-white dress, she made her first public appearance at a social function in her husband's home town. With Mrs. Joseph P. Kennedy, she attended the $150-a-person Golden Trumpet Ball for the Boston Symphony Orchestra. The evening was a striking success—$150,000 was raised for the orchestra—and Mrs. Kennedy danced most of the night. As one family friend said: "She was certainly in good form. She's her old self again."

*Among those not invited: actor Basil Rathbone who reportedly aroused Mrs. Kennedy's ire by putting letters she had written him—in connection with a White House dramatic reading—up for auction.

TIME
NEW YORK, N.Y.
W. 3,057,414

OCT 1 1965



PHOTO—WOMEN'S WEAR DAILY

JACKIE AT MANHATTAN'S ASIA HOUSE
Then, on to Galbraith à Go-Go.

SOCIETY

Graceful Entrance

It was Jackie Kennedy's gayest social week since she left the White House. In the ten months since her self-imposed year of mourning ended, she has slipped gradually and gracefully back into circulation, mostly with small sit-down dinner parties at home. Last week, in New York and Boston, she moved back into the world's whirl with a will.

In midweek, she gave a black-tie dinner for 27 guests in honor of John Kenneth Galbraith, the witty economist who invented the phrase "the affluent society" and likes to continue his researches into it. A crowd stood by oohing and ogling as the Cadillacs began sweeping up to Jackie's Fifth Avenue apartment. Each guest was checked by Secret Service men before entering the building, but that hardly seemed necessary. The guests were easily recognizable and hardly the crashing type: the Bobby Kennedys (who arrived one at a time in a beige Lincoln Continental convertible), the Stephen Smiths, Pat Lawford, Lee Radziwill, the Robert McNamaras, Douglas Dillon, Cartoonist Charles Addams, Author Truman Capote, Artist William Walton, Mme. Hervé Alphand and Mrs. Paul Mellon.

Off with Ermine. The dinner was pleasant enough, but it was just a starter. Afterward, everybody got into limousines again, bound for an art show at Manhattan's Asia House, to which Jackie and Galbraith had each lent some of their North Indian paintings. After a 45-minute tour of the exhibit, the group was off to the Sign of the Dove, a Third Avenue restaurant that Jackie and her friends had taken over for the evening and turned into a discothèque decorated with life-sized photographs of Galbraith, who is 6 ft. 8 in. tall. Someone nicknamed it the Galbraith à Go-Go.

When Jackie's party joined up with another group of invited guests, the Dove was soon flying high. The dancing began to Cole Porter records, but that was not what the gang had come for. "The fastest music you've got," ordered Jackie. She shed her sleeveless ermine jacket to reveal a glistening white crepe sheath, did the frug with John Barry Ryan III, the Watusi with Dance Instructor Killer Joe Piro. "All my nieces and nephews do these dances so well," she said. "I'd like to do them well too." Said Killer Joe later: "She's best at the twist. The other dances are new to her."

It was the sort of party the Kennedys have become famous for: exclusive but not so exclusive that the public couldn't get a peek.* Outside the Dove, midnight strollers stopped and gawked through the windows until Secret Service men had to line up in a barricade to keep the celebrity watchers at bay. By 1:45 a.m., there was a buffet—smoked salmon, paté de foie gras, French pastries, goulash and spaghetti. Then everyone went back to dancing and drinking. Jackie left by 2:45, but the party swirled on until 3:30 a.m.

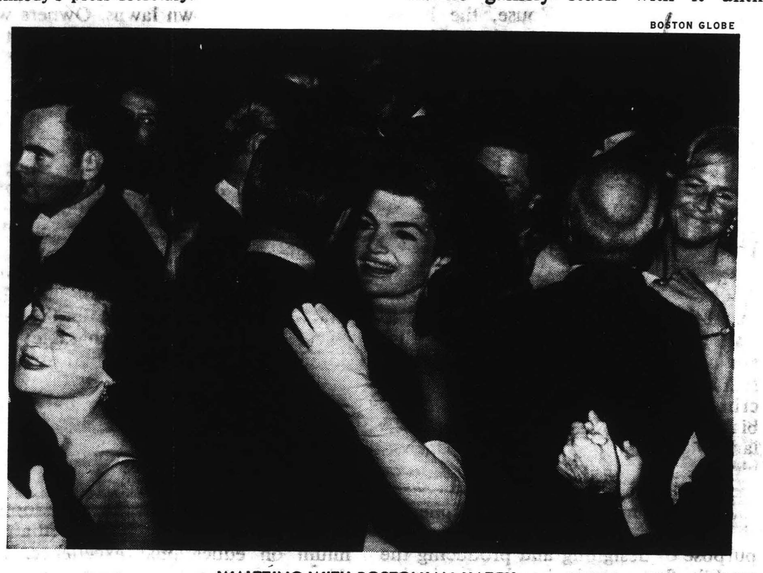
***Grandes Dames* & Cops.** Two days later Jackie made a gala appearance in Boston as honorary chairman of the Golden Trumpet Ball, a $150-a-ticket benefit for the Boston Symphony Orchestra. It was her first such acceptance in two years, and Boston's newspapers had splashed all over Page One the specifics of her arrival. When her car pulled up at Symphony Hall, thousands of shouting, shoving people packed the sidewalk. Mounted policemen desperately maneuvered their horses to hold back the crowd. Looking slightly frightened, Jackie hurried inside, while cops used sheer force to keep the excited mob from pouring in after her.

Inside, she regained her composure. Symphony Conductor Erich Leinsdorf gallantly kissed her hand as she entered, and she chatted comfortably at the dinner table with him and Henry Cabot, board president of the symphony. Amid the dimly lit candelabra and the red-globed lamps of the Edwardian décor, sweating photographers dashed about popping dozens of flashbulbs at her, occasionally overturning chairs and breaking wine glasses. The guests—from Boston *grandes dames* to college boys—gaped openly at Jackie, but she seemed unperturbed. Dinner was surprisingly good for such an affair: lobster, veal, braised endive and *soufflé glacé*. Jackie sat serenely through the speeches, then waltzed to the *Blue Danube*, *The Merry Widow* and *Tales from the Vienna Woods*, played by the Boston Pops Orchestra. Her first card dance was with Francis W. Hatch, chairman of the symphony trustees. She also danced once to Ruby Newman's music with Massachusetts' Republican Governor John Volpe.

Jackie gamely stuck with it until 12:30, then quietly slipped on her Jean Patou coat over her mint-green gown and left by the stage door, where a car waited to take her to the Ritz-Carlton. Next day she headed for the Kennedy compound at Cape Cod, where an Indian-summer day awaited her.

* The public also got a peek at eight more of Jackie's letters, written before and during the White House years, when newspapers carried stories that they would go on auction this week. Four were to a haberdasher ordering socks and such for Jack, one a touching but unimportant 1954 regret to an invitation because of her husband's recent back operation, and three to Actor Basil Rathbone explaining why Jackie wanted a speech from *Henry V* read for Jack by Rathbone at a White House reception. "It is just one of his favorites," wrote Jackie. "He also loves Henry V (and he reminds *me* of him, though I don't think he knows that!)." Manhattan Autograph Dealer Charles Hamilton, who was also offering other items, including some letters and mementos of Lee Harvey Oswald, refused to withdraw Jackie's letters despite complaints from Mrs. Kennedy's press secretary.

BOSTON GLOBE



WALTZING WITH BOSTONIAN HATCH
First, through the barricades.

Albany Knickerbocker News
Saturday, October 2, 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Advocate (e)
STAMFORD, Conn.
Circ. 28,118
OCT 2 1965

Letter From Washington

By Betty Beale

Washington, D. C.
October 3, 1965

Dear Clara:

Now that Jacqueline Kennedy has come out of mourning, her mail, that had dwindled to a still impressive 200 pieces a day, will probably soar again.

Her attendance at the Boston Symphony Ball, which raised $150,000 for the orchestra and where she danced a couple of sedate waltzes with proper Bostonians, will probably draw no fire, even from the most inveterate letterwriters. But, given the kind of cranks there are in this world, it's a safe bet that some of them lost no time taking pen in hand after reading she had gone to a Manhattan discotheque (The Sign of the Dove) and asked for "the fastest music you've got."

The story also mentioned New York's active dance teacher Joe Piro, whose nickname "Killer Joe" is a graphic description of what today's dances can do to one. But when it quoted Killer as saying that Mrs. Kennedy asked him to show her how to do the jerk it probably let her in for a batch of critical mail. Such activities are perfectly normal for a healthy young society woman of today, but because she is the widow of an assassinated president, Jacqueline Kennedy may never be able to indulge in such activities without getting unfavorable reaction.

The truth of the matter is, if she only danced with Secretary of Defense Robert McNamara and former ambassador Kenneth Galbraith, she couldn't have been doing anything very startling on the dance floor. Neither of these two gentlemen is what you would call a hot rug - cutter. As McNamara's wife Margie put it, "We haven't been out dancing for so long we're not past the twist." Working almost around the clock on the Viet Nam problem, McNamara hardly has time to socialize at all.

Actually, no one saw Mrs. Kennedy do anything like the frog or the jerk in fact, according to one of her guests, "she was very sweet and smiling but she didn't seem lighthearted. There was a shadow over everything. To me she is not the same," continued the woman who had seen much of her during her White House days.

If the dancing accounts of Mrs. Kennedy's have stirred up interest, the picture of her two children on the cover of Look Magazine has created a bit of wonderment.

It's being recalled that she expressed much concern over the publicizing of her children when they moved into the White House and made all kinds of efforts to keep them from being photographed.

"Jackie's a bear on that," Salinger once told newsmen.

Yet here was a picture on the cover of the national magazine plus a whole slew of other pictures inside that were taken in England, apparently with someone's permission because the children were accompanied at all times by two Secret Servicemen who could have stopped the photography.

Did this mean that Mrs. Kennedy had changed her policy?"

"No," said Pamela Turnure, her press secretary, "Mrs. Kennedy has not changed her policy. The pictures were taken in England and everywhere she and her children went there were 40 or 50 photographers following them." Both she and the photographer said that Mrs. Kennedy did not know the children would be on the cover.

People often ask why Jackie "allows her picture" on the cover of movie or sensational story magazines. The answer is she doesn't "allow " it. A magazine does not have to get permission to print a picture. Neither does a newspaper.

In the case of the aforementioned pictures, the photographer followed her every day for two weeks. He waited until the 40 or 50 others stopped following her because the newspapers had gotten all they wanted. Then he asked Mrs. Kennedy how he could get his pictures. She, because everything had been public up to that time, indicated that Caroline would be riding in the park the next day. John was a beguiling dividend the photographer hadn't expected.

Mrs. Kennedy once said in an interview that some day "Caroline will have to go to school and if she is in the papers all the time that will effect her little classmates and they will treat her differently." Now, Caroline at the age of 7 begins her third year at the Convent of the Sacred Heart as a cover girl.

But one wonders how much thought children give to such things. More likely it's the scheming mothers of some of her classmates that have to be reckoned with. And they do not need pictures to remind them who their daughters' playmate

NYACK JOURNAL NEWS
Friday, October 1, 1965

[127]

Long Island Press
JAMAICA, N. Y.
D. 312,206 SUN. 373,756
OCT 1 1965

JACKIE BEGINS TO BLOOM AGAIN

★ ★ ★ ★ ★ ★

Emerges Socially . . . to Applause

By JEAN SPRAIN WILSON

When the Maharana of Udaipur was on a rare visit to this country a year ago, Mrs. John F. Kennedy invited a few close friends to her Manhatttan apartment to meet the man who had been host to her at his jade and alabaster palace during her India tour in 1962.

It was a small, quiet event. But his Highness Bhagwat Singh of Mewar was reluctant to mention it because he feared the public might criticize the mourning wife of the late president.

* * *

LAST WEEK, 22 months after her husband's assassination, the beauteous young widow shrugged her gloom. She began to bloom again by hosting one of the most spectacular private parties of the year. Her pubilc had no audible criticisms. Only applause.

This time Mrs. Kennedy was free to do the Indian theme up really big with a party honoring the former ambassador to India, John K. Galbraith. It began at her home, gathered momentum as it moved to Asia House for an Indian painting exhibition, and wound up a swinging as a discotheque party she called "Galbraith a-Go-Go."

In Boston two evenings later, a more sedate Mrs. Kennedy in shimmering silk formal wear reigned over the opulent 85th birthday charity ball benefiting the Boston Symphony.

* * *

ON BOTH occasions her presence magnetised the throngs — the awed, sometimes noisy, but never critical Jackie-watching public. There was no hint of her old shyness, no reticence at the size of the ogling crowds.

Poised and self-assured, she made her way through the blinding flash bulbs, the flurry of waving hands, seemingly pleased by affectionate shouts of "Jackie. Jackie."

"She is truly America's queen. Don't you think?" asked a formally attired dowager in the Boston receiving line.

"I think she realizes she has an identity of her own now," said another.

* * *

OUTSIDE that Manhattan restaurant where her Indian a-go-go party was swinging, an elderly lady, catching glimpses of Mrs. Kennedy on the dance floor, said, "It's about time she was having some fun."

Only the young waiters in the restaurant could find any fault with the new Mrs. Kennedy. They thought she could use a lot more practice with the new dance steps. Mrs. Kennedy, her chestnut hair hanging over her bare shoulders, seemed embarrassed at her own awkward tries at the Monkey and the Jerk. She danced a little and paused a lot to talk with one famous guest after another.

* * *

THE CELEBRITIES were numerous. Besides the Galbraiths and the entire Kennedy clan were Defense Secretary and Mrs. Robert S. McNamara, Interior Secretary Stewart Udall, C. Douglas Dillon, Pierre Salinger and his wife Nicole; the French ambassador and Mme. Herve Alphand, Mrs. Ronald (Marietta) Tree, Peter Duchin, Wendy Vanderbilt, John Barry Ryan III, Princess Irene Galitzine, Mr. and Mrs. Paul Melon, Truman Capote, artist William Walton, and scare-artist Charles Addams . . . the cream of society, culture and politics.

"Gods, thrones and Peacocks," the art exhibition the guests had seen earlier, included ancient miniature paintings, some loaned by Galbraith and five that were given to Mrs. Kennedy by the late Prime Minister Nehru. On white tables in the garden were small, painted Indian birds.

There were a few speeches, lots of good eating, and instructor Killer Joe Piro to teach the latest dance steps.

The guests seemed to think Mrs. Kennedy has some catching up to do.

THE EVENING SUN
BALTIMORE, MD.
D. 213,008
OCT 4 1965

Speaker

Walter Cronkite, CBS News correspondent, was introductory speaker at the Boston Symphony Orchestra's recent eighty-fifth anniversary dinner and Golden Trumpet Ball in Symphony Hall, Boston. Distinguished guests included Mrs. John F. Kennedy, Mrs. Rose Kennedy, Senator Edward Kennedy and maestro Erich Leinsdorf.

C12P]

ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

OCT 3 1965

Gaiety prevails as Mrs. John F. Kennedy dances with Massachusetts Governor John A. Volpe at the Golden Trumpet Ball in Boston, home city of her late husband, President Kennedy. The occasion marked Mrs. Kennedy's first social appearance in Boston since her husband was assassinated 42 months ago. Proceeds from the $1000-a-box ball, celebrating the Boston Symphony Orchestra's eighty-fifth birthday, amounted to $150,000—all of which was donated to an orchestra fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

OCT 1 1965

Social Chatter

By SUSAN THRALL

Swiss Benevolent Society Centennial Ball Is Tonight

ABUNDANT ANNIVERSARIES this year are giving Bostonians an almost unprecedented number of chances to celebrate. The venerable Handel and Haydn Society is 150 years old, and celebrating with an International Choral Festival, which begins Sunday evening at Symphony Hall.

The Boston Symphony orchestra, one of our most sacred institutions, began its 85th season with a much-publicized charity ball (whether or not this indicates a "dangerous New York influence" is still not settled) to raise enough money to pay the orchestra's operating costs. Tonight, the Swiss Benevolent Society will celebrate its 100th anniversary in Boston at the Swiss Ball at the Sheraton Plaza.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

OCT 4 1965

SOCIETY

by MIRIAM TOD

There were happy smiles to be seen everywhere on Friday at Symphony Hall, despite the pouring rain outside. These were not only due to the opening of the 85th season of Boston's beloved Symphony, but to the wonderful news of the great success, financial and otherwise, of the fabulous Golden Trumpet Ball held in Symphony Hall last September 24th. Marvelous, wonderful, incredible were some of the adjectives used to describe it by the fortunate people who had attended it to their less fortunate friends. There is nothing Bostonians like better than to have fun while helping a good cause and with such a cause as Symphony how could they miss.

* * *

[129]

St. Louis
Globe-Democrat
D. 293,513 SUN. 339,016

OCT 6 1965

'HAS OLD PIZZAZZ BACK'

Jacqueline Kennedy Builds a New Life

By VERA GLASER
Women's News Service

NEW YORK.—Will Jacqueline Kennedy remarry?

Mrs. Kennedy, at 36, is wealthy, gifted and beautiful, the most spectacular widow in the world.

In the two years since that tragic day in Dallas she has roamed the world's pleasure spots from her base on this cosmopolitan island.

For such a woman, talk of romance is bound to flourish although there is not a scintilla of evidence that her thoughts are turning that way.

Besides, such a change in Mrs. Kennedy's status would involve considerations beyond the love and companionship which might motivate ordinary nuptials.

Those close to the Kennedys during the White House years cherish the vision of recapturing the days of glory. David Powers, former Presidential assistant, whose devotion to the family is boundless, is a case in point.

He said he hopes Senator Robert F. Kennedy will be in the White House one day. He refers to Jacqueline Kennedy as "the American queen."

As the widow of the late President, she is indeed a celebrated figure, resembling in a sense a national monument. As Mrs. John Doe, the myth would fade and with it her exploitability as a political asset.

SENSE OF FAMILY

Any decision on her part to remarry would have a bearing on the political ambitions of other Kennedys who have developed a royal sense of family.

Meanwhile, 1968 is some time off and Jackie has abandoned, with what some consider a touch of relief, her husband's world of politics for her own world of culture, fashion and society. She keeps strictly aloof from Washington.

"She has her old pizzazz back. The change has worked awfully well," said artist William Walton, a longtime friend.

Once again her smile flashes, her dark eyes sparkle, and her creamy skin glows with a healthy tan. After a summer of tennis and swimming at Cape Cod and Newport, she is slender, strong, full of energy and in tiptop physical condition.

The woman who charmed Khrushchev, who set thousands of Frenchmen shouting "Vive Jacqui!", whose path was strewn with scented rose petals in India, has put grief behind her and is building a new life for herself and her children.

Although she can never expect to be a purely private person, and some say she does not wish to be, she can and does move about New York with less fanfare.

Her new friends reflect her true interests. They include New York Philharmonic conductor Leonard Bernstein and his wife, philanthropist Mary Lasker, and entertainer Mike Nichols.

She entertains at luncheons and dinners in her apartment, calling on the White House entertainments office for protocol and seating advice. She dines out with friends at her favorite restaurants, Colony, La Caravelle or Pavillon. Last season she saw most of Broadway's hit plays, besides concerts, movies and ballet.

WHEN FRIENDS REMINISCE

Intimate of "Jack and Jackie" days, like the Charles Spauldings and Lemonyne Billings, still spend quiet evenings with her. Now, when friends reminisce at parties, her voice no longer catches nor do her eyes mist over when people say.

"Jack used to say . . ."

"Remember what we all did that week end?"

During first social appearance in Boston since the assassination of the late President John F. Kennedy a little over 22 months ago, Mrs. Kennedy danced with Francis Hatch, Boston Symphony Orchestra trustee, during symphony's Golden Trumpet Ball held Sept. 25. (Sept. 24) —WNS Photo.

She talks casually and often of the late President and seems gay at social gatherings. Inside, the shock of that day in Dallas, of seeing her husband murdered before her eyes, can never entirely pass.

The period of adjustment, according to one who has weathered it with her, has been hard and her cheerful armor can still be punctured. A reference to a song for which she and the late President shared a fondness is an example.

It happened last fall, during Robert Kennedy's senatorial campaign in New York, when they were dining together at the Carlyle Hotel.

Pianist George Feyer approached their table, welcomed Mrs. Kennedy with a courtly gesture, and asked:

"Would you mind if I played some music from Camelot?"

Flashing a radiant smile, she replied, "Yes, I would."

Mrs. Kennedy has been spared the material worries of widowhood by the late President's estate, estimated at $10 million, half for her and half for the children. She also draws $833 per month from the government, a widow's pension for which she applied shortly after the assassination.

Mrs. Kennedy and her children, seven-year-old Caroline and four-year-old John, live in a spacious four-bedroom apartment at 1040 Fifth Avenue. Her 15th-floor quarters are accessible only by private elevator. The telephone is unlisted.

"HARDEST TO BEAR"

Every room offers a splendid view of Central Park where she often rides, sometimes taking Caroline whose love of horses equals her own, and John, who puts up with the beasts but prefers helicopters.

The three are cared for by two maids, a cook and an English governess. When a Secret Service man does not chauffeur Mrs. Kennedy she uses taxis or walks short distances.

The light, airy quarters are decorated in muted colors, furnished with French period pieces, and hung with her favorite 18th-century drawings. A few family pictures help the children remember.

"Photographs are hardest to bear," she has said.

Nowhere in sight is the magnificent gold coffee service with tray bearing the signatures of the late President's Cabinet, a housewarming gift.

Nor does she display the handsome color photograph of the Jacqueline Kennedy Garden at the White House. When she declined to attend the dedication last spring, President and Mrs. Johnson ordered the picture specially, both signing it with a warm tribute to her "thoughtfulness and imagination."

It rests casually on a ledge flanked by a jumble of books and mail in Mrs. Kennedy's downtown office. She hasn't taken it home, said an aide, because "She doesn't have room there for memorabilia."

In the last two years Mrs. Kennedy has jaunted to Palm Beach, to Middleburg in the Virginia hunt country, to Mr. and Mrs. John Hay Whitney's Greenwood plantation in Georgia, and the Paul Mellon's seaside estate in Antigua, British West Indies.

She has not yet visited her villa at Marrakesh, a gift from the Moroccan government, but she has skiied at Stowe, Aspen and Lake Placid, vacationed at Acapulco, and cruised up Yugoslavia's breathtaking Dalmatian coast on the yacht Radiant with oil millionaire Charles Wrightsman and his wife Jane, longtime friends.

She has lounged with her sister Lee in a Borghese family villa at fabled Porto Ercole near Rome, lunched with the Dutch royal family, and taken tea with Queen Elizabeth when the Kennedys traveled to Runnymede for the dedication of a memorial to the late President.

DELIGHTS IN CHILDREN

The former First Lady, an early riser, does not always breakfast with her children, but sees them before they leave and tries to be on hand when they return.

In Caroline she recognizes the late President's fair coloring and blue-green eyes. John has his mother's brunette, brown-eyed beauty.

"The children are the biggest thing in her life," a friend confided. "She has a natural delight in youngsters. She often pretends not to be looking but sees them out of the corner of her eye and chuckles to herself."

Caroline attends the Convent of the Sacred Heart until four each afternoon and seems to have inherited her mother's artistic bent. John, a lively, inquisitive boy, spends his mornings at St. David's, a private school. He loves things mechanical, is fearless in the water, and last summer learned to jump from the eight-foot pier at Hyannis Port.

Senators Robert and Edward Kennedy have become closer in their efforts to fill the paternal void for Caroline and John.

With more time for books, she read excerpts from the controversial accounts of White House days by her late husband's aides and reportedly was not pleased at the rush to get into print.

Mail to Mrs. Kennedy, which passed the millionth mark in the months following the assassination, continues to pour in, hovering around 200 pieces a day, mostly dealing with the memorial library to be built at Cambridge, Mass. and the John F. Kennedy Center for the Performing Arts, to be erected on a Potomac River bank in Washington.

Mrs. Kennedy's interest in both projects is active. If she does not remarry, they conceivably could keep her busy for the next five years.

"She has good taste and ideas but no concept of what things cost," said an associate on the Performing Arts project. "I have to tell her all the time to be practical."

Newark Star-Ledger
NEWARK, N. J.
D. 235,509 SUN. 383,274

OCT 26 1965

Exotic menus are just so much French dressing

IN AND OUT OF NEW JERSEY
by
Helen Meyner

In this week's mail we uncovered the following inquiry from cousin Katherine:

• • •

Dear Helen:

Since you've spent some time in France you may be able to help us on a translation problem (culinary). We note that Mrs. John F. Kennedy flew to Boston several weeks back to attend the Golden Trumpet Ball, where boxes went for $1,000 to benefit the Boston Symphony Orchestra. A milti-course menu was served and people danced until 2 a.m.

Here is where you come in (we hope). We got out our French cook book to look up the menu which was, of course, published in French. While munching a peanut butter sandwich and swallowing some skimmed milk, we scanned page after page eager to enlarge our cultural knowledge and share the feast (vicariously) with the former First Lady.

No Rooseveltian hot-dogs or Johnsonian barbeque for the Bostonians. The menu included: medalions de homard truffes, consumme printanier, noix de veau Prince Orloff, carottes Vichy, endives de Belgique braisees, salade de saison, fromage boursault and souffle glace au Grand Marnier.

Our research gave us these facts:

MEDALIONS DE HOMARD TRUFFES — seem to be circles of bread fried in butter and topped with a lobster mushroom tidbit.

CONSUMME PRINTANIER — is just beef bouillon with slivers of carrots or vegetables floating around.

NOIX DE VEAU PRINCE ORLOFF — is veal cut from the rump or topside. It can be served cold with chopped jelly after being coated in its own juice until boiled thick. Prince Orloff remains a mystery. Is he in the Radziwill family tree?

CAROTTES VICHY—sounds elegant but turns out to be good old carrots boiled with salt, sugar and dotted with parsley.

• • •

ENDIVES DE BELGIQUE, SALADE DE SAISON and SOUFFLE AU GRAND MARNIER are more or less self explanatory but what is FROMAGE BOURSAULT? We are only sure that it isn't Wisconsin cheese. Can you help us out there? If it turns out to be sharp cheddar we shall bite our inelegant fingernails.

Gastronomically yours,
Katherine.

Dear Cousin Katherine:

Although it sounds palatable, delectable and very, very toothsome, I'm afraid I can't tell you much about boursault cheese. I can tell you however that it is definitely considered chic to take ordinary, everyday American victuals and dress them up in French with all the frills. It is very, very chic indeed. Sprinkle a good old stewed chicken with shredded almonds and voila, you haven't got stewed chicken, you have volaille Amandine en vol-au-vent.

Cabbage soup, peasant style can be transformed like Cinderella into luscious and dazzling soupe aux chou paysanne. Open a can of tomato soup, heat it and you've got potage mont rouge. Sounds much ritzier that way doesn't it? A warmed over mixture of carrots and peas can be served as petits pois a la nivernaise and common garden variety string beans when sauteed are known as haricots verts a la Lyonnaise.

• • •

Next time you serve your family a fish loaf why not call it by it's French name — pain de poisson varenne. Teach the children to say boeuf a la mode instead of pot roast and explain to them that lamb chops are not really called lamb chops but noisettes d'agneau nichette.

With just a little knowledge of French, ordinary supermarket eatables can be revolutionized. Meat loaf becomes pain de viande en croute, stuffed turkey is changed into din de farcie a la viennaise and a common place hamburger is transformed into a bifteck miremond.

Same thing with desserts. Pineapple ice can be called sorbet Marie Jeanne, raspberries in cream become framboises vosgienne and baked bananas sound far more mouthwatering when labeled bananas au four a la royale. Why you can even call that packaged chocolate pudding MOUSSE AU CHOCOLAT if you like.

Easy does it however when it comes to pan cakes.

On a recent trip to Paris a friend of ours from Iowa awoke one morning feeling unusually hungry. He decided against rolls and coffee in his room and instead went down stairs to have his breakfast in the hotel dining room. English speaking waiters dressed in white tie and tails hovered about and our friend who was tired of rich sauces and homesick for Des Moines and his mother's cooking, ordered up a stack of griddle cakes. A cart with a silver chafing dish was wheeled up to his table and as he watched, the head waiter with two assistants heated up a mixture of butter, sugar, orange juice and half a cup of cointreau. They then poured this over two small flat pan cake-like objects, added a cup of brandy, set fire to the concoction and served it to him.

"Voila, Monsieur, your pan cakes," the waiter said with a bow and a flourish. Nothing beats good old crepes suzettes for breakfast our friend observed, especially when they are liberally seasoned with cointreau and brandy. "Best darn griddle cakes I ever ate," he admitted to his mother when he got back to Des Moines.

So keep up the good work, Cousin Katherine. Forward march with your culinary research. Forty million Frenchmen can't be wrong, as they say.

Bon Appetit!
Helen

[131]

The El Paso Times
D. 56,310 SUN. 79,284

OCT 1 0 1965

Around El Paso

By RUBY BURNS

Mrs. Sam Moore, whose family lives in Boston, has sent me a copy of the society pages of the Boston Globe containing the report of the Boston Symphony's 85th Anniversary Dinner and Golden Trumpet Ball. The glittering event was held recently in Symphony Hall, attended by 700 guests, foremost among whom was Mrs. John F. Kennedy, who was named honorary chairman of the ball.

Ruby Burns

The pages are splashed with pictures of the very lovely and photogenic Jacqueline, who was attending her first big social affair since the death of President Kennedy. Mrs. Kennedy was escorted to the ball by Henry Cabot and was seated with Mr. and Mrs. Cabot in their box. Next to the Cabots in the second of 10 red-carpeted boxes where "hosts paid $1,000 to have their initials supported by court plumes, were the Robert Saltonstalls and their guests.

In the box of Mr. and Mrs. Thomas Cabot, among other guests, was Mrs. Serge Koussevitsky, whose $1,000 contribution to the program was a page of the delicate sketches, so beloved of her famous husband.

* * *

Jackie Kennedy wore for the ball an ice blue Jean Patou long gown and coat of creamy peau d'ange, the coat fastened by a matching bow at the empire bustline and glittered by by jewels on filmy chiffon at the wrists. Her hair was worn quite long, brushed back from her forehead and away from the ears and one account says that the dark brown color has had a hint of red added. Her only jewelry seems to have been diamond and emerald drop earrings and one writer says she "wore false eyelashes for the benefit of the cameras."

* * *

President Kennedy's mother, Mrs. Joseph Kennedy, wore "four strings of magnificent diamonds with a pink and silver Dior gown." Her dark hair was worn dressed high above diamond earrings.

Arthur Fiedler and the Boston Pops Orchestra played waltzes for old-fashioned card dances led by Mrs. John Kennedy and Francis W. Hatch of the symphony trustees. Ruby Newman, "who has played for three generations of Boston's best parties," played for general dancing, as he has often done at the White House. His wife, who wore a Pauline Trigere original gown, was hostess at a table for 10 which included Jackie Kennedy's long-time friends, Prof. and Mrs. John K. Galbraith of Harvard. Mrs. Kennedy was a guest earlier in the week at a birthday party for Prof. Galbraith in New York.

* * *

Our own Symphony Ball (the Iris Ball) will take place in the spring. Meantime, of wide interest, will be our opening Symphony concert at 8 p.m. Monday in Liberty Hall. Many El Pasoans will wear formal dress for this occasion, one of the highlights of the early fall social season in our city.

* * *

very toothsome, I'm afraid I awoke one morning feeling can't tell you much about unusually hungry. He decided boursault cheese. I can tell against rolls and coffee in his

WILMINGTON, N. C.
STAR-NEWS
SUN. 27,500

OCT 2 4 1965

Mrs. Kennedy Launches New Mink Jacket

Nearly two years after the tragic death of President Kennedy, Mrs. Jacqueline Kennedy has begun to increase her previously limited social schedule. Within the space of two weeks recently, she gave her first large dinner party, in honor of Prof. John H. Galbraith, former ambassador to India, and appeared in a large ball in Boston.

Both affairs had a purpose. The dinner occurred before an art showing at Asia House, to which both Mrs. Kennedy and Prof. Galbraith had loaned some of their collections of Indian paintings. The Boston ball was for the benefit of the Boston Symphony.

However, as the two events involved more public appearances than she had been making, they constituted an obvious departure for Mrs. Kennedy. Of course, her clothes were closely watched, and on the evening of the dinner, she wore what will certainly become a fashion success.

It was a white mink jacket, sleeveless, fitted and hipbone length. A perfect wrap for an early fall evening, the jacket could also double as a top worn over sports or ski clothes, and speculation is that she will use it again if she goes to Aspen this year for the winter sports.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

OCT 14 1965

It Was a Night To Remember

By MARIAN CHRISTY

Boston elegantes paint a sparkling new fashion picture. Occasion: Golden Trumpet Ball already three weeks in the past.

But still the city reverberates with animated conversation about its many chic women. They matched the polished fashion pace set by the fashion queen, Jacqueline Kennedy.

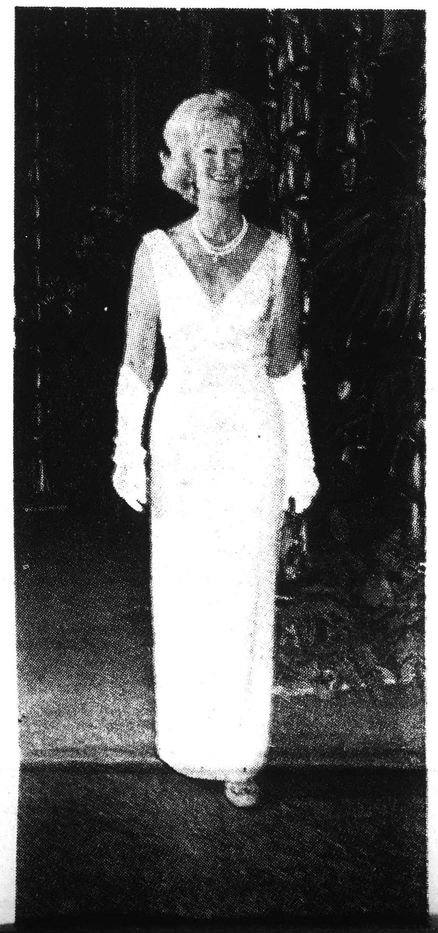
Designer fashions were seen en masse at the Symphony Hall gala. The great show of fashions staged by the audience is still talked about.

For what grand entrances Boston elegantes made.

They all swept into the hall wearing aristocratic long gowns. Some chose quiet colors like snow white. Others selected bright tones that glistened in the many spotlights.

It was great to see Boston at its fashion best.

Dispelled forever was the old stigma that Boston is a "conservative, unfashionable city."



Mrs. Jacqueline Kennedy, in Jean Patou evening costume, with Erich Leinsdorf, conductor of the Boston Symphony Orchestra, and Henry Cabot, president of orchestra trustees.

Globe Color Photos by Harry Holbrook

Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 14 1965

It Was a Night To Remember

By MARIAN CHRISTY

Boston elegantes paint a sparkling new fashion picture. Occasion: Golden Trumpet Ball already three weeks in the past.

But still the city reverberates with animated conversation about its many chic women. They matched the polished fashion pace set by the fashion queen, Jacqueline Kennedy.

Designer fashions were seen en masse at the Symphony Hall gala. The great show of fashions staged by the audience is still talked about.

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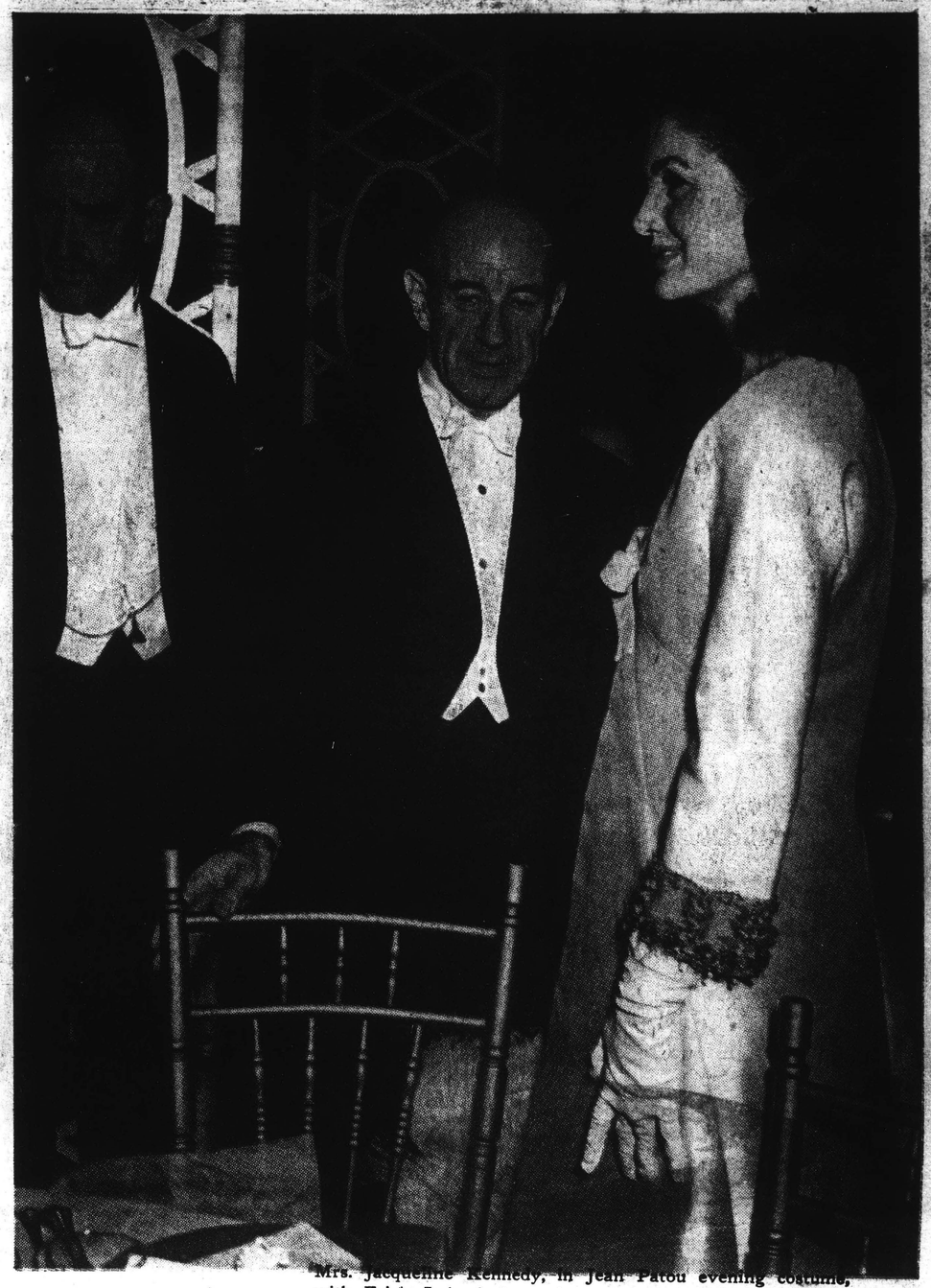

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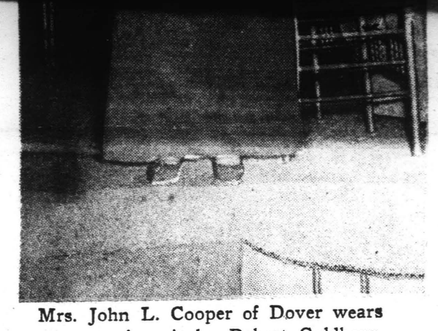
Globe Color
Photos by
Harry Holbrook



Mrs. John L. Cooper of Dover wears green tunic suit by Robert Goldberg.

Mrs. Charles F. Hovey of Chestnut Hill, in a brocade gown by Cyreld.

Mrs. John Berry Wallace (left) of Manchester and Washington wears a yellow gown by Oleg Cassini; Mrs. Charles F. Coles of Wenham, a pale blue silk by House of Lanvin; Mrs. Neil Ayer of Wenham, a yellow peau de soie gown by Dior.

Mrs. Louis Cabot of Hamilton, co-chairman of the Women's Council of the Symphony, wears a gown by Sarmi.

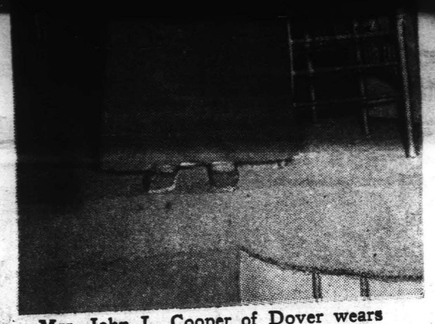
Mrs. Edgar von Schmidt-Pauli, in a gown by Paul Kemp, with her husband, the German consul general.

The Boston Globe

C/33

with Erich Leinsdorf, conductor of the Boston Symphony Orchestra, and Henry Cabot, president of orchestra trustees.

Globe Color
Photos by
Harry Holbrook



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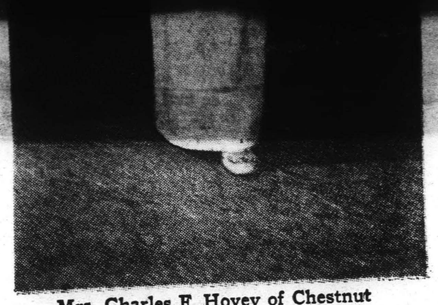

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The Boston Globe

Jacqueline Kennedy Smiles Again

Becomes part of New York social scene in brave new life following tragedy

Tragedy destroys some people, strengthens others. Two years after Dallas, Mrs. John F. Kennedy is re-entering society, rebuilding a life for herself and the children. It is a busy, brave life, still tinged with poignancy.

New York, N. Y.—AP—After her husband's assassination Mrs. John F. Kennedy wrote: "Learning to accept what was unthinkable changes you." The young widow has marked off two years since beginning the task of accepting the unthinkable, the tragic event in Dallas of Nov. 22, 1963. And time and remembering and learning to accept have inevitably effected their differences.

"She will never again be the same woman," observed Mrs. Herve Alphand, wife of the former French ambassador to the United States and long time friend of the Kennedys.

Mrs. Kennedy, like many another widow, now has conflicting emotions. She cherishes the memory of her husband and wants everyone to do so. "He has changed our world and I hope people will remember him all our lives," she has written.

Yet she has found other memories too painful to bear.

White House Avoided

Mrs. Kennedy has not returned to the White House she refurbished, despite repeated invitations from the present tenants, the Lyndon Johnsons. When the Jacqueline Kennedy garden was dedicated, her mother, Mrs. Hugh D. Auchincloss substituted. Mrs. Kennedy was absent, said friends, "because of the pain of memories."

"Last year when the anniversary of his death approached, Mrs. Kennedy did not turn on the television or radio for a week, and she had all the newspapers and magazines kept out of the apartment," recalled Miss Pamela Turnure, her press secretary.

"This year when I handed her a folder of requests for information to be used in such articles I could see her wince at the thought of the whole terrible thing starting all over again."

The rich and beautiful 36 year old widow has only lately shed her mourning clothes for party garb befitting New York city's social scene. She has a radiant smile and a ready laugh. But one source close to her said that sometimes when the gaiety subsides waves of desolation sweep over her.

New Confidence Now

From the moment her husband was murdered there have been important decisions to make. By arranging every detail of the president's funeral she showed she can and does take hold in a crisis. The move to New York, the schools for the children, plans for the various Kennedy memorial projects required decisiveness and she showed she had it.

"Once she makes up her mind she is right, there is not a second thought," said Oleg Cassini, once her official couturier.

Her new self-confidence shows through, said her friends. She is more poised than she was as first lady.

Decorated in Pastels

Once painfully shy, she now is comfortable in the midst of crowds, as if she had come to the conclusion that they will always be with her. People always are where she is. But the new Mrs. Kennedy has learned to move among them, smiling and gracious and at the same time as separated from them as though she were securely encased in glass.

The task of decorating her 15th floor, four bedroom apartment at 1040 5th av., took a long time. The huge, apricot hued living room where she entertains at small parties is furnished with French period pieces upholstered in delicate pastel brocades. The room has 18th century paintings and gold plated doorknobs. Her city dwelling is accessible only by private elevator.

Other residences she oversees include her Cape Cod house at Hyannis Port and a small farm in secluded Somerset Hills, N. J., near close friends.

When not at home in these places, Mrs. Kennedy and her children visit numerous other Kennedy clan households or take ski holidays at Stowe, Aspen and Lake Placid. Sometimes the youngsters remain behind with an English governess while their mother goes off for brief rests at Porto Ecole, Italy; Acapulco, Mexico, or Antigua, British West Indies.

Same Goal for Children

As unchanged as it was during her White House occupancy is her determination to give the youngsters a normal childhood. Caroline, 7, once the precocious pet of the nation, has developed a more serious nature, said Mrs. Alphand. Like her mother, she is artistically inclined.

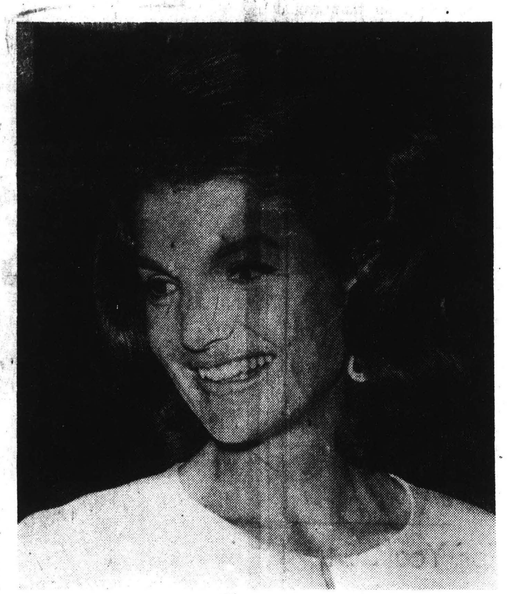
Tousled haired John, 4, has become increasingly rambunctious. He is a sports loving daredevil.

Although a secret service man usually walks with Caroline to New York city's Sacred Heart school a few blocks away, Mrs. Kennedy—always an early riser—sometimes breakfasts and dresses quickly enough to accompany her ash blond daughter.

Mrs. Kennedy often walks with the children in Central park across the street from her apartment or takes them horseback riding there. On one early morning she tried unsuccessfully to persuade a surprised patrolman to give John a ride on his motorcycle.

Balancing her life successfully between the needs of her children and work on projects of special interests to her is her goal now, Miss Turnure said.

Once a week, usually on Wednesday, Mrs. Kennedy spends a long day at her cheerful offices at 400 Park



That radiant smile which the world recognized when she was first lady again comes quickly to Jacqueline Kennedy. But as the second anniversary of her husband's assassination Nov. 22, 1963, approaches, privately she often still feels desolation, a friend reported. She was photographed Sept. 24 in Boston at a benefit ball for the Boston symphony. It marked her return to a public social life and any place she now goes is IN.

—AP Photos

Although they are no longer the first family, Mrs. John F. Kennedy, her children and what they do are still of great interest to many people nearly two years after her husband's assassination. This photograph was taken May 14 when Mrs. Kennedy, Caroline, 7, and John, 4, attended the ceremony at Runnymede, England, at which Queen Elizabeth dedicated a memorial to President Kennedy.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 362,013 SUN. 546,595

NOV 14 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 77,285

NOV 14 1965

[135]

av., for which the government has allotted her an annual $50,000 budget. There she is surrounded by memorabilia of that other life—a portrait made by a Mexican artist, rare German prints, far eastern dolls collected during her travels as first lady, a football for John signed by last year's Orange bowl teams, a sketch of the late president, a photograph of Mrs. Kennedy seated at a desk in her former Georgetown home.

Five volunteers help Mrs. Kennedy reply to the hundreds of letters each week. She has three staff members,

Turn to page 12

Kennedy

From page 3

all once employed at the White House.

Now that the Massachusetts legislature has granted a site for it, the Kennedy museum is Mrs. Kennedy's main interest. At present she is soliciting recorded reminiscences from hundreds of persons who were heads of state or White House employes during the Kennedy administration.

Board meetings run to two and three a week. She is honorary chairman of the Kennedy Center for the Performing Arts; an honorary trustee of the Whitney museum, the Historic Preservation of American Museums society, the Museum of Modern Art and the National Committee for Adlai Stevenson Foundation. She is also a member of the Committee for the Preservation of the White House.

Social Pacesetter

Some say she is no longer a fashion trend setter. [Others disagree, noting the interest in one shoulder gown after she wore one last winter.]

What she has become is a social pacesetter.

When Mrs. Kennedy appears at a restaurant or supper club, it suddenly becomes THE place to be.

"People are always asking whether she has been in here lately," says Jean, the maitre d'hotel at Le Mistral, a spot she frequents for French cuisine.

Whenever Mrs. Kennedy accepts an invitation to a charity benefit or a first night opening, tickets are a sellout and publicity is guaranteed. Throngs wait outside, hoping to see her.

Talented, stimulating people renowned in the worlds of theater, art, music and literature — but not necessarily wealthy—and friends from the old New Frontier make up her exclusive circle. To receive a neatly written Mrs. John F. Kennedy invitation is to be as IN as you can get.

When one of her friends, former Ambassador to India John K. Galbraith and she loaned some of their miniature Indian paintings to the Asian society, she took the occasion of the exhibit opening in September to entertain many of her IN friends at the same time. The Galbraith a-go-go discotheque party held at Sign of the Dove, a smart New York restaurant, was in effect her social coming out. Two days later Mrs. Kennedy returned to Boston, her husband's home town, to reign as honorary chairman at a fund raising ball for the Boston symphony. It was another social first since her widowhood.

These days Mrs. Kennedy turns up in many unexpected (but always smart) places and sometimes with unexpected, but always smart people. Her social haunts range from Le Pavillon, one of New York's swankiest restaurants, to Sybil Burton's discotheque, Arthur.

Change Awaited

The New Mrs. Kennedy has learned to cope largely with the nonprivacy of her life. But she worries that her children's personalities may be affected when they are old enough to read about the ever written about Kennedys. She especially worries about the sadness they may discover one year when the anniversary of the Dallas tragedy rolls around.

Mrs. Kennedy is marking time, wishing off the months and years, her secretary said, until the time when Americans will honor her husband on the promising day that life began for him, his birthday, rather than the day on which it ended.

Giving her children as normal a life as possible is still as much a concern of Mrs. Kennedy as it was when they lived in the White House. She learned to ski last winter along with her children. She and John plowed through deep snow at Aspen, Col., where 14 Kennedys spent a post-Christmas vacation. —AP

Responsibility to Education Topic of Conference

"RESPONSIBILITY to Education" will be the program topic at a meeting of the Women's Court and Civic conference at 10 a.m. on

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 155,060

NOV 24 1965

Socially Speaking

NET PROFIT from the Golden Trumpet Ball for the Boston Symphony Orchestra was $161,155.80. That's more than $21,000 over expectations. The Trustees have designated the money for such specific projects as renovation of Symphony Hall.

More good news: deduct $122.50 fro your federal income tax if you paid $150 for a ticket to the ball. That amount is a charitable contribution. If you returned your unused ticket before the ball and thus made an outright gift, deduct the entire amount.

New England Newspaper Agency, Inc.
Box 2078, Boston 02106 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 21 1965

Two Years After Dallas . . .

Jacqueline Back in the

Mrs. Kennedy, sun glasses resting on top of her head, accompanies briefcase-toting Caroline to New York City convent school. (Women's Wear Daily Photo)

John, now four, grasps mother's hand at airport. (UPI Photo)

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6

Kennedy Limelight

IT WILL be two years ago tomorrow that Jacqueline Kennedy's husband was shot dead by her side as they rode through the streets of Dallas, Texas.

For 12 months after President Kennedy's tragic death, Mrs. Kennedy maintained a self-imposed time of mourning. But now the mourning is over and Jackie and her family are beginning to occupy the limelight again.

She has been seen talking delightedly with Maurice Chevalier, smiling mischievously at a remark by Harold McMillan, throwing back her head and laughing outright during a conversation with Hubert Humphrey.

She has been photographed standing, hair tousled by the wind at Logan International Airport, and enjoying a dance at the BostonSymphony Orchestra's Golden Trumpet Ball.

Always there shines the gleam of real and radiant loveliness which makes her one of the most beguiling women in the world today. When one is so rich, young and beautiful, the question inevitably arises: "Where does Jackie go from here?"

Up to now the answer has been that Mrs. Kennedy probably does not want to go anywhere in particular. Her days have been taken up fairly fully with looking after her two children and taking a leading part in organizing the planned memorial to her husband.

The children go to school daily. Caroline, who is seven, attends a New York City convent. John, four, goes to a Roman Catholic preparatory school.

While they are at school, Mrs. Kennedy attends to the numerous committee meetings connected with the plans for the Kennedy Memorial Library, to be built in Cambridge. She also helps with the flood of mail—still as many as 200 letters a day—which arrives from all over the world.

But in recent weeks Mrs. Kennedy's picture has begun to appear in connection with events far removed from the doings of her family. It started with occasional quiet visits to night clubs and restaurants on the arm of her brother-in-law, Senator Robert Kennedy, or with such staid companions as diplomat Averell Harriman.

She went to the opera; she went to the beach.

At last, Jackie Kennedy is being accepted as what she is and should be—the vivacious widow of a fine man who died a tragic death, but whose death should not be permitted to inhibit the entire life of his wife.

Mrs. Kennedy beams broadly as she shakes hands with Erich Leinsdorf, conductor of the Boston Symphony Orchestra, at recent Golden Trumpet Ball in Symphony Hall. At center is Henry B. Cabot, Symphony president. (UPI Photo)

Mrs. Kennedy is in a happy mood at party given by Sen. Claiborne Pell (D.-R.I.), right, in Newport, R.I., for graduates of his government internship program. (AP Photo)

Mrs. Kennedy leads Leprechaun, Caroline's new pony, into ring at Osterville horse show. (UPI Photo)

There are moments of sadness, too. Here a pensive Mrs. Kennedy and a grieving Caroline listen to Queen Elizabeth eulogize the late President at the unveiling of a memorial to John F. Kennedy at Runnymede, England. (AP Photo)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
NOV 23 1965

Social Chatter

By Alison Arnold

* * *

Golden Trumpet Ball Raises $161,155

WE HEAR that the net profit from the Golden Trumpet Ball at Symphony Hall in September, amounted to $161,155.80. The Symphony trustees have decided that this money should be used for specific projects such as the renovation of Symphony Hall in connection with the Boston Redevelopment Authority Fenway Project.

We also hear that a number of the souvenir programs of the memorable ball are available. These are being sold at the Friends Office in Symphony Hall for $5.00 a copy. Mail orders are filled promptly.

Incidentally, of the $150 per person ticket price, the sum of $122.50 has been computed to be deductible by the purhaser as a chairtable contribution for Federal income tax purposes.

Those who returned their tickets unused before the ball, and thus made an outright gift of the ticket price, may consider the entire amount paid to be a charitable contribution deduction.

USA

JACQUELINE KENNEDY

Gulasch um zwei

Nach 22 Monaten Trauer und gesellschaftlicher Abstinenz ist Amerikas berühmteste Witwe, Jacqueline Kennedy, 36, in die Go-Go-ciety zurückgekehrt*. Ein Doppelturnier bewies, daß sie zwar nicht mehr die Erste Dame des Landes, aber noch immer die First Lady der Gesellschaft ist.

▷ Der „Ball der Goldenen Trompete", eine Wohltätigkeitsveranstaltung zugunsten des „Boston Symphony Orchestra" (Eintrittskarte: 600 Mark), brachte einen Rekordertrag von 600 000 Mark, nachdem Bostons Zeitungen verkündet hatten, Mrs. Kennedy werde kommen. Als sie eintraf, mußte berittene Polizei die Menge zurückhalten. Im Saal stürzten Photographen für einen Jackie-Schnappschuß Tische um und zerbrachen Weingläser.

▷ In ihrer 15-Zimmer-Wohnung in der New Yorker Fifth Avenue gab Jacqueline Kennedy zu Ehren des ehemaligen Indien-Botschafters, Harvard-Professors und Wirtschaftsberaters ihres Mannes, John Kenneth Galbraith, ein Diner.

Unter den 27 Geladenen, die von einem Zug Geheimpolizisten überwacht wurden, waren Verteidigungsminister McNamara, Schriftsteller Truman Capote, Robert Kennedy mit Frau, Jackies Schwester Prinzessin Lee Radziwill und Nicole Alphand, die schöne Frau des scheidenden französischen Botschafters.

Von der Fifth Avenue ging es in eine Ausstellung indischer Miniaturen in Manhattans Asien-Haus, die mit Leihgaben der Gastgeberin und des Ehrengastes angereichert worden war. Ein stämmiger Bilder-Wächter nahm dort dem Autor Capote die brennende Zigarette aus dem Mund.

Dann wirbelte die Gesellschaft, zu der Fiat-Magnat Agnelli, Baronin Fiona Thyssen und der einstige Kennedy-Pressechef Pierre Salinger gestoßen waren, in das Restaurant „Dove" in der Third Avenue. Mrs. Kennedy hatte das Lokal für den Abend gemietet und in eine Discothèque umgewandelt.

Man tanzte nach Cole-Porter-Evergreens, bis Jackie dem Tanzmeister „Killer" Joe Piro zurief: „Und nun das Heißeste, das Sie haben!"

* Amerikas Party-Society bevorzugt als Snob-Treff Schallplatten-Bars, in denen die Getränke à-Go-Go serviert werden — in einer Flasche, die im Besitz des Gastes verbleibt und für ihn aufbewahrt wird.

Ball-Besucherin **Jackie Kennedy**, Schwager **Edward** in Boston: Am besten Twist

„Alle meine Nichten und Neffen tanzen das fabelhaft", sagte die Gastgeberin und wagte mit Joe Piro einen Watussi. Der Tanzmeister nachher: „Am besten ist sie beim Twist, die anderen Tänze sind neu für sie."

Kurz vor zwei Uhr gab es geräucherten Lachs, Gulasch, Spaghetti und Pariser Pasteten. Um halb drei drosselte der Disc-Jockey die Platten-Lautstärke. Nachbarn hatten sich über den Lärm beschwert, und Secret-Service-Agenten mußten immer mehr neugierige Nachtbummler von den Fenstern des Lokals angeln. Jacqueline Kennedy verließ ihr Fest um 2.45 Uhr morgens, der letzte Gast ging um vier.

„Es war eine jener Partys, derentwegen die Kennedys berühmt geworden sind", urteilte das Nachrichtenmagazin „Time": „Exklusiv, aber doch nicht so exklusiv, daß die Öffentlichkeit nicht hineinschielen konnte."

KENNEDY-BIOGRAPHEN

Wettstreit zu dritt

Das wichtigste Gewerbe dieser Tage in New York City sei — so meint der Kolumnist Jimmy Breslin — „der Handel mit Worten über Kennedy".

Es handeln:

▷ Theodore Chaikin Sorensen, 37, engster Mitarbeiter des ermordeten Präsidenten; seine Biographie „Kennedy" liefert der Verlag Harper & Row seit Anfang Oktober aus (Vorabdruck in „Look" und im SPIEGEL); Honorar und Tantiemen: schätzungsweise 500 000 Dollar.

▷ Arthur Meier Schlesinger jr., 47, Kennedy-Berater und Pulitzerpreis-Historiker; von ihm wird der Houghton-Mifflin-Verlag „Tausend Tage: John F. Kennedy im Weißen Haus" im November herausbringen (Vor-

Denver Post

„Habe ich dir nicht verboten, mit Schlesinger zu sprechen?"

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 113,377
DEC 5 1965

For Symphony

Golden Trumpet Ball Nets Profit Of $161,155.80

The Boston Symphony Orchestra announces the results of the first benefit dinner and ball in its 85-year history, which took place in Symphony Hall, Boston, on Sept. 24. The net profit was $161,155.80, the largest amount ever raised by any single benefit in Boston. The trustees of the orchestra have decided that the money should be used for specific projects such as the renovation of the 65-year-old Symphony Hall, in connection with the Boston Redevelopment Authority Fenway Project, which will include creation of a new entrance to Symphony Hall through a new park area.

Mrs. John F. Kennedy was honorary chairman of the benefit. She was escorted by her host, Mr. Henry B. Cabot, President of the Trustees of the Boston Symphony Orchestra.

Mr. Walter Cronkite, the well-known news commentator, served as master of ceremonies for the evening. Miss Anna Russell, the singing comedienne, entertained after dinner. The highlight of the evening occurred when Mr. Arthur Fiedler and members of the Boston Pops Orchestra played two half-hour sections of waltzes.

Seven hundred guests attended the 85th anniversary dinner and Golden Trumpet Ball. Tickets were $150 per person. In addition, 10 box holders paid $1000 each for the privileges of a box, which included admission for two, service by a liveried waiter, a white plumed fan for the hostess, and the privilege of invited eight additional guests to the box, each of whom paid the regular $150 admission.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
DEC 3 1965

Orchestra Gets $161,155

Special to The New York Times

BOSTON, Dec. 2—The Boston Symphony Orchestra has announced that it cleared $161,155 from the ball held in its behalf Sept. 24 in Symphony Hall. The ball was the first fund-raising project of its kind for the orchestra in its 85 years. The money will be used for renovation of Symphony Hall. Mrs. John F. Kennedy was honorary chairman of the benefit.

NEWS-FREE PRESS
CHATTANOOGA, TENN.
D. 58,820
DEC 4 1965

Boston Symphony Benefit Is Profitable

The Boston Symphony Orchestra has announced the results of the first benefit dinner and ball in its 85-year history, which took place recently in Symphony Hall, Boston. The net profit was $161,155.80, the largest amount ever raised by any single benefit in Boston. The trustees of the orchestra have decided that the money should be used for specific projects such as the renovation of the 65-year-old Symphony Hall in connection with the Boston Redevelopment Authority Fenway Project, which will include creation of a new entrance to Symphony Hall through a new park area.

Mrs. John F. Kennedy was honorary chairman of the benefit. She was escorted by her host, Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra. Other honorary guests in Mr. and Mrs. Cabot's box were Joseph Kennedy, Sen. Edward M. Kennedy, Gov. and Mrs. John A. Volpe, Erich Leinsdorf, music director of the orchestra, and Mrs. Leinsdorf. Mayor and Mrs. John F. Collins of Boston were guests at the table of Francis W. Hatch, trustee chairman of the benefit.

Walter Cronkite, the well-known news commentator, served as master of ceremonies for the evening. Anna Russell, the singing comedienne, entertained after dinner. The highlight of the evening occurred when Arthur Fiedler and members of the Boston Pops Orchestra played two half-hour sections of waltzes, which gave Boston its first opportunity to waltz to its beloved pops orchestra. Music for general dancing was provided by Ruby Newman and his Orchestra.

Seven hundred guests attended the 85th Anniversary Dinner and Golden Trumpet Ball. Tickets were $150 per person. In addition, 10 boxes paid $1,000 each for the privileges of a box, which included admission for two, service by a liveried waiter, a white plumed fan for the hostess, and the privilege of inviting eight additional guests to the box, each of whom paid the regular $150 admission.

The auditorium, lobbies and corridors of Symphony Hall were lavishly decorated to suggest Edwardian elegance, recalling the early days of the orchestra, in a design by Eldon Elder, New York stage designer. A five-course dinner was served by 90 waiters. Trumpet fanfares announced the major events of the evening, including the introduction of Arthur Fiedler and the members of the pops. Perhaps the most highly prized souvenir of the event was the red velour program booklet, which featured 85th anniversary greetings to the Boston Symphony Orchestra from 58 world renowned musicians, consisting of lines of music, anecdotes and salutations.

Mrs. Harris Fahnestock of Concord, Mass., and Mrs. Benjamin C. Tilghman of Cambridge were co-chairmen of the highly successful benefit. Mrs. Norman L. Cahners of Brookline, Mass., and Mrs. Louis W. Cabot of Wenham are co-chairmen of the Council of Friends of the Boston Symphony Orchestra, under whose auspices the 85th Anniversary Dinner and Golden Trumpet Ball was given.

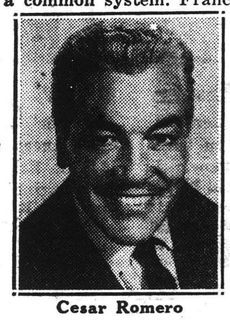
DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285
DEC 6 1965

Little Old NEW YORK

By ED SULLIVAN

Men and Maids, and Stuff

As the Queen Elizabeth and other ocean giants arriving here move slowly up the Hudson to piers, stenos in skyscrapers on Sixth Ave. overlooking river, make betting pools on docking time! . . . English papers doubt Britain will have color TV by 1967. Part of the delay is difficulty in winning European agreement on a common system. France insists on her own SECAM system, a variation of the U. S. NYSC, as is German PAL, which British BBC-2 prefers. . . . NBC to buy Madison Square Garden? . . . Griffith 3 to 1 over Gonzales. . . . Moppets yanking dept. store Santas' whiskers! . . . Nearly $900,000 needed to help 20,000 Cubans, arriving in U. S. the next few weeks. Cuban eyeful Mrs. Andy Goodman raising money for them at Dec. 9 party. . . . Rolling Stones' Brian Jones to wed Anita Pallenburg.



Cesar Romero

Berle's old TV slapstick bits won solid laughs on H'wood Palace. Cesar Romero, Joey Heatherton and McGuire Sisters were the handsomest group TV has exhibited in many moons! . . . Because of Manhattan's staggering underlying land values, wreckers already are demolishing, or will demolish, 15 famed hotels: Chatham, Gladstone, Sheraton-East, Manger-Vanderbilt, New Weston, Savoy-Plaza, Madison, Claridge, Park Lane, etcetera (Park Lane's underlying acreage already leased for 99 years at $950,000) ! ! . . . No deal completed yet for Hotel Astor. Huge Park Chambers Hotel being converted into offices; Marcy Hotel bought by Salvation Army. . . . N.Y. Hilton, jammed with conventions that spill over into penthouse and special suite for cocktail parties, coins $30,000 in liquor a day ! ! . . . Connie Towers great in "Anya."

Thanks to Jacqueline Kennedy and the Cabot-Boston Symphony raised $161,000! Walter Cronkite mc'd, Arthur Feidler played waltzes and Anna Russell clowned. . . . Hot dog peddler sign: "Sauerkraut Optional." . . . Frank C. Bromber of St. Regis, into Harkness for LBJ surgery. . . . Jason Robards a helluva hit in "The Devil," notes Jim O'Rourke. . . . Al Zimbalist's wife died. . . . Mags profiling Copa chorine Irene King. She has three children and hubby teaches at PS 25. . . . Stem's slow burn: hot chestnuts on roasters! . . . Menasha Skulnik, 50 years on stage, a smash hit in "Zulu and Zayda." . . . Max Baer Jr. and Cora Wynn at Bruce Ho's. . . . Sir Stork en route to the Bob Goulets, Sammy Kaye's Ray Michael and Dorothy, John (CBS) Moffitts, David Nelsons, Tom (Delegate) Manessis. . . . Jack Sterling mc's Scarsdale C.C. Caddy Night tomorrow.

Jacqueline Kennedy

(142)

NEW YORK
Journal American
D. 538,057 SUN. 800,306

DEC 5 1965

THE BOSTON Symphony made a net profit of $161,155.80 from the first benefit dinner and ball in its 85-year history. It was the largest amount ever raised by any single benefit in Boston, and the money will be used to renovate their 65-year-old Symphony Hall. You remember Mrs. John F. Kennedy was

VICTORIA FAIRBANKS
. . . Artistic Success

honorary chairman and put in an appearance . . . Eddie Hand's current choice is Vessy Dimitrova who hails from behind the Iron Curtain (Bulgaria) and some people say he might even marry the girl. Anyhow, Vessy was wearing a pre-nuptial-looking diamond on her finger the other midnight at the Trattoria—a gift from capitalistic Eddie. There's not a shred of Iron Curtain left hanging on Vessy—not since she saw her first Chanel suit.

Oakland Tribune
OAKLAND, CALIF.
D. 207,026 SUN. 232,028

DEC 7 1965

Robin Orr

. . . The Social Circle . . .

Red and Green by Candlelight

THREE HUNDRED candles flickered in the Tudor halls of Claremont Country Club and nary a short dress was in sight at the Candlelight Ball which ushered in the first weekend of Christmas with such spirited elegance Saturday night.

There was also much red and green in evidence in the elaborate decor. There were great swags of red felt, cut to resemble medieval English banners, garlands of evergreens twinkled with tiny tree lights, and the dining room tables were covered with red and centered by golden garlands and golden candelabra.

Guests converged on the gaily decorated clubhouse from cocktail parties around town, one of the large groups arriving from the Ralph Roesling home on Wood Court. For the most part, guests at this party were preceded by their host and hostess, who had to leave early to receive ball guests at the club.

Marge Roesling was chairman of the ball this year, and she and her husband received with Mrs. Harry Hoxie Smith, chairman of the Candlelight Ball committee, and Mr. Smith. With them also was a young man dressed in a red velvet Santa Claus suit who chose to keep his real identity a secret.

The Smiths also played hosts to a large group of friends Saturday, as did the Le Roy Gimbels, Albert Hartts, Hugh Guy Millers, Robert Bartletts, Robert Eckhoffs, Hewitt Kendalls, Alex Konkins, Paul Cushings, Guy Streets and Clarence Overaas.

There was a sizable sprinkling of young set members at the ball this year, a number of members of the sponsoring group having invited sons and daughters and their young friends.

The Smiths' daughter, Mrs. H. R. Corse, was down from Sacramento with her husband. Ralph Roesling's daughters, Mrs. Paul Chase and Mrs. Albert Fliegner, were there with their husbands and groups of their friends, and Mrs. Roesling's son, Eugene Davie, was over from San Francisco to escort the Gardiner Johnsons' daughter Jackie to the ball.

Joining Jackie and Gene Davie were Suzanne Barnes and her escort, a young Irish nobleman who is staying with Gene in San Francisco. The young man is Lloyd Fields-Newby, who bears the title of the Earl of Mawckes. He is the son of the Countess Estevez of Paris, London and New York.

Stand-out party dresses at the ball included Mrs. Russell Jones' handsome black velvet trimmed with red velvet, Mrs. Edward Steffanides' red and gold brocade, Mrs. Guy Street's empire model of ivory satin with green beading on the bodice and Mrs. Gardiner Johnson's full-skirted pink and red satin gown.

Marge Roesling wore beige and brown satin with a matching stole and a lavalier newly gifted her by her husband, and Mrs. Alex Konkin was handsome in gold and ivory brocade.

o o o

JACKIE KENNEDY
. . . profitable chairmanship

TODAY'S social financial report includes a release from the Boston Symphony Orchestra noting a net profit of $161,155.80 from its Sept. 24 benefit ball — the first benefit ball the symphony has given in its 85-year history.

The big draw? Mrs. John Fitzgerald Kennedy was not only the honorary chairman of the ball, she attended.

Jackie was escorted by her host, Henry B. Cabot, president of the orchestra's trustees, and other honorary guests in the Cabot box were Mrs. Joseph P. Kennedy, Senator Edward M. Kennedy, Governor and Mrs. John A. Volpe and Erich Leinsdorf, music director of the orchestra, and Mrs. Leinsdorf.

Tickets to the ball went for $150 per person, and, in addition, ten box holders paid $1,000 each for the privileges of a box. These included admission for two, service by a liveried waiter, a white plumed fan for the hostess, and the privilege of inviting eight additional guests to the box. Each of the guests, however, also paid the regular $150 admission.

Meanwhile, back closer to home, the San Francisco Symphony reports an estimated profit of $30,000 from Sunday night's Danny Kaye concert. This benefit was for the orchestra's pension fund.

And the Children's Hospital Medical Center reports the sale of 138 of the 200 trees included in its 1965 Festival of Christmas Trees at the Claremont Hotel, with the sale proceeds thus far totaling $3,080.

At press time, the bid on the Golf Tree stood at Friday night's final $3,000 (made by Milton Shoong) and hospital officials opined that the bidding would not pick up again until just before festival closing time Thursday night.

The bidding on last year's Willie Mays baseball tree stood at $800 until 20 minutes before the 10 p.m. closing time. Then it went to $3,500.

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CHICAGO
SUN-TIMES
D. 553,569 SUN. 690,500

DEC 6 1965

SOCIAL CHICAGO

Old Friendships Will Be Renewed In Preholiday Visit

By Mary Dougherty

Her many friends are looking forward to seeing Mrs. John Alden Carpenter, who is expected here for a preholiday visit. Mrs. Carpenter has made her residence in her home in Beverly, Mass., since she sold her Lake Shore Dr. apartment a few years ago.

As a matter of fact, she does not spend all her time in Beverly, as she usually takes an extended trip to interesting foreign places every year. On her visit here she will be the house guest of her cousin, Mrs. George T. Langhorne.

Visitors From London

MR. AND MRS. R. Winfield Ellis are entertaining Monday evening at a dinner in honor of some interesting Londoners. They are Israel M. Seiff, who is head of the Marks and Spencer chain of stores in the British Isles; his daughter-in-law, Mrs. Daphne Seiff; J. A. Lewando, and John Chadwick, who is attached to the British embassy in Washington.

Later in the week Mrs. Ellis plans to take Mrs. Seiff to see Mrs. James Ward Thorne's miniature rooms in the Art Institute of Chicago. Mrs. Ellis says that the fame of the Thorne collection is so well established abroad that nearly every visitor from England asks especially to see it.

Mr. and Mrs. Ellis leave next week for Wickenburg, Ariz., for a week's vacation at Los Caballeros ranch.

Triumphant Benefit

BOSTON may have a well-earned reputation for conservatism, but in the support of its cultural projects it might be described as most generous. A report just issued announces that the Golden Trumpet Ball in celebration of the 85th anniversary of the Boston Symphony Orchestra netted a profit of $161,155.80, which its sponsors say is the largest amount ever raised by a single benefit in Boston.

This tops by $61,000 the net earned by Chicago's most successful benefit.

The sponsors keynoted the event to big money. Tickets were $150 per person and boxes sold for $1,000.

Incidentally, for that $1,000, the purchaser got only two seats and the privilege of having eight other guests, with a charge for each of these guests of $150. In return, the hostess got a white-plumed fan which readily identified her, and a liveried waiter assigned to give the party special service.

THE DECORATIONS were keyed to Edwardian elegance with trumpet fanfares announcing major events of the evening. The five-course dinner was served by 90 waiters. Walter Cronkite was master of ceremonies. Anna Russell, the singing comedienne, entertained after dinner, and Arthur Fiedler and members of the Boston Pops Orchestra played two half-hours of waltz music. The other dance music was provided by Ruby Newman and his orchestra.

And now let's face it. They had Mrs. John F. Kennedy as honorary chairman of the benefit. She was escorted to the ball by Henry B. Cabot.

PERHAPS the most highly prized souvenir of the event was a red velour program booklet which featured anniversary greetings from 58 world-famous musicians which consisted of lines of music, anecdotes and salutations.

The Chicago Orchestral Assn. is planning a benefit to be given next April in Orchestra Hall but as yet the committee has not formalized its plans. It will be interesting to see whether the Boston triumph will encourage the committee to set the ticket price high enough to make a substantial profit possible. Chicago ought to be able to support another ball done in the grand manner.

Expand Woman's Board

MRS. J. HARRIS WARD, who has been chairman of the Women's Board of the University of Chicago since 1960, has announced that 17 prominent women from the Chicago area have been added to the university's Women's Board. This brings the board to a membership of 214.

The new members are Mrs. Rosecrans Baldwin, Mrs. John Johnson, Mrs. Walter Lowe and Mrs. Adlai E. Stevenson III of Chicago; Mrs. Edward

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
SPRINGFIELD, Mass.
Circ. 98,899

DEC 6 1965

Little Old New York

By ED SULLIVAN

As the Queen Elizabeth and other ocean giants arriving here move slowly up the Hudson to piers, stenos in skyscrapers on Sixth Ave. overlooking river, make betting pools on docking time! . . .English papers doubt Britain will have color TV by 1967. Part of the delay is difficulty in winning European agreement on a common system. France insists on her own SECAM system, a variation of the U. S. NYSC, as is German PAL, which British BBC-2 prefers. . . .NBC to buy Madison Square Garden?. . .Griffith 3 to 1 over Gonzales. . . .Moppets yanking dept. store Santas' whiskers! . . .Nearly $900,000 needed to help 20,000 Cubans, arriving in U. S. the next few weeks. Cuban eyeful Mrs. Andy Goodman raising money for them at Dec. 9 party. . . .Rolling Stones' Brian Jones to wed Anita Pallenburg.

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The Austin Statesman
The Oldest Afternoon Newspaper In Texas
D. 28,485

DEC 7 1965

Symphony Hall Renovation Planned With Ball Profit

The Boston Symphony Orchestra has announced the results of the first benefit dinner and ball in its 85-year history, which took place in Symphony Hall, Boston, this fall.

The net profit was $161,155.80, the largest amount ever raised by any single benefit in Boston. The trustees of the orchestra have decided that the money should be used for specific projects such as the renovation of the 85-year old Symphony Hall, in connection with the Boston Redevelopment Authority Fenway Project, which will include creation of a new entrance to Symphony Hall through a new park area.

Mrs. John F. Kennedy was honorary chairman of the benefit. She was escorted by her host, Henry B. Cabot, president of the trustees. Other honorary guests in Mr. and Mrs. Cabot's box were Mrs. Joseph P. Kennedy, Senator Edward M. Kennedy, Gov. and Mrs. John A. Volpe, Erich Leinsdorf, music director of the orchestra, and Mrs. Leinsdorf. Mayor and Mrs. John F. Collins of Boston were guests at the table of Francis W. Hatch, trustee chairman of the benefit.

Walter Cronkite was master of ceremonies. Anna Russell, the singing comedienne, entertained after dinner. The highlight of the evening occurred when Arthur Fiedler and mem- waltz to its beloved Pops Orchestra played two half-hour sections of waltzes, which gave Boston its first opportunity to waltz to it beloved Pop sOrchestra.

Seven hundred guests attended. Tickets were $150 per person. In addition, 10 box holders paid $1000 each for the privileges of a box, which included admission for two, service by a liveried waiter, a white plumed fan for the hostess, and the privilege of inviting eight additional guests to the box, each of whom paid the regular $150 admission.

The auditorium, lobbies and corridors of Symphony Hall were lavishly decorated to suggest Edwardian Elegance, recallling the early days of the Orchestra, in a design by Eldon Elder, New York stage designer. A five course dinnner was served by 90 waiters.

[144]

San Francisco
Examiner-Chronicle
CIR. 427,093

DEC 12 1965

JOAN WOODS WHITE

If Boston Can, Why Not S.F.?

Hard on the heels of the announcement that Danny Kaye's benefit concert with the San Francisco Symphony netted $30,000 (see accompanying pictures), came the news that the Boston Symphony raised an almost unprecedented $161,155.80 as a result of the 85th Anniversary Dinner and Golden Trumpet Ball Sept. 24.

The gala was the first in the history of the orchestra and raised the largest amount of any other single benefit in Boston.

Of course, the fact that Mrs. John F. Kennedy was honorary chairman of the benefit and attended as the guest of Henry B. Cabot, president of the Board of Trustees, didn't hurt. Nor did the presence of Mrs. Joseph P. Kennedy and Senator Edward M. Kennedy.

But the truth is that San Francisco is still a piker when it comes to the truly big expensive benefits. Make no mistake about it — last Sunday's achievement was a great coup for the local symphony. Just ask the women who labor for months on the committees for the Black and White Symphony Ball, slave on decorations for four different hotels and plan a series of pre-ball dinners to entice their friends into attending.

After all these efforts, the Black and White raises less than Sunday's concert — which is one reason it will not be held next year although it is on the calendar for 1967.

How did Boston do it? Well for one thing, boxes in Symphony Hall were sold for a whopping $1000. For this sum boxholders were entitled to service by a liveried waiter and the hostess was given a white plumed fan.

General admission was $150 a person and 700 guests paid that amount to attend. What did they get for their money?

The auditorium, lobbies and corridors were lavishly decorated to suggest the Edwardian elegance of the early days of the orchestra. A five-course dinner was served by 90 waiters which was followed by a program with Walter Cronkite, well-known news commentator, as master of ceremonies.

Before each of his introductions, the golden trumpets of the ball's title blared in noisy fanfare. Singer-comedienne Anna Russell entertained and Arthur Fiedler and his Boston Pops played 60 minutes of waltzes — the first time Boston danced to its beloved Pops. Regular dancing was to the music of Ruby Newman.

Last but not least, each guest was presented with a red velour program booklet featuring anniversary greetings in the form of lines of music and anecdotes from 58 world renowned musicians.

The money raised will be used to renovate the 65-year-old Symphony Hall in conjunction with the Boston Redevelopment Authority Fenway Project which will include creation of a new entrance to the hall through a park area.

Meanwhile our Opera House, badly in need of expansion and repair, sits and waits for the fairy godmother or godfather who will come up with a workable solution. Proponents of Proposition B thought they had one until their resoundng defeat at the polls last month.

The Opera House Board of Trustees has countered with a request for an additional $2½ million from the city's 1966 budget to at least make a start on this all important project.

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Courant (m)
HARTFORD, Conn.
Circ. 132,383

DEC 14 1965

Hollywood

Orson Welles Wants To Remake Old Film

By HEDDA HOPPER

Tennessee Ernie Ford feels like a merry-go-round at a country fair. In January he'll appear in the theater-in-the-round in Phoenix, in February at our Carousel, in March at the Valley Music Theater, Salt Lake in April and back to the Valley in May. . . . Anaheim, Azusa and Cucamonga celebrate **Jack Benny** Day Wednesday. He made those towns famous in his shows, so they're rolling out the red carpet for him with the mayor of each town in attendance. Christmas day by sheer coincidence, Jack starts a week's toil at the nearby Carousel Theater in West Covina. With him will be protege **Wayne Newton, Pat Woodell,** and **Rudenko Brothers.** All performances will be at night, including two on New Year's eve at 9 o'clock and midnight. . . . The Boston Symphony orchestra so proud ~~of the results~~ of its first benefit dinner and ball, they sent me this: Net profit—

Orson Welles

$161,155.80, the largest amount raised by any single benefit in that city. **Mrs. John F. Kennedy** was honorary chairman, **Walter Cronkite** emcee. . . . The emphasis in Peyton Place is being shifted to **Pat Morrow** and **Chris Connelly. Barbara Parkins** will soon be out of the series.

Hedda Hopper's column appears daily and Sunday in The Courant.

[145]

Dallas Times Herald
D. 205,498 SUN. 221,016

DEC 12 1965

IMM-PRINTS

The two honorees at a tea given by Mrs. Charles M. Powell Sr., center, were Mrs. Fern Deutsch, left, and Mrs. Bess McGee, both of San Antonio. The three are shown with the 18-piece Nativity scene created by the two visitors.—Staff Photo by Andy Hanson.

Biggest social splash of the week was doubtless created by the visit of Mrs. Joan Crawford Steele in connection with the opening of the new Frito-Lay Tower in Exchange Park. The star was feted at a dinner party given by Mr. and Mrs. Herman W. Lay, at far left and right. Another guest on camera, third from left, Mrs. Clint Murchison Jr.—Staff Photo.

More party scenes, deb circuit, at Columbian Club. Seated left, deb Wynne Chilton with her look-alike sister, Mrs. Joe Worsham Jr., a deb of the 1962 season. Standing left, Nelson Spencer and Mr. Worsham.

By VAL IMM, Society Editor

CITY SOUNDS: Before it slips up on us, let it be known that Caprice Dance Club joins next weekend's festivities with a dinner dance at Dallas Country Club Saturday. The entire scene takes place in a holiday setting designed by Chuck Franklin with a huge revolving Yule tree as the piece de resistance. Cochairmen for the party are Mr. and Mrs. William L. Hutchinson and Mr. and Mrs. Robert R. Wallace. Devoted to committee duty are Messrs. and Mmes. Leland Coggan, Kirby Edwards, Terry James, Dale Mount, J. H. Rawles and Jerry Rumley. Presidents and vice presidents are Mr. and Mrs. James A. Knox and Mr. and Mrs. Elmer L. Elkins, respectively.

ITEMS: Those Aggie jokes (a brief anthology of which has recently come into print) have even been seen being read under the hair dryer at Mr. John's (we promised not to tell who was reading and/or laughing) . . . Bet the Boston Symphony Orchestra wishes it hadn't waited so long to have a dinner-ball benefit. The first one, held this year on Sept. 24 at Boston's Symphony Hall, netted $161,155.80. And that's a record for any single benefit ever held in Boston. Of course, it is true there was a lot going for it in the way of names . . . Mrs. John F. Kennedy was honorary chairman and she was escorted by her host, Henry B. Cabot, president of the Boston Symphony Trustees.

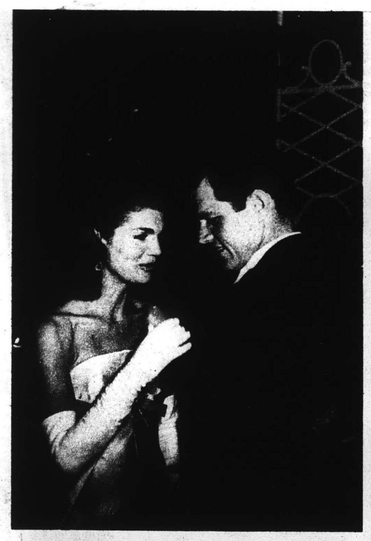
WE GO TO JACKIE'S WILD DISCOTHEQUE PARTY!

MODERN SCREEN
NEW YORK, N. Y.
MONTHLY 792.100

DEC 1 4 1965

The social whirl was just beginning for the gracious Jackie as, two days after dazzling New York society, she entranced the staid city of Boston. The occasion was a $150-a-ticket benefit for the Boston Symphony Orchestra which Jackie graced as honorary chairman. This was her first "formal" public appearance in 22 months and the Boston newspapers made banner headlines of the event. As a result, the public jammed the area around Symphony Hall waiting for a glimpse of the lovely lady they had missed seeing for so long. When her car pulled up Jackie seemed a bit flustered by the crowds but she regained her regal calm as she entered and was greeted by conductor Erich Leinsdorf.

After enjoying the Frug and the Jerk in New York, Jackie seemed equally at ease with Boston's serene and elegant waltz. At 12:30 she slipped her coat over her mint-green gown and quietly left for the hotel. The next day she traveled to Cape Cod for a day with the Kennedy clan. Despite the spirit with which she has been enchanting her friends, Jackie has made it known that she will curtail her social activity during the period marking the anniversary of the death of her beloved Jack. For, even though a woman of her vitality must go on living, she must also have her private time in which she can make ready to face the world with calm and grace. The friends who share her social life are overjoyed at her presence.



Jackie especially enjoyed the quiet talks with the late President's younger brother, Sen. Ted Kennedy. Then she danced with Massachusetts Governor John Volpe at far left.

[147]

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 534,556 SUN. 971,225

DEC 12 1965

International set: Fairways perfect For the newlyweds

By SUZY KNICKERBOCKER

NEW YORK, Dec. 11.—Betsy Douglass, she's Juan Trippe's daughter, and Stuyvesant Wainright were to be married the other morning in Easthampton, Long Island. But it was such a lovely day they decided to play golf in the morning. They got married in the afternoon. The next morning they were supposed to leave for Eleuthera on their honeymoon. But it was such a lovely day they decided to play golf instead.

As far as I know they finally got off to Eleuthera that night. I hope they get in a lot of good golfing there.

Pamela Curran, not content with being just an actress and an antique shop owner, report-

Fairways are perfect for the newlyweds

Continued from First Page

edly has a new man in her life. He's F. M. Esfandiary, an Iranian author whose current novel, "The Beggar," is banned in his homeland. The story goes that Esfandiary is in exile in the United States. If so, Pamela's not a bad girl to be in exile with. I mean—she's got the shape for it.

She and the Iranian hotshot are supposed to be in Philadelphia soon. What a nice surprise for her Main Line friends!

MARVELOUS OFFER

If you're a member of Annabel's, the marvelous private club in London (drinking, dining and discotheque dancing downstairs and gambling upstairs at the Claremont Club where it's almost a pleasure to lose your money amidst the luxury), Mr. Ray Ryan and Mr. William Holden have a proposition to offer you.

At the end of January you may pay a special 15-day visit to their fabulous Mount Kenya Safari Club for only 265 pounds. All inclusive. Of course, if you're not already in London you have to get there under your own steam, but that's your problem.

SUNKEN BATHROOMS

The way the Messers. Ryan and Holden tell it if you're not in East Africa at the end of January you're crackers. It's 80 degrees during the day, and at night it's "cool enough for blazing log fires in every room"—to say nothing of all the sunken bathrooms in all the cottages, which I personally think is no more than right. I don't know how you feel about it, but if I'm going to go all the way out to Africa I want my bathroom completely sunken when I get there. And a blazing log fire right in the middle of it.

And if Bill Holden isn't busy maybe we can find a place for him, too.

The Boston Symphony made a net profit of $161,155.80 from the first benefit dinner and ball in its 85-year history. It was the largest amount ever raised by any single benefit in Boston, and the money will be used to renovate their 65-year-old Symphony Hall. You remember Mrs. John F. Kennedy was honorary chairman and put in an appearance.

Eddie Hand's current choice is Vessy Dimitrova who hails from behind the Iron Curtain (Bulgaria) and some people say he might even marry the girl. Anyhow, Vessy was wearing a pre-nuptial-looking diamond on her finger the other midnight at the Trattoria—a gift from capitalistic Eddie. There's not a shred of Iron Curtain left hanging on Vessy—not since she saw her first Chanel suit.

VOGUE
NEW YORK, N.Y.
21 Tl. a YR. 499,500

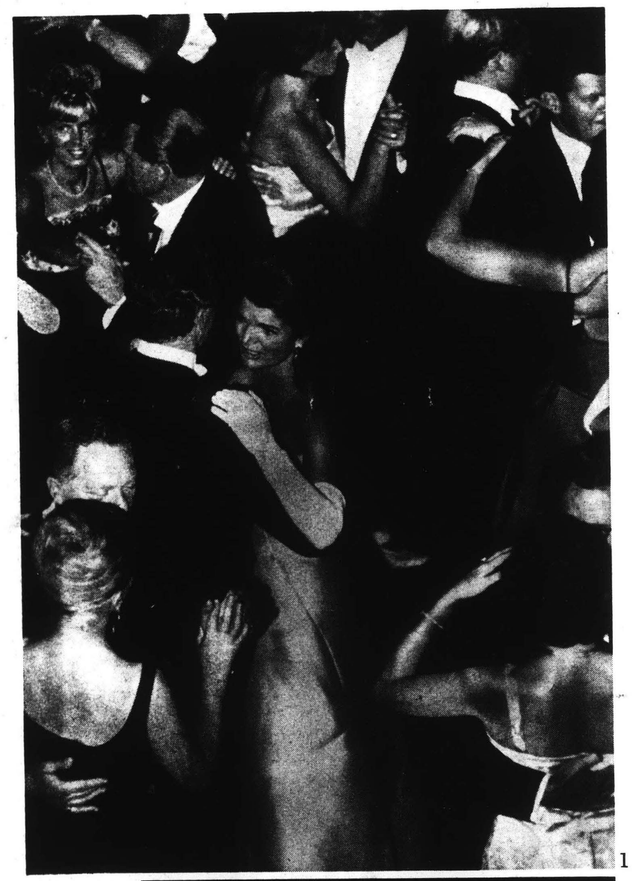
DEC 1965

VOGUE'S NOTEBOOK

The gold of the Golden Trumpet Ball for the Boston Symphony Orchestra

The party really began when the Honorary Chairman, Mrs. John F. Kennedy, in Patou's long pink coat over pale green, arrived at the usually dark-maroon-coloured Symphony Hall for Boston's prettiest party, the Eighty-fifth Anniversary Dinner and Golden Trumpet Ball. (For other photographs of Mrs. Kennedy at the Ball see pages 174-175.) This was the first time that the trustees of the Boston Symphony unbent enough to give a big gala benefit for the famous organization that is known only as *the* Symphony. Seven hundred came (no more were allowed) for dinner and to waltz in an Edwardian ballroom, lovely with lilies, fountains, palms, and gold paint wherever possible. For some of the dancing the Boston Pops Orchestra played, with Arthur Fiedler directing while the Symphony conductor, Erich Leinsdorf, waltzed. In its usual tradition, the Symphony, one of the greatest musical instruments in the country, gave complete value and took in what it wanted, about $160,000.

1. Mrs. John F. Kennedy dancing. 2. Senator Edward M. Kennedy; Mrs. Joseph P. Kennedy. 3. Dancing to the Boston Pops. 4. Mrs. Benjamin C. Tilghman, junior, with ushers. 5. Mr. Nelson W. Aldrich; Mrs. George D. Aldrich; Dr. Eugene E. Record. 6. Mr. Frederic C. Church; Mrs. John L. Grandin, junior. 7. Mr. Alfred L. Donovan; Mrs. Frank E. Pierce, III. 8. Mrs. Winston F. C. Guest; Mr. Frederic Winthrop; Mrs. Daniel Simonds.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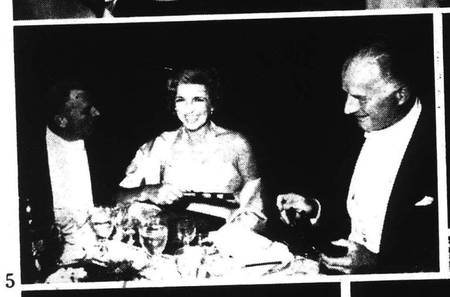
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VOGUE
NEW YORK, N. Y.
21 Tl. a YR. 499,500

DEC 1965

VOGUE'S NOTEBOOK

The gold of the Golden Trumpet Ball for the Boston Symphony Orchestra

The party really began when the Honorary Chairman, Mrs. John F. Kennedy, in Patou's long pink coat over pale green, arrived at the usually dark-maroon-coloured Symphony Hall for Boston's prettiest party, the Eighty-fifth Anniversary Dinner and Golden Trumpet Ball. (For other photographs of Mrs. Kennedy at the Ball see pages 174-175.) This was the first time that the trustees of the Boston Symphony unbent enough to give a big gala benefit for the famous organization that is known only as *the* Symphony. Seven hundred came (no more were allowed) for dinner and to waltz in an Edwardian ballroom, lovely with lilies, fountains, palms, and gold paint wherever possible. For some of the dancing the Boston Pops Orchestra played, with Arthur Fiedler directing while the Symphony conductor, Erich Leinsdorf, waltzed. In its usual tradition, the Symphony, one of the greatest musical instruments in the country, gave complete value and took in what it wanted, about $160,000.

1. Mrs. John F. Kennedy dancing. 2. Senator Edward M. Kennedy; Mrs. Joseph P. Kennedy. 3. Dancing to the Boston Pops. 4. Mrs. Benjamin C. Tilghman, junior, with ushers. 5. Mr. Nelson W. Aldrich; Mrs. George D. Aldrich; Dr. Eugene E. Record. 6. Mr. Frederic C. Church; Mrs. John L. Grandin, junior. 7. Mr. Alfred L. Donovan; Mrs. Frank E. Pierce, III. 8. Mrs. Winston F. C. Guest; Mr. Frederic Winthrop; Mrs. Daniel Simonds.

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[149]

MRS. JOHN F. KENNEDY—BEAUTY RADIANT WITH HEART AND SPIRIT

DIPLOMAT
WASHINGTON, D.C.
MONTHLY 53,300

DEC - 1965

Diplomat

BOSTON

Cabots were there, speaking to simply everyone; Kennedys, too, shedding their own special brand of stardust, and Walter Cronkite was master of ceremonies for the gala that drew several hundred of the properest Bostonians in white tie and tails, furs and family jewels, to the proud support of their world-famous Symphony Orchestra. The occasion, described as "a once-in-a-lifetime affair," was the 85th Anniversary Dinner and Golden Trumpet Ball, held to honor the Boston Symphony and to help keep its treasurer happy.

Although the Orchestra's artistic record is matched by an enviable financial one (it nets 90 per cent of its upkeep), it is still in the red. In happier times, Major Henry Lee Higginson, its founder, whose youthful ambitions to be a pianist were crushed because of an injury to his arm, frequently paid $50,000 deficits out of his own pocket. Today there is still a deficit and no philanthropist around to say "I'll take care of it."

The recent ball, planned two years ago by the Orchestra's distinguished trustees and the Council of Friends (co-chairmen, Mrs. Norman L. Cahners and Mrs. Louis W. Cabot), not only more than met its goal but also turned out to be the most sparkling that staid old Boston had seen in years.

Due to the size of Symphony Hall, locale of the ball and the Orchestra's permanent home since 1900, ticket sales were limited, but 700 guests paid $150 each for the privilege of squeezing into it. Inside, the ambiance was turn-of-the-century with stylized palm trees stemming from burnished gold trunks by way of recalling the potted palms so dear to Edwardian hearts, along with ruby red globe lamps on brass stands entwined with roses and carnations, dainty vases filled with jaunty white ostrich plumes, red-coated butlers with ruffled shirt fronts, assisted by Moorish boys in gold and white liveries (a little artistic license, this), and gray frock-coated ushers, who, for the most part, were impeccably Harvard and Yale.

A high point of the evening was the appearance of the honorary chairman, Mrs. Jacqueline Kennedy, making her first public appearance at a ball since her husband's death, and looking meltingly pretty in a simple green Patou evening dress adorned with only a diamond sunburst pin. With her were the Boston Symphony Orchestra's president, Henry B. Cabot, Massachusetts Governor John Volpe, Mayor of Boston John F. Collins, and the usual contingent of steely-eyed men in gray who are never far from Mrs. Kennedy. Other distinguished guests who were seated in boxes (there were ten of these at $1,000 each), included Mrs. Joseph P. Kennedy, Senator Edward Kennedy, the Orchestra's Musical Director Erich Leinsdorf and Mrs. Leinsdorf, and Robert Cutler.

Another highlight was the happy precedent set by Arthur Fiedler, maestro of the Boston Pops orchestra, who, with sixty members of the Boston Symphony, took over from the orchestra of the evening to play for two sets of card dances (waltzes).

And as a memento of the brilliant gala—though no one was going to need one for a long, long time—guests were given red velour-covered, gold-printed dance cards and matching souvenir programs with original music and messages from the likes of Samuel Barber, Benjamin Britten, Dame Myra Hess, David Oistrakh, Mme. Serge Koussevitzky whose original line drawings of present and past conductors of the Orchestra were greatly admired, and from Aaron Copland: "Salutations to my favorite Orchestra in all the world, after forty years of friendship and collaboration, from a very grateful American composer."

ROSE WALSH

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1. On the dance floor, Mrs. Jacqueline Kennedy and her brother-in-law, Senator Edward M. Kennedy of Massachusetts.
2. Mrs. Harold D. Hodgkinson (right) with Admiral and Mrs. Samuel Eliot Morison.
3. Alvan T. Fuller and Mrs. Frank G. Allen, Jr., with a party including their spouses.

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Washington Star
WASHINGTON, D. C.
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1965

Our Orchestra

MUSIC: Some Bright Ideas on Benefits for

By IRVING LOWENS
Music Critic of The Star

Symphony balls are events more frequently discussed in society columns than in space allotted to music, and the local affair, which took place on Dec. 11, was no exception.

However, when the Boston Symphony Orchestra gives a ball, it does prove to be an exception.

The Bostonians had their first benefit dinner and ball in the 85-year history of the orchestra last Sept. 24 in Symphony Hall under the honorary chairmanship of Mrs. John F. Kennedy, and the net profit turned out to be $161,155.80, the largest amount ever raised by any single benefit in Boston. The money is to be used for much needed renovation of Symphony Hall, no spring chicken at 65 years old.

The money rolled in for various reasons:

Seven hundred guests paid $150 each for tickets.

The box holders paid $1,000 for box privileges, which included admission for two, service by a liveried waiter, a white plumed fan for the hostess, and the privilege of inviting eight additional guests to the box—if they had also paid the regular $150 admission.

This is spectacular, but pretty standard.

The thing about the 85th Anniversary Dinner and Golden Trumpet Ball which intrigued me as a music critic was none of these—it was the program book. This highly prized souvenir of the social event featured 85th anniversary greetings to the Boston Symphony Orchestra from 58 world-famous musicians in which words, music, and drawings were beautifully and tastefully reproduced in facsimile.

Collector's Item

Bound in red velour, the program book already is well on the way towards becoming a genuine collector's item.

The roster of contributors almost reads like a Who's Who in the world of music:

Leroy Anderson, Ernest Ansermet, Claudio Arrau, Samuel Barber, Sir John Barbirolli, Leonard Bernstein, Nadia Boulanger, Benjamin Britten, John Browning, Carlos Chavez, Van Cliburn, Aaron Copland, Clifford Curzon, Luigi Dallapiccola, Rudolf Firkusny, Maureen Forrester.

Also, Lukas Foss, Pierre Fournier, Morton Gould, Howard Hanson, Roland Hayes, Jascha Heifetz, Dame Myra Hess, Alan Hovhaness, Leon Kirchner, Dmitri Kabalevsky, Aram Khachaturian, Tikhon Khrennikov, Zoltan Kodaly, Leonid Kogan, Ernst Krenek, Benjamin Lees, Lotte Lehmann.

Also, Igor Markevitch, Frank Martin, Jean Martinon, Peter Mennin, Gian Carlo Menotti, Richard Rodgers, Darius Milhaud, Nathan Milstein, Erica Morini, Charles Munch, David Oistrakh, Eugene Ormandy, Gregor Piatigorsky, Walter Piston, Ildebrando Pizzetti, Arthur Rubinstein, Thomas Schippers, William Schuman, William Steinberg;

Also, Isaac Stern, Leopold Stokowski, George Szell, Joseph Szigeti, Sir William Walton and G. Wallace Woodworth.

Mrs. Serge Koussevitzky gave permission for the reproduction of some of her extremely clever line drawings of famous musicians in action.

New Compositions

The idea for the program book came from the co-chairmen of the benefit, Mrs. Harris Fahnestock and Mrs. Benjamin C. Tilghman, and conductor Erich Leinsdorf helped along considerably by personally inviting each musician to contribute his greeting for the occasion. To their credit, it was the ladies who wanted a large number of composers since they felt that the musical notation would add considerable visual appeal to the souvenir. It also added historical importance in the shape of three short but complete new compositions by Leonard Bernstein, Morton Gould, and Jean Martinon.

The book contains no advertising, but each page sponsor (at $1,000 per page) was permitted to use its, his, or her name in the form of a letterhead. Mrs. Roger F. Rousseau, co-ordinator of the Ball, noted that Boston's corporate sponsors "were generally quite enthusiastic about taking part in a book which carried no advertising at all; as it stands, it represents pure and simple support from the business community, even to the point of allowing individual logos to be bypassed for the sake of uniformity of design."

It was quite a production. But the BSO always does things with a fine sense of style—even souvenir booklets.

* * * *

NEWS FROM HERE — Four Amati instruments were turned over to the **North Carolina School of the Arts** in Winston-Salem by the Corcoran Gallery of Art last Friday. The Amatis will be used by the **Claremont String Quartet**, now in residence at the school.

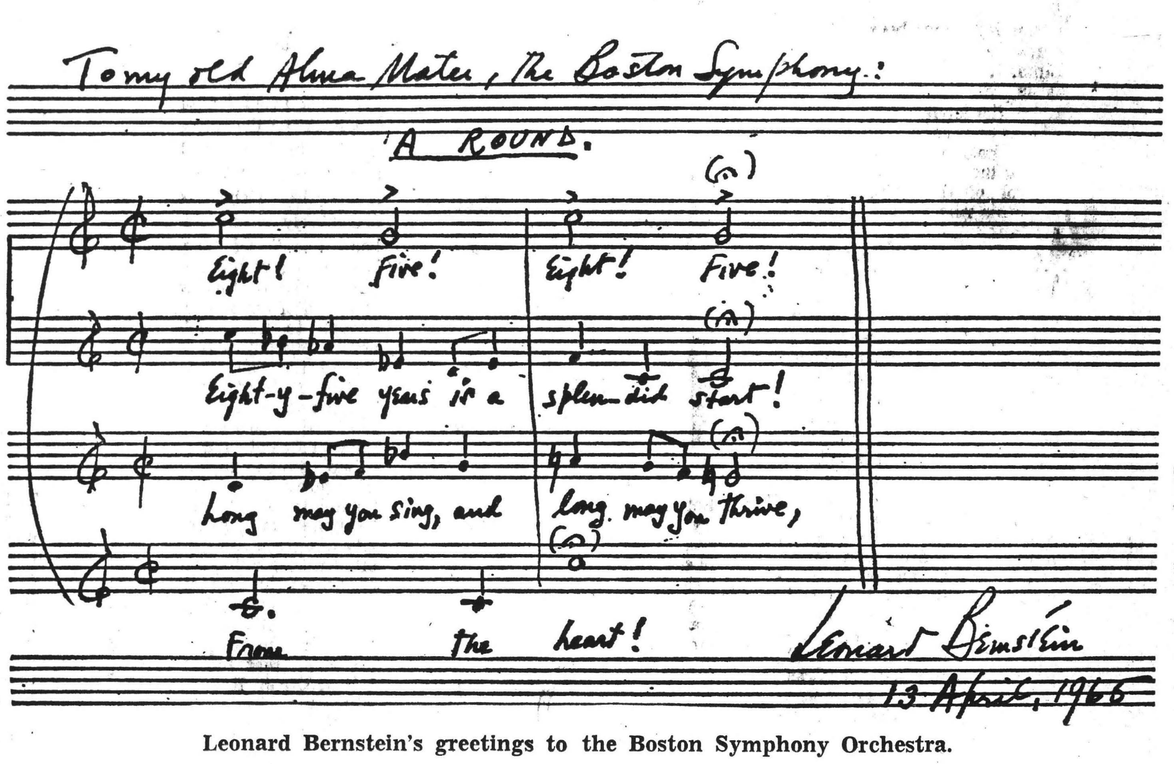
"The Romance of Music Boxes" forms the second half of the program at **Mount Vernon Place Methodist Church** tonight. Ancient music boxes from the collection of **Mr. and Mrs. George Brown** of Morristown, N.J., will be heard in Christmas carols.

After a half-century wait, the **Charles Ives** Fourth Symphony is beginning to be heard throughout the country. Channel 26 (WETA) carries a telecast at 9:30 o'clock this evening of the famous Carnegie Hall performance by **Leopold Stokowski and the American Symphony Orchestra.** Its large forces include chorus, band, pianos, organ, celesta and two associate conductors. Stokowski also plays it today and tomorrow in live concerts at Carnegie Hall.

The Sound of Christmas, a special program of seasonal music, may be seen and heard on WTOP-TV (**Channel 9**) at 8 p.m. Friday. **Leonard Pearlman** leads the **University of Maryland Glee Clubs and Chamber Chorus** in works of Kodaly, Bach and Stravinsky.

Composer **John La Montaine** has two Christmas works on **WNBC-TV (Channel 4)** Christmas Eve. Baritone **William Sutherland** sings the first performance of Songs of the Nativity following the St. Patrick's Cathedral Midnight Mass program. A second work, Wonder Tidings, sung by the Choir of the Episcopal Church of the Resurrection, New York City, completes the program. Ben Grauer will also interview La Montaine.

Auditions for piano soloists to appear with the newly formed **Northern Virginia Youth Symphony** are announced for Saturday, March 19; movements from three familiar concertos will be performed. **Information: Mrs. Pray (941-2262).**



Leonard Bernstein's greetings to the Boston Symphony Orchestra.

DEADLINE

The deadline for concert announcements appearing on this page is Wednesday noon of the week preceding the event.

Concert information should follow the form used in the Programs of the Week calendar.

One solution for Christmas giving is to present your musical friend with a membership in the **Kindler Foundation. Ten dollars helps to** finance commissions and admits two to the annual Kindler Memorial Concert. The contribution is tax deductible. The January 10th Kindler program features the **Iowa String Quartet** under the honorary sponsorship of Mrs. Hubert H. Humphrey in music by Purcell, Kerster (1st American performance), Shapey (world premiere), and Mozart.

NEWS FROM THERE—Baltimore: Associate conductor Elyakum Shapira leads the **Baltimore Symphony Orchestra** in Brahms, Beethoven, and Bartok at the Wednesday and Thursday concerts. **Daniel Barenboim**, Israeli pianist, is the featured soloist in Bartok's First Concerto.

Austin, Texas: Two University of Texas choral groups will head for overseas tours early in 1966. **The Madrigal Singers** have an itinerary through Europe, North Africa and the Near East, and the **Longhorn Varsity Singers** are scheduled for military bases in Newfoundland, Labrador, Greenland, and Iceland.

Milan, Italy: Gershwiniana is the title of a six-scene musical biography of the composer beginning an eight-performance run tomorrow. **Henry Lewis**, the Los Angeles conductor, will make his La Scala debut; the soloist is **Don Shirley**, popular pianist who was once a D. C. resident.

* * * *

BITS AND PIECES—England's Queen Elizabeth has created **Yehudi Menuhin** a Knight Commander of the Order of the British Empire. The 49-year-old violin virtuoso founded the Bath Festival of Music, served with the Edinburgh International Festival, and recently started a music school for children in Stoke D'Abernon. His two sons are at Eton and he has a home in Hampstead.

Citizens of San Francisco rejected a $29 million cultural bond issue for their city by a two to one margin in the recent election. Proceeds were to rehabilitate the 32-year-old **War Memorial Opera House** and Veterans Building in Civic Center. Campaigners for the bond issue expressed disappointment and some concern for the cultural future of the city. The opposition, on the other hand, said that the vote was, in effect, a demand by the people to do something for culture and for local institutions. The winners propose a **San Francisco Municipal Symphony** supported by the city as well as the abandonment of their costly opera company in favor of a season by the **Metropolitan Opera Company.**

* * * *

WORDS ON MUSIC — If you are looking for something a little off the beaten track in song collections, you might consider two about the continent down under: the very handsome **Penguin Australian Song Book** (Penguin, $1.95), compiled by [illegible] poet and folklorist named **John S. Manifold**, and **Australian Favorite Ballads** (Oak; $2.95), 61 traditional songs (with guitar chords) selected by **John Lahey**. My own preference is for the first, if one is enough.

END OF VOLUME

VOLUME 114

BSO
Pops

1965 - 1966

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Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS, 1965–1966

SEPTEMBER

30	Boston	(Rehearsal 1)

OCTOBER

1–2	Boston	(Fri. Sat. I)
4	Boston (Mon.)	(Tues. A-1)
7	Boston	(Thurs. A-1)
8–9	Boston	(Fri.-Sat. II)
12	Boston	(Tues. B-1)
14	Boston	(Thurs. B-1)
15–16	Boston	(Fri.-Sat. III)
19	Boston	("Cambridge" 1)
21	Boston	(Combined Jewish Philanthropies)
22–23	Boston	(Fri.-Sat. IV)
25	Reading, Pa.	
26	Washington	(1)
27	New York	(1)
28	Brooklyn	(1)
29	New York	(1)
30	Newark	

NOVEMBER

2	Boston	("Cambridge" 2)
4	Providence	(Thurs. 1)
5–6	Boston	(Fri.-Sat. V)
9	Boston	(Tues. B-2)
11	Boston	(Thurs. A-2)
12–13	Boston	(Fri.-Sat. VI)
16	Boston	(Tues. A-2)
18	Boston	(Rehearsal 2)
19–20	Boston	(Fri.-Sat. VII)
23	Boston	(Tues. B-3)
26–27	Boston	(Fri.-Sat. VIII)
30	Boston	(Tues. A-3)

DECEMBER

2	Providence	(Thurs. 2)
3–4	Boston	(Fri.-Sat. IX)
6	Northampton	
7	New Haven	(1)
8	New York	(2)
9	Brooklyn	(2)
10	New York	(2)
11	Carnegie Hall	(1)
14	Boston	("Cambridge" 3)
16	Boston	(Thurs. B-2)
17–18	Boston	(Fri.-Sat. X)
28	Boston	(Tues. A-4)
30	Boston	(Thurs. A-3)
31	Boston	(Fri. XI)

JANUARY

1	Boston	(Sat. XI)
4	Boston	("Cambridge" 4)
6	Boston	(Rehearsal 3)
7–8	Boston	(Fri.-Sat. XII)
9	Boston	(Pension Fund)
11	Boston	(Tues. B-4)
13	Providence	(Thurs. 3)

JANUARY (*continued*)

14–15	Boston	(Fri.-Sat. XIII)
18	Boston	(Tues. A-5)
20	Boston	(Rehearsal 4)
21–22	Boston	(Fri.-Sat. XIV)
24	Portland, Maine	
25	New Haven	(2)
26	New York	(3)
27	Brooklyn	(3)
28	New York	(3)
29	Carnegie Hall	(2)

FEBRUARY

1	Boston	(Tues. B-5)
3	Boston	(Rehearsal 5)
4–5	Boston	(Fri.-Sat. XV)
8	Boston	("Cambridge" 5)
10	Boston	(Thurs. A-4)
11–12	Boston	(Fri.-Sat. XVI)
15	Boston	(Tues. A-6)
17	Providence	(Thurs. 4)
18–19	Boston	(Fri.-Sat. XVII)
22	War Memorial Auditorium	
24	Boston	(Rehearsal 6)
25–26	Boston	(Fri.-Sat. XVIII)
28	Hartford	

MARCH

1	Washington	(2)
2	New York	(4)
3	Brooklyn	(4)
4	New York	(4)
5	Carnegie Hall	(3)
8	Boston	(Tues. A-7)
10	Boston	(Rehearsal 7)
11–12	Boston	(Fri.-Sat. XIX)
15	Boston	(Tues. A-8)
17	Boston	(Thurs. A-5)
18–19	Boston	(Fri.-Sat. XX)
22	Boston	("Cambridge" 6)
24	Boston	(Thurs. B-3)
25–26	Boston	(Fri.-Sat. XXI)
29	Boston	(Tues. A-9)
31	Providence	(Thurs. 5)

APRIL

1–2	Boston	(Fri.-Sat. XXII)
5	Boston	(Tues. B-6)
7	Boston	(Thurs. A-6)
8–9	Boston	(Fri.-Sat. XXIII)
11	New London	
12	Storrs	
13	New York	(5)
14	Brooklyn	(5)
15	New York	(5)
16	Carnegie Hall	(4)
19	Boston	(Tues. A-10)
21	Boston	(Rehearsal 8)
22–23	Boston	(Fri.-Sat. XXIV)

PRE-SEASON

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Beethoven Ninth Next For Orchestra

The Boston Symphony goes on vacation today, after a month-long recording session in Symphony Hall of Wagner's "Lohengrin." The opera was presented Aug. 20-22 in concert form at the Berkshire Festival.

The next Boston Symphony concerts will be Oct. 1, 2, 4, 7, 12, 14 and 19, when performances of Beethoven's Smyphony No. 9, "Choral," will begin the orchestra's 85th anniversary season.

The vocal quartet in the Beethoven will be soprano Jane Marsh, contralto Eunice Alberts. tenor Richard Cassily and base-baritone Thomas Paul. Voices from the New England Conservatory and the Harvard Glee Club and Radcliffe Choral Society will make up the chorus. Erich Leinsdorf will conduct.

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SEP 11 1965

Seven New Players Join Boston Symphony

At the Boston Symphony Orchestra's first rehearsals for its 85th season the member of the orchestra and Erich Leinsdorf, music director, will welcome seven new musicians. Two of the new players, cellists Carol Procter and Stephen Geber, are well known to most of the orchestra as they spent the summer studying at Tanglewood's Berkshire Music Center.

Miss Procter is a resident of Dedham. She has studied at the Eastman School of Music with Ronald Leonard and the New England Conservatory from which she received bachelor and master of music degrees. Her teacher at the conservatory was Alfred Zighera, who was for many years until his retirement in 1963 assistant principal cellist of the Boston Symphony Orchestra. Miss Procter has previously played in the Springfield Symphony, the Cambridge Festival Orchestra, and the summer string quartet at the Peabody Institute.

Geber is a native of Los Angeles and comes to Boston from Rochester where he was principal cellist of the Eastman Philharmonia. His teachers have included Gabor Rejto and Stephen De'ak and for four years at the Eastman School Ronald Leonard. He has also played in Rochester Philharmonic, the Eastman Rochester Symphony, and was solo cellist with the American Youth Symphony for two seasons.

Lois Schaefer, flute and piccolo, and Ronald Knudsen, who joins the orchestra's second violin section, have also been members of the Berkshire Music Center in past Summers. Miss Schaefer attended the Music Center in 1947 and 1947. Most recently, following several seasons as assistant first flute with the Chicago Symphony, she has been the first flute with the New York City Opera Co. At the New England Conservatory from which she earned a bachelor of music degree, Miss Schaefer studied with the late Georges Laurent, for 30 principal flutist of the Boston Symphony Orchestra.

Ronald Knudsen comes to Boston from Michigan where he was a member of the Detroit Symphony from 1959 through the past season. He attended the Berkshire Music Center in 1958 and also studied at the Peabody Conservatory where his teacher was William Kroll, head of the Kroll Quartet and for many years a member of the faculty at th Music Center in Tanglewood.

Max Hobart and John Korman will also join the orchestra's second violin section when the new season opens. Hobart has most recently been with the Cleveland Orchestra. He attended the Music School of the University of Southern California and studied with Vera Darstow. He has formerly played with the New Orleans Philharmonic and the National Symphony Orchestras. Korman is a native Californian and lists most of his musical career in that state. He also attended the University of Southern California as well as U.C.L.A. His teacher was Eudice Shapiro and he was a member of the Heifetz Master Class at U.S.C. in 1959. For the past two seasons he played witr the Los Angeles Philharmonic and prior to that with the San Francisco Ballet.

Joining the orchestra's clarinet section is Peter Hadcock, a native of Michigan, who has been first clarinet of the Buffalo Philharmonic Orchestra. He, too, is a former student at the Eastman School of Music where he received a bachelor of music degree, studying with Stanley Hasty.

The seven new players will fill vacancies created in the Boston Symphony Orchestra by the retirement of six musicians whose service to the orchestra totaled 201 years. The seventh vacancy occurred when the orchestra released Peter Schenkman from his contract at his request to enable him to accept the post of solo cellist with the St. Louis Symphony. The players who retired from the Boston Symphony Orchestra at the close of its 84th season included: violinists Einar Hansen, Pierre Mayer, Manuel Zung; Bernard Parronchi, cello; George Madsen, flute and piccolo, and Manuel Valerio, clarinet.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995
MAY 12 1965
CHICAGO, ILL.
CALUMET
D. 13,500
MAY 12 1965

J. Martinon To Be Guest

Jean Martinon, music director of the Chicago Symphony Orchestra, will be one of the guest conductors of the Boston Symphony Orchestra during the 1965-66 season.

Martinon has been invited by Erich Leinsdorf, music director of the Boston Orchestra, to present several concerts during the period of January 10 through February 28, 1966. He will conduct programs in Boston's Symphony Hall. Specific dates will be announced at a later date.

He will also conduct in the New York Philharmonic Hall. Programs will be announced.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 20 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
SEP 19 1965

Symphony Series

Open Rehersal Tickets Available

Series ticket sales for the Boston Symphony Orchestra's traditional open rehearsals will begin at the Symphony Hall Box Office tomorrow at 10 a.m. The first of the series of eight rehearsals will be held on Sept. 30.

As in the past several evenings throughout the orchestra's eighty-fifth

As in the past several years the open rehearsals will take place in Symphony Hall on eight Thursday evenings throughout the orchestras eighty-fifth season. It is during these public rehearsals that the orchestra makes the final preparations for the coming weekend concerts.

Erich Leinsdorf, music director, and guest conductors Jean Martinon and Charles Munch and many of the eminent soloists to appear with the Boston Symphony Orchestra during the 1965-1966 season will be heard at these rehearsals.

Following the first open rehearsal on Sept. 30 others are scheduled for Nov. 18, Jan. 6 and 20, Feb. 3 and 24, March 10, and April 21. All of the eight open rehearsals will begin at 7:30 p.m. and the doors will be opened at 6:45 p.m.

Mail orders for a series subscription at $17.50 for the eight open rehearsals may be made by sending a check or money order payable to the Boston Symphony Orchestra with an addressed stamped envelope to the Box Office, Symphony Hall, Boston, Mass. 02115. Series tickets will also be available at the Box Office window. No telephone orders will be accepted.

New England Newsclip Agency, Inc.
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Patriot-Ledger (e)
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SEP 16 1965

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 24 1965

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100
SEPT 1965

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf, conductor; Richard Burgin, associate conductor. The eighty-fifth anniversary season presents eight series of concerts, making a total of fifty-one, from October 1 through April 23, 1966. The orchestra will also perform in Providence, R.I., New York City, Washington, D.C., and will tour the Eastern seaboard. Guest conductors: Eleazar de Carvalho, Jean Martinon, Charles Munch, and Werner Torkanowsky. Some of the visiting artists are pianists John Browning (Prokofiev Concerto No. 2), Claude Frank (Brahms Concerto No. 1), Abbey Simon (Brahms Concerto No. 2); violinist Zino Francescatti (Brahms Concerto). The season will feature a cycle of the nine Beethoven symphonies, and a performance will be given of Schumann's *Scenes from Goethe's "Faust,"* complete with chorus.

★ ★ ★

Pre-Symphony Luncheon Oct. 1

"INTERNATIONAL ASPECT—Inside the B.S.O." is the theme of this year's Pre-Symphony Luncheon series at the Midtown Motor Inn. Harry Ellis Dickson, whose informative and amusing talks have become a "must" to music-loving Bostonians, has chosen the theme. Helping him to expound it at the opening luncheon on Friday, Oct. 1, will be John N. Burk, whose program notes have enlightened Symphony subscribers for nearly half a century.

Mr. Burk, whose historical and biographical notes are nationally famous and influence the style of other program annotators, will be guest of honor. As such, he will be seated at the head table with his wife and daughter, Peggy, the Henry B. Cabots, Mr. and Mrs. Talcott M. Banks, Mr. and Mrs. Thomas D. Perry Jr., the Albert C. Titcombs, the Rev. Theodore P. Ferris, Harry Kraut, Mrs. Endicott Peabody, the G. Wallace Woodworths, Mr. and Mrs. Arthur Fiedler, the Laning Humphreys, Miss Iva Dee Hiatt and Donald T. Gammons.

The luncheons, which feature an international gourmet menu and tables graced with fresh, fragrant flowers, begin at 12:15, and are open to the public. The charge of $3.50 includes free parking throughout the concert. Early reservations are recommended, and may be made by calling the Midtown Motor Inn.

PRE-SEASON

New England Newsclip Agency, Inc.
Box 2078, Boston 02103 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
AUG 30 1965

Beethoven Ninth Next For Orchestra

The Boston Symphony goes on vacation today, after a month-long recording session in Symphony Hall of Wagner's "Lohengrin." The opera was presented Aug. 20-22 in concert form at the Berkshire Festival.

The next Boston Symphony concerts will be Oct. 1, 2, 4, 7, 12, 14 and 19, when performances of Beethoven's Smyphony No. 9, "Choral," will begin the orchestra's 85th anniversary season.

The vocal quartet in the Beethoven will be soprano Jane Marsh, contralto Eunice Alberts. tenor Richard Cassily and base-baritone Thomas Paul. Voices from the New England Conservatory and the Harvard Glee Club and Radcliffe Choral Society will make up the chorus. Erich Leinsdorf will conduct.

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Circ. 49,474
SEP 17 1965

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Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 11 1965

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New England Newsclip Agency, Inc.
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Herald (m)
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SEP 20 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
SEP 19 1965

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SEP 16 1965

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100
SEPT 1965

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf, conductor; Richard Burgin, associate conductor. The eighty-fifth anniversary season presents eight series of concerts, making a total of fifty-one, from October 1 through April 23, 1966. The orchestra will also perform in Providence, R.I., New York City, Washington, D.C., and will tour the Eastern seaboard. Guest conductors: Eleazar de Carvalho, Jean Martinon, Charles Munch, and Werner Torkanowsky. Some of the visiting artists are pianists John Browning (Prokofiev Concerto No. 2), Claude Frank (Brahms Concerto No. 1), Abbey Simon (Brahms Concerto No. 2); violinist Zino Francescatti (Brahms Concerto). The season will feature a cycle of the nine Beethoven symphonies, and a performance will be given of Schumann's *Scenes from Goethe's "Faust,"* complete with chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 24 1965

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"INTERNATIONAL [illegible] ERO," is the theme of this [illegible] Pre-Symphony Luncheon series at the Midtown Motor Inn. [illegible] by Ellis Dickson, whose informative and amusing talks [illegible] become a "must" to music-loving Bostonians, has chosen [illegible] theme. Helping him to expound it at the opening luncheon on Friday, Oct. 1, will be John N. Burk, whose [illegible] have enlightened Symphony subscribers for nearly [illegible] century.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
SEP 12 1965

Robert Taylor's Notes

Symphony Adding Two More Women

By ROBERT TAYLOR

When Doriot Anthony was hired by Charles Munch for the Boston Symphony Orchestra, a woman's presence in this most august of our musical institutions was greeted with as much astonishment as if she had turned up as trainer for the Red Sox. A reviewer of the time even suggested the men in the orchestra would resent her invasion of their virtuosity.

His cockeyed prophecy did not come to pass. Other women joined the orchestra; the era of de facto sexual segregation ended. That the latest group of new musicians to join the Boston Symphony under Erich Leinsdorf should include two women is not the startling news of 15 years ago.

The girls are Carol Procter, whose teacher was Alfred Zighera, until his retirement in 1963, assistant principal cellist of the BSO, and Lois Schaefer who in re[illegible]sons has been first flute w[illegible] the New York City Opera Company. She studied with the late Georges Laurent, principal flutist here 30 years.

FOR THE RECORD, their male colleagues, together with the most recent musical affiliation are: Ronald Knudsen, second violin (Detroit Symphony); Stephen Geber, cellist (Eastman Philharmonia); Max Hobart, second violin (Cleveland Orchestra); John Korman, second violin (Los Angeles Philharmonic), and Peter Hadcock, clarinet (Buffalo Philharmonic).

The seven new players will fill vacancies created in the Boston Symphony Orchestra by the retirement of six artists (Hansen, Mayer, Zung, Parronchi, Madsen and Valerio) at the close of the 84th season; the seventh, Peter Schenkman, was released from his contract so that he could assume the post of solo cellist with the St. Louis Symphony.

One would infer then that all is well, and that feminism has carried the day. The announcement of the Boston Symphony's new players, however, coincided with a week in which Mrs. Marion Sutcliffe was embroiled in further courtroom conflict owing to the alleged mismanagement of her Women's Symphony, which gave a few concerts on the Esplanade this summer.

LEAVING ASIDE the administrative aspects of the venture, which constitute another story — and a legal issue — Mrs. Sutcliffe at least dramatized a point: there are still not enough places in music for women who have the talent to fill them.

A number of reasons have brought about this situation — chiefly, it appears, the reluctance of managers to hire players who might vanish behind the valances of domesticity. The turnover in the labor market for lady violinists is just as brisk as the turnover in secretaries and airline hostesses.

But what about those women who intend a career in music or who combine one with family life? They are judged by the same yardstick.

Over recent seasons more than ever before visiting orchestras have played in Boston; and it is always interesting as a side issue to note the proportion of women in the orchestra, where they play, and the possible social implications of the ratio.

THE HIGHER proportion of women in orchestras from the Iron Curtain countries is predictable — these orchestras reflect a society in which a concept of sexual egalitarianism is carried to non-musical extremes our culture finds unsettling. The other kind of orchestra that employs numbers of women is generally from a young state (the Israel Philharmonic) or where musicians are hard to get (the Hague Philharmonic) as in Holland, which supports an incredible number of orchestras proportionate to the population.

The relative lack of women here is in a way a tribute to the quantitative standards of U.S. training. Perhaps the symphony orchestra as a men's club is still a hangover from the old days. Traditions of performance continuity cannot be altered overnight. Women's symphonies seem to me to perpetuate the situation they are meant to cure. Still, the pace of change is slow.

MARY CURTIS-VERNA, soprano of the Metropolitan Opera Company, who will present a special concert at Memorial Hall, Melrose, on Thursday, Oct. 3, for the benefit of the Melrose-Wakefield Hospital.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
SEP 26 1965

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Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
SEP 26 1965

Symphony Opens Season Friday

The Boston Symphony Orchestra will open its 85th season with concerts in Symphony Hall Friday at 2 p.m. and Saturday at 8:30 p.m.

Erich Leinsdorf, who begins his fourth season as the orchestra's music director, will conduct Beethoven's Symphony No. 9.

Leinsdorf has also scheduled the Ninth Symphony for the opening programs of each of the Boston Symphony Orchestra's five other Symphony Hall series. The Beethoven choral work has closed many previous seasons, but the new season will mark the first time in the orchestra's history that this symphony has been performed at the opening of a season. The concerts will begin with "Siegfried Idyll" by Wagner.

Soloists for the seven performances of the Beethoven will be Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor, and Thomas Paul, bass. The chorus will include members of the New England Conservatory and Harvard-Radcliffe Choruses trained by Lorna Cooke de Varon and Elliot Forbes. The orchestra will assemble in Symphony Hall Monday for the first rehearsals.

The Winter season will include 117 concerts in Boston and on tour in addition to eight open rehearsals in Symphony Hall. Concluding on Apr. 23, the Winter season is the longest portion of the orchestra's year that also consists of nine weeks of Pops concerts in Symphony Hall, two weeks of Esplanade concerts, and the eight-week Berkshire Festival at Tanglewood.

Guest conductors to appear with the orchestra this Winter will be retired music director Charles Munch in March, associate conductor Richard Burgin in October and November, and Eleazar de Carvalho, musical director of the St. Louis Symphony in December, Jean Martinon, music director of the Chicago Symphony next January, and Werner Torkanowsky, music director of the New Orleans Philharmonic, in November.

Leinsdorf has also invited pianists John Browning, Malcolm Frager, Claude Frank and Abbey Simon; violinist Zino Francescatti, and the Soviet cellist Mstislav Rostropovich to be soloists with the orchestra.

In addition to the singers announced for Beethoven's Symphony No. 9, six others, Florence Kopleff, Beverly Sills, Tatiana Troyanos, Veronica Tyler, Charles Bressler and Herman Prey, will be heard with the orchestra this season. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg and Sherman Walt, all principals of the orchestra, will be soloists this season.

The first open rehearsal will take place at Symphony Hall on Thursday evening at 7:30, with Leinsdorf conducting. Subscribers to the open rehearsals are reminded that the doors will open at 6:45 p.m. for each rehearsal and all seats are unreserved.

Again this season the Friday afternoon concerts will begin at 2, with the exception of the concert on Apr. 8. The first concert of Tuesday Series A will be given on Monday, Oct. 4, due to the religious holiday the following day. Season ticket holders for Tuesday Series B are reminded that these concerts will begin at 7:30 p.m. All other regularly scheduled Boston Symphony Orchestra concerts in Symphony Hall will begin at 8:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 29 1965

Music Premieres

Benjamin Britten's Cello Symphony will have its American premiere and William Sydeman's "Study No. 3 for Orchestra" its first performances at concerts next month by the Boston Symphony Eric Leinsdorf will conduct.

The Sydeman work will be played Oct. 15-16. The composer, a teacher at the Mannes College of Music, studied there and at the Berkshire Music Center and privately with Roger Sessions. He received the Samuel Wechsler Commission from the Music Center in 1964. The Boston Symphony gave "Study No. 2" its premiere, too.

Soloist in the Britten will be the Soviet cellist Mstislav Rostropovich. At the concerts of Oct. 22-23 he will also play the Dvorak Concerto. The cellist, for whom Britten wrote his work, will be making his debut with the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 1 1965

JANE MARSH, soprano soloist, will appear at the opening of the Boston Symphony concert series today in Symphony Hall. She will sing in Beethoven's Ninth Symphony, which Erich Leinsdorf, conductor, will use to open each of the orchestra's concert series.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 28 1965

Guest Speaker

John N. Burk, annotator of Boston Symphony programs for more than 40 years, will speak at the first pre-Symphony luncheon of the season Friday at 12:15 in the Midtown Motor Hotel.

New England Newsclip Agency
Box 2078, Boston 02106 •
Herald (m)
BOSTON, Mass.
Circ. 171,361
SEP 28 1965

JOHN N. BURK, who has been writing the program notes for the Boston Symphony Orchestra for many years, and whose association with the orchestra covers more than 40 years, will be the guest of honor at the pre-Symphony luncheon to be held in the Midtown Motor Inn on Friday noon. The luncheon is open to all interested; reservations may be made by calling CO 2-1000.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
SEP 30 1965

Boston Symphony Opens Tomorrow

The Boston Symphony Orchestra will open its Eighty-fifth concert season in Symphony Hall tomorrow at 2 p.m. and Saturday at 8:30 p.m., with Erich Leinsdorf, who begins his fourth season as the orchestra's music director, conducting Beethoven's Symphony No. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
SEP 23 1965

Symphony season

The Boston Symphony Orchestra will reverse a traditional pattern by opening its new season with Beethoven's Ninth Symphony, a work which has closed many a previous season. Erich Leinsdorf, who begins his fourth year as the orchestra's music director, has also scheduled the Beethoven work for the opening programs of each of the five other Symphony Hall series.

Soloists for the Ninth Symphony will include Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor; and Thomas Paul, bass. The chorus will be comprised by members of the New England Conservatory and the Harvard-Radcliffe Choruses.

The concerts will open with the Prelude to Wagner's "Die Meistersinger." The season begins on Oct. 1 and concludes April 23.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
1965

85 Years Ago.

Beethoven 9th Proper For BSO, Dances Not

By MARGO MILLER

Music of Beethoven opened and closed the very first season of the Boston Symphony, as it will begin the orchestra's 85th year on Friday, when the Ninth Symphony will be performed.

"Going to Symphony," a pastime since Oct. 22, 1881, was ushered in by Beethoven's Overture "Dedication of the House." The house was the Boston Music Hall, site now of Loew's Orpheum. On March 10, 1882, began a tradition of closing the season with the Ninth.

Georg Henschel conducted the orchestra's first Ninth. As music director, he had written down for his employer, Col Henry Lee Higginson, a scheme of programming for the first season:

"I submitted to Mr. Higginson my idea of what I thought the programmes of such concerts should be, viz.: in the first part: Overture, a Solo, either vocal or instrumental, and the Symphony; the second part to be short and of considerably lighter, popular character. He approved of that, as also of my plan of giving—in so long a series of concerts—every one of the nine Beethoven Symphonies, of course in numerical order."

So in March, having done the First Symphony in October, the Second and Third in November, Four and Five in December, the Pastorale in January, Seven and Eight in February, Henschel came to the "public rehearsal" (as the Friday concert was called) to find a "crowd waiting for admission which reached from the old Music Hall to the church on Tremont st. Of course a great many people had to be turned back and I myself, in the Hall, had every difficulty to reach the conductor's desk, as every available space even on the platform was occupied by audience."

Finding the proper curtain-raiser to the Beethoven was solved in part by Henschel's program formula. (Erich Leinsdorf will preface the Symphony with Wagner's "Siegfried Idyll," a composer not greatly esteemed by founder Higginson, who cared little for the moderns. So the Ninth was preceded by local talent. There was the Prelude from John Knowles Paine's music to "Oedipus Tyrannus," the composer conducting. There was the trio for soprano, tenor and bass, from Henschel's Psalm CXXX, the composer conducting. And there was the Wedding March by Queen Victoria's Mr. Mendelssohn.

The chorus for the Beethoven was not announced on the program. Indeed, program books were unknown, the essential information being listed on the front of a sheet of paper and the back taken up by any translation of texts, in this case, Schiller's "Ode to Joy."

A brand new orchestra, conductor and players meant some new rules. Henschel, in the Boston Globe of Mar. 5, was quoted as laying down the law to his musicians. He would require of them "four days a week devoted exclusively to the work of the Boston Symphony's course. By way of relaxation," he continued, "a concert or two under the management of the esteemed Handel and Haydn Society may be permitted.

"But above all things," said the maestro near the end of his first season, "you mustn't play at those wicked dancing parties."

Of course, in those days, Higginson picked up the bill for the orchestra and there was no need for the Gala which, last Friday evening, netted the Boston Symphony $150,000.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
SEP 30 1965

ANTICIPATING MUSICAL EVENT—Members of the symphony committee are looking over the program of musical selections for a special concert being held by the Boston Symphony Orchestra on Thursday, Oct. 21 at Symphony Hall, as part of the 70th anniversary year celebration of the Combined Jewish Philanthropies of Greater Boston. Key committee members include (left to right) Mmes. Samuel B. Feinberg, Isaac Berman, Irving Perlmutter, chairman of the steering committee and Robert C. Schaye.

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Boston Roxbury City News
BOSTON, Mass.
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SEP 23 1965

ENTERTAINMENT

Soloists Announced For Boston Symphony Season

The Boston Symphony Orchestra will begin its 85th Anniversary season with the first 24 pairs of Friday-Saturday concerts on October 1 and 2, 1965. The opening concerts for these and each of the Orchestra's five other series in Symphony Hall will consist of Beethoven's Ninth Symphony with June Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul as soloists.

Erich Leinsdorf, Music Director, who begins his fourth season with the Orchestera next autumn, has invited John Browning to appear as soloist for performances of the Piano Concerti Nos. 1 and 2 by Prokofiev. The Soviet Cellist Mstislav Rostropovich will be heard for the first time with the Boston Symphony Orchestra next October in a work which will be announced at a later date. Mr. Browning last played with the Orchestra in Boston in 1962, and will be heard next season in November. Later that month and in early December, Claude Frank will play Brahms Piano Concerto No. 1. Mr. Frank was heard last season with the Boston Symphony Changer Players, and this summer performed Beethoven's Piano Concerto No. 1 at Tanglewood.

In February 1966, Malcolm Frager will be the Orchestra's guest. Although he has been soloist with the Boston Symphony Orchestra several times at Tanglewood, the February concerts will be his first at Symphony Hall with the Orchestra. Also in February, Zino Francescatti will be guest artist. Mr. Francescatti has not appeared with the Orchestra in Boston since 1957.

A concert version of Schumann's "Faust" will be given by Mr. Leinsdorf and the Orchestra late in February. Florence Kopleff, Beverly Sills, and Tatian Troyanos, Veronica Tyler, Charles Bressler, Thomas Paul and Hermann Prey have been invited by the Music Director to participate in "Faust." This will be the first time the Boston Symphony Orchestra has done the complete concert version of the Schumann work based on Boethe's "Faust."

Late in the season, the pianist Abbey Simon will be with the Orchestra for performaces of Brahms Piano Concerto No. 2. Mr. Simon along with many of the artists engaged for next season will also perform at the Orchestra's out-of-town concerts.

Mr. Leinsdorf has also invited Joseph Silverstein, concertmaster; Burton Fine, principal viola; Jules Eskin, principal cello; Ralph Gomberg, principal oboe; and Sherman Walt, principal bassoon to be soloists during the Orchestra's 85th season.

During the new season at Symphony Hall, the Boston Symphony Orchestra will play, in addition to the 24 pairs of Friday-Saturday concerts, three Tuesday evening series (Series "A" 10 concerts; Series "B" 6 concerts; "Cambridge" 6 concerts) and two Thursday evening series (Series "A" 6 concerts; Series "B" 3 concerts). The six concerts Tuesday Series "B" will begin at 7:30 p.m. with all other evening concerts beginning at 8:30 P.M. The Friday afternoon concerts will continue to start at 2:00 P.M. Some excellent subscriptions remain for all of the Orchestra's series in Symphony Hall. Those interested in securing further information to Boston Symphony Orchestra concerts at Symphony Hall for the coming season should write or call the Subscription Office, Symphony Hall, Boston, CO 6-1492. The series of Open Rehearsals will be continued next season. Details on these Pension Fund rehearsals will be announced after Labor Day.

Richard Burgin, Eleazar de Carvalho, Jean Martinon, Charles Munch, and Werner Torhanowsky have been announced previously as guest conductors for the 1965-1966 Boston Symphony Orchestra Season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
OCT 1 1965

Gordon N. Converse, chief photographer

Rehearsing

Erich Leinsdorf in rehearsal clothes as he prepares for the opening of the Boston Symphony's 85th season at Symphony Hall this afternoon. He will conduct the Beethoven Ninth Symphony. The opening marks Mr. Leinsdorf's fourth season as music director.

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FRI.-SAT. #1

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

FRIDAY AFTERNOON, OCTOBER 1, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 2, *at* 8:30 *o'clock*

WAGNER ..... "Siegfried Idyll"

INTERMISSION

BEETHOVEN ..... Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
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HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON, Conductor

JANE MARSH, Soprano — RICHARD CASSILLY, Tenor
EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
SEP 30 1965

Beethoven's Ninth Symphony Features Boston Symphony Orchestra Opening

PAGE ONE

The Boston Symphony Orchestra will open its Eighty-fifth season with concerts at Symphony Hall on Friday (October 1, 2:00 p.m.) and Saturday (October 2, 8:30 p.m.) with Erich Leinsdorf, who begins his fourth season as the Orchestra's Music Director, conducting Beethoven's Symphony No. 9. Mr. Lemsuori has also scheduled the Ninth Symphony for the opening programs of each of the Boston Symphony Orchestra's five other Symphony Hall series. The Beethoven choral work has closed many previous seasons, but the new season will mark the first time in the Orchestra's long history that this symphony has been performed at the opening of a Boston Symphony Orchestra year. The concerts will begin with the Prelude to "Die Meistersinger" by Wagner.

As soloists for the seven performances of the Ninth Symphony Mr. Leinsdorf has invited Jane Marsh, soprano; Eunice Alberts, contralto; Richard Casilly, tenor; and Thomas Paul, bass. The chorus will consist of members of the New England Conservatory and Harvard-Radcliffe Choruses trained by Lorna Cooke de Varon and Elliot Forbes.

The Orchestra reassembled in Symphony Hall last Monday for the first rehearsals of the winter season which will include 17 concerts in Boston and on four in addition to eight Open Rehearsals in Symphony Hall. The winter season, concluding on April 23, is the longest portion of the Orchestra's year that also consists of nine weeks of Pops concerts in Symphony Hall, two weeks of Esplanade concerts, and the eight week Berkshire Festival at Tanglewood.

Guest conductors to appear with the Orchestra this winter will be retired Music Director Charles Munch in March, Associate Conductor Richard Burgin in October and November, and Eleazar de Carvalho, Musical Director of the St. Louis Symphony in December, Jean Martinon, Music Director of the Chicago Symphony next January, and Werner Torkanowsky, Music Director of the New Orleans Philharmonic also in November.

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Again this season the Friday afternoon concerts will begin at 2:00 p.m. with the exception of the concert on April 8. The first concert of Tuesday Series A will be given on Monday, October 4 due to the religious holiday the following day. Season ticket holders for Tuesday Series B are reminded that these concerts will begin at 7:30 p.m. All other regularly scheduled Boston Symphony Orchestra concerts in Symphony Hall will begin at 8:30 p.m.

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Jewish Advocate
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OCT 7 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: 85TH SEASON PREMIERE

The opening symphony concert ought to be a very special occasion and, for the first time in the seventeen years I have been reviewing these events here, last weekend's proved to be just that.

The musical ingredients were provided by Wagner's Siegfried Idyll and Beethoven's Ninth Symphony. It is the latter, of course, of which I speak. Perhaps any performance of the Ninth is by definition something special. One has only to consider the very grandeur of its total conception, or the wondrousness of its details, or its place in music as both the ultimate restatement of Beethoven's own symphonic experience and at the same time a never quite equalled prototype of a vast line of symphonic writing spanning Wagner, Brahms, Bruckner and Mahler.

But the effectiveness of any performance would be dampened by a history of too many performances, insufficient attention to workmanship and lack of selectivity in the choice of vocal forces. Such was the background last weekend against which Mr. Leinsdorf unveiled for the first time since his coming to Boston his version of the Ninth.

His efforts made for exciting listening. The orchestra's sound has never been finer in its richness, transparency of texture and soft brilliance. The long and intricately molded first movement, with the electricity of its opening tremolo and hair-raising transition from the D minor to D major was done to perfection. The Scherzo, too, was strong, although its vitality suffered somewhat from over control. The affecting beauty of the Adagio was the least successful part of the work but nonetheless gave a sense of lean strength and highly effective personal phrasing.

It was at the end of this movement that Mr. Leinsdorf restored something that had been lacking in Ninth readings here for many years. He proceeded directly from the Adagio to the shattering discord that announces the Finale. Had he paused just a moment, then held on to the discord longer, the effect would have been simply overwhelming. What a contrast, nevertheless, to his predecessors' of halting the whole show after the slow movement to usher the soloists onto the stage for the Finale.

And this was no ordinary Finale. In Leinsdorfian terms the strings were allowed unusual dynamic range, particularly evident as each section had its word in the progression of statements of the Ode theme pending the vocal soloists' stints. The soloists in question included Jane Marsh, soprano, Eunice Alberts, contralto, Richard Cassilly, tenor, and Thomas Paul, bass. The assisting chorus consisted of selected members of the Harvard Glee Club and Radcliffe Choral Society, and the New England Conservatory Chorus. These were performers of a high order who handled the often thankless assignment with professional aplomb. Particularly notable was the work of Miss Marsh, a 22-year-old recent graduate of Oberlin College.

If the Finale of the Ninth reaches the pinnacle of exaltation, it is equally true, sacrilege though it may be to suggest it, that in places it is purest camp. Still in all, the cumulative effect of this movement, no matter how familiar one may be with it, remains one of the great experiences in music. Such is the stuff of masterpieces.

The Siegfried Idyll is a rather passive choice with which to introduce the new season, though it is one of the most affecting episodes in the Ring. Whatever its merits this is one listener who remains irreversibly of the school: Beethoven, Sí! Wagner, No!

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OCT 2 1965

Beethoven 9th Opens BSO Concert Season

By ROLFE BOSWELL

Beethoven's magniloquent ninth symphony opened the Boston Symphony Orchestra's 85th concert season here yesterday afternoon. Conductor Erich Leinsdorf presented a musicianly quartet—Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassily, tenor, and Thomas Paul, basso with the Harvard Glee Club, Radcliffe Choral Society and New England Conservatory Chorus in the strenuous final movement.

The Teutonic Titan's Opus 125 was the first gigantic symphony to be penned and its rugged grandeur presents constant hazards to the conductor, orchestra, soloists and chorus, but it also offers grandly conceived, massive, broad and eloquent musical passages. It also is the first symphonic hybrid, an orchestral quadroon-three parts symphony and one part cantata.

One gravamen of criticism against the great composer's fractured format is the dubious musical value of the choral conclusion. Beethoven's bowdlerized version of Schiller's beerhall ballad to brotherhood gave the composer himself misgivings both while writing the last movement and after the first performance at Vienna in 1824. This ambivalent reaction persists.

Dr. Leinsdorf offered a performance of breadth and grandiloquence, soaring and spirited. His opening allgero was very fine, carefully molded to balance lyricism with excitement. After a beginning of sustained mystery and intensity emerged faint foreshadowings of the theme, reminiscent of the Pastoral Symphony's storm music, raised to the nth power, with the whole orchestra hurling Jovian thunderbolts. This sort of pilfering from oneself is habitual with composers, not excepting Beethoven.

The second movement (Molto vivace) is not labeled a scherzo, yet it is the mightiest of all scherzi until Bruckner. Yesterday's rendition was quite as successful as the opening movement, being nimble and pertly played. The meltingly beautiful adagio manifests the spiritual Beethoven, yet somehow seems purely personal and human. Here the composer appears to be reaching for a new region of consciousness, perhaps looking forward presciently to today's wasteland without substantive values.

Contrasted with the preceding three purely symphonic segments, the concluding choral movement is a musical letdown, for here the ubiquitous human voice intrudes in the last occasion wherein Beethoven addressed his fellow-men as one of them. Thereafter he voyaged "in strange seas of thought, alone." In this vocal finale Beethoven is in less-exalted regions, yet full of humanity and the joy of living.

(Rolfe Boswell's Telharmonic Hall orchestral concerts are broadcast by WGBH-FM Mondays, 8:30-10 p. m.)

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SEP 12 1965

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EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

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II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
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BALDWIN PIANO

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Beethoven's Ninth Symphony Features Boston Symphony Orchestra Opening

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
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Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 2 1965

At Symphony

85th Season Opens With Beethoven 9th

By MICHAEL STEINBERG

The Boston Symphony Orchestra opened its 85th season on Friday afternoon in Symphony Hall. Erich Leinsdorf conducted, beginning his fourth year as music director. The program: Wagner's "Siegfried Idyll" and the Beethoven Ninth.

A concert is more than the sum of a series of compositions and performances. The compositions exist in an atmosphere created in part by the performance of the musicians, and in part also by what might be termed the performance of the audience, the intentiveness with which it reaches out to receive what is offered, or its passivity, or even its hostility. This atmosphere can give life. It can also be lethal, and Beethoven came near being killed, not by what Leinsdorf and his forces were doing, but by what was happening, and failing to happen, in our portion of Symphony Hall.

The special place occupied by Beethoven's Ninth is rather widely recognized. For most people who listen to music, it is never just another concert when the Ninth is played: it is a celebration. Because of this, I would have supposed the Ninth to be the one work with the power to defy the rule that a Friday afternoon Symphony audience cannot stay until the end of a concert.

I now recognize that rule to be apparently inviolable. At the end of the Adagio there was a quick rush by a couple of people who thought they could make it to the exit before the finale began. They could not, of course, and then, throughout the finale—that finale!—there was a steady tramp, mooch, stroll or shuffle, to the doors.

Friday afternoon air chokes one withthe radiation of tedium and indifference. It speaks in the perpetual aimless leafing through the program book. It speaks in the acoustic haze cast over the music by the jingling of the charm bracelets which so many women are insensitive or brainless enough to think proper equipment at concerts.

It may be that Friday's flight from Beethoven is no more than an extension of all that. It may be that these people, all unknowing, are accepting Schiller's and Beethoven's invitation "to sneak weeping from this circle."

Leinsdorf read the Ninth in a determinedly straight way, adding no rhetorical emphasis or expressive inflection of his own. The first movement was benefited by this approach and by the sheer ease of auditory score-reading, so to speak. The Scherzo went well, too, especially the second time around, and so did the Bacchic parts of the finale.

The approach will not, however, work effectively for everything in the Ninth. The delicate, even rather quirky, Trio needs something more in performance, the Adagio certainly does, and so the mysterious things in the last movement. There was, in this interpretation, something inhibited and incomplete.

It was perhaps the most clearly and beautifully played Ninth I have heard. Orchestral virtuosity reached a spectacular degree in Ralph Pottle's playing of the solo for fourth horn that winds its sinister and rather mad way through the slow movement, but throughout, the orchestra's playing was in the most beautiful balance and tone, and a source of great pleasure.

The healthy sounding chorus was drawn from the Harvard Glee Club, Radcliffe Choral Society, and the New England Conservatory Chorus, prepared admirably by Elliot Forbes and Lorna Cooke DeVaron. The solo quartet was excellent: Jane Marsh, soprano, Eunice Alberts, contralto, Richard Cassilly, tenor and Thomas Paul, bass. Miss Marsh, who is just 22 and at the beginning of her career, may turn out to be quite a find.

The performance of the "Siegfried Idyll" was also remarkable for beautiful playing, especially from the strings. The line between tranquility and stasis is a fine one, though, and Leinsdorf occasionally mis-stepped.

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OCT 2 1965

SYMPHONY

Beethoven's Ninth Is Given Superb Reading by Leinsdorf

By ROBERT TAYLOR

The 85th season of the Boston Symphony Orchestra began yesterday afternoon with a splendid performance of Beethoven's Ninth Symphony under Erich Leinsdorf. It was the first time in the orchestra's history that the Ninth—not uncommonly the closing concert—has opened a season.

Mr. Leinsdorf already possesses a reputation as a scrupulous Beethoven interpreter. He is careful, conscientious, observant. He is careful with dynamics and repeats; he is careful with balances and tempi. Yesterday's performance disclosed his usual concern with form, but commanded a bold emotional sweep that burst into inspiration in Schiller's Ode.

Climactic Energy

It was a wonderfully moving account that achieved climactic energy because the lines were not hard-driven. The conductor did not strive for a spurious eloquence. The first movement and the scherzo had breadth and impetus, flowing without the stubborn retards that usually impede the way: the adagio contained a subtle grace, distinguished by such rhythmic insights as the difference between an adagio molto e cantabile and andante cantabile; and the finale blazed a logical, persuasive and grand resolution.

In many ways the Ode was the most impressive and yet weakest section. The Harvard Glee Club and Radcliffe Choral Society and the New England Conservatory Chorus sang superbly. The choral blend was smooth, the singing exhibited communicative ardor and a highly commendable diction. In general, the soloists, though musical and stylistically apt (as witness their ensemble in the final expanding cadenza), were merely competent.

One Exception

Thomas Paul provided the exception in a noble utterance of the recitative; Jane Marsh has a treacherous assignment — her voice is apt to be labored and edgy in the upper reaches of Beethoven's dizzying range. Richard Cassilly phrases well, but his tenor suffered noticeably from the strain; and Eunice Alberts, who sings with elegant musicianship and style (she is a veteran of three previous Ninths here) requires greater volume.

Thus, a few of the tensions of the vocal finale were lost, although the quartet is intermittently effective. But overall, the steady, urgent pulse of the Leinsdorf undertaking constitutes an outstanding performance indeed. The fortissimo ensembles of "Freude schoner Gotterfunken," the responsiveness of the orchestra in some breathtakingly deft balances, were felicities informed by a rare element of verve that sprang from nuances of expressive contrast.

Hitting Stride

Clearly, Mr. Leinsdorf is just hitting his stride here as a masterly interpreter of Beethoven. He is getting the kind of orchestra he wants, its discipline obvious but not pedantically severe. This interpretation, however, strikes one also as important evidence that the "epic" Beethoven scores—Three, Five, Seven and Nine—are being explored in a graphic individual manner.

The limitations of the style are occasionally a shade sober as in the "Eroica." Nevertheless, as on this occasion, the results of such finely-proportioned accents are illumining and exuberant. Mr. Leinsdorf is speaking a language of modern, crisp understatement which attains the electrifying scope of the heroic. He shows us that he does not have to raise it for poetry.

The concert embarked with a lambent reading of the "Siegfried Idyll," emphasizing the subdued highlights of the BSO strings. The tranquil and exquisite contour was sustained without lapsing into lushness. It was a suave, captivating mood lending programmatic balance. The 85th season has commenced auspiciously.

Next Friday Mr. Leinsdorf schedules Dallapiccola's Two Pieces for Orchestra (series premiere); Mozart's Sinfonia Concertante for Violin and Viola in E-flat, K. 364, with Silverstein and Fine as soloists; and Dvorak's Symphony No. 8, in G major, Op. 88.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, opened its 85th season yesterday. The soloists were Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor, and Thomas Paul, bass. The Harvard Glee Club and Radcliffe Choral Society were prepared by Elliot Forbes; the New England Conservatory Chorus by Lorna Cooke deVaron. The concert will be repeated tonight at 8:30.

"Siegfried Idyll" ..... Wagner
Symphony No. 9, in D minor, Op. 125 ..... Beethoven

SHOWTHROUGH

TUES A #1. THURS. A #1

9

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OCT 5 1965

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

SUNDAY EVENING, OCTOBER 4, *at* 8:30 *o'clock*

WAGNER ..... "Siegfried Idyll"

INTERMISSION

BEETHOVEN — Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

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II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
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Chorus: Prestissimo

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NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

JANE MARSH, Soprano — RICHARD CASSILLY, Tenor
EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

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THURSDAY EVENING, OCTOBER 7, *at* 8:30 *o'clock*

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The Sound of Music

Symphony Season Opens With Uneven Beethoven

By Peter M. Knapp

Beethoven's Ninth Symphony is often used to close a concert season. In Germany, it's traditional fare on New Year's Eve, bidding farewell to the old year.

But Erich Leinsdorf scheduled the Ninth to open the 85th season of the Boston Symphony. Having begun with the massive "Choral" Symphony, what do you do for an encore?

Last night's performance at Symphony Hall, though, left room for what is to come this winter season, for it was not a superlative reading despite several notable passages. Thus the climax of the season, one hopes, is still to come.

For the Beethoven, Leinsdorf and the BSO were joined by the Harvard Glee Club and Radcliffe Choral Society, directed by Elliot Forbes, and the New England Conservatory Chorus, whose conductor is Lorna Cooke DeVaron. The soloists were Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor, and Thomas Paul, bass. One might add timpanist Everett Firth to the list, for he certainly has a leading role in the scherzo and the Leinsdorf climaxes.

Problem of Balance

Peculiar balance was one problem, since the large chorus pre-empted space at stage rear, customarily the spots for the brass, at right, and percussion, at center and left-center. Instead, Leinsdorf had the soloists in front of the chorus rather than down front (which seems to be a regular practice now with the Boston conductor) and brass and timpani subsequently were moved leftwards, behind the violins.

For ears accustomed to the usual arrangement, it was an unhappy grouping, with the violins having to fight their way through their nearby strong competition.

Of the movements, the second was close to perfection, Leinsdorf setting up a robust, jigging scherzo rhythm that crackled with precision. And the orchestra was magnificent, too, in the finale. The adagio seemed less effective, though beautiful in spots; primarily for lack of consistent momentum to sustain it throughout the variations. The first movement was distinctly tentative, bothered by the over-shifted seating arrangement in sound and uncertain in rhythm.

Capable Soloists

The soloists, who face troublesome technical problems within the short passages they are required to sing, were thoroughly capable. Paul handled his tricky recitative extremely well, but had the misfortune to crack in mid-flight; Miss Marsh's solid soprano stood out in the ensemble.

The chorus was loud, enthusiastic and immature. Two-dimensional in sound, the students tried to make up for a lack of any real depth in resonance with volume, and the girls' high shrieks were mercilessly grating.

The concert opened on a more serene note, with a lush performance of Wagner's "Siegfried Idyll." Luscious string tone, distinguished wind playing, and a generous flow of relaxed melody from the conductor's reflective interpretation made it altogether enchanting.

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SHOWTHROUGH

10.

FRI-SAT # 2

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Second Program

FRIDAY AFTERNOON, OCTOBER 8, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 9, *at* 8:30 *o'clock*

DALLAPICCOLA ..... Two Pieces for Orchestra
Sarabande
Fanfare and Fugue
(First performance at these concerts)

MOZART ..... Sinfonia Concertante for Violin and Viola, in E-flat, K. 364
I. Allegro maestoso
II. Andante
III. Presto
Soloists: JOSEPH SILVERSTEIN, BURTON FINE

INTERMISSION

DVOŘÁK ..... Symphony No. 8, in G major, *Op.* 88
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

These concerts will end about 3:40 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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OCT 5 1965

Weekend Concerts

The second pair of concerts of the Boston Symphony Orchestra's 85th season will take place in Symphony Hall, Friday and Saturday with Joseph Silverstein, concertmaster and Burton Fine, principal viola as the soloists.

Erich Leinsdorf will begin the program with Luigi Dallapiccola's Due Pezzi. The Italian composer was a member of the faculty at the Orchestra's Berkshire Music in Tanglewood during the summers of 1951 and 1952.

Mr. Silverstein and Mr. Fine will be heard in Mozart's Sinfonia Concertante, K.364 and the weekend concerts will conclude with a performance of Dvorak's Symphony No. 8.

The New England Conservatory of Music will present a Faculty-Student Recital, coupled with an Open House and Reception, on Saturday, at 3 p.m. in Jordan Hall. The program has been developed by the Conservatory's Extension Division, comprised of the Preparatory School for pre-college age youngsters and the Adult School.

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OCT 3 1965

Orchestra's Principals As Soloists

Concertmaster of the Boston Symphony, Joseph Silverstein, and the principal violinist, Burton Fine, will be soloists with the orchestra Friday and Saturday. Erich Leinsdorf will conduct.

The program will open with Due Pezzi (Two Pieces) by Luigi Dallapiccola. The Italian composer was a member of the Berkshire Music Center faculty during the Summers of 1951 and 1952.

The solo vehicle for Silverstein and Fine will be the Mozart Sinfonia Concertante, K. 364. The concert will close with Dvorak's Symphony No. 8 in G major, Op. 88, previously known as No. 4.

Two of the orchestra's short series of concerts will open this week with the Symphony No. 9 of Beethoven as the major work. Because of Yon Kippur the first concert of Tuesday Series A will be given on Monday evening, Oct. 4, at 8:30 p.m.; Thursday Series A will open on Oct. 7, at 8:30.

These concerts will begin with the "Siegfried Idyl" by Wagner.

The soloists for the Choral Symphony are Jane Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul, who will perform the final movement with the New England Conservatory Chorus, Lorna Cooke de Varon, director, and the Harvard Glee Club-Radcliffe Choral Society, Elliot Forbes, director.

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SYMPHONY

Joseph Silverstein, Burton Fine Couple Talents in Mozart Piece

By ROBERT TAYLOR

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Unless he's a visiting virtuoso with the Walton at his fingertips, the literature is unpromising. Spitzner's transcription of the Haydn 'Cello Concerto? Most conductors wearily settle upon either 'Don Quixote' or 'Harold in Italy'.

The latter was the case under both Koussevitzky and Munch, and year after year the pilgrim tread echoed down the corridors of time. Yesterday Mr. Leinsdorf came up with Mozart's Sinfonia Concertante, a refreshing change, which enabled him to couple the talents of Joseph Silverstein and Burton Fine.

Twice Before

The great score, perhaps the central statement of Mozart in the form, has only been done twice at these concerts in the last 45 years: yesterday's performance was straightforward, tepid and colorless.

The reason for the politely-constricted utterance lay in the imbalance of the two soloists. Mozart knew what he was doing when he wrote the viola part in D so that the artist could tune a half tone higher. The veiled, nasal tone of the instrument lacks body; and while the tuning device is scorned by moderns as a mere trick, only a viola virtuoso can produce a tone that holds against the tuttis and the brighter violin.

Mr. Fine does not possess such a tone. He is essentially an excellent ensemble player, a first-class orchestral musician whose progress from the rear of the violins to principal viola represents a triumph of thorough, steady, unobtrusive musicianship. His playing as a soloist, however, lacks aggressive projection.

More Accustomed

Mr. Silverstein, on the other hand, has become more accustomed to the spotlight. He used to rush phrases a bit out of nervousness, or did not dig in sufficiently, although it was always plain that, like Mr. Fine today, his conceptions are admirably grounded. The grace of his bowing yesterday was unquestionable, but over-rode the viola, especially in those rhapsodic passages where the instruments imitate each other in broad, impassioned counterpoint.

Thus much of the stylistic unaminity departed. From time to time, particularly in the eloquent dialogue that concludes in the rondo release, the soloists attained an intimate fervor. Generally, though, the viola was covered and the results were spotty. The orchestra supplied a fine accompaniment to the withdrawn ardors of the interpretation.

Dallapiccola's "Two Pieces for Orchestra" is an interesting score. It begins in a Webern-ish way, exploring solo string voices, then expands into a free deployment of the twelve-tone system in the pianissimo section (called "Sarabande") and contrasts a delicate and expressive lyricism against the weightier "Fanfare and Fugue."

Nothing Starchy

The writing isn't starchy. The virtue of the music it seems to me resides in its clarity. One can hear the second theme of the Sarabande introduced as the chief fugal subject; the language carries tonal implications (indeed there are hints in the golden operatic fortes of the presence of a 12-tone Puccini), and the composition, an intricate affair, doesn't bear the stamp of academic method or avant-garde wispiness.

Much of the Dvorak, however, seems dated. The inner movements are lovely, but the Symphony No. 8 speaks a fustian 19th century romantic idiom through the opening and closing segments that to a modern listener is merely noisy when it is not spurious.

The melodies of the adagio and, especially, the allegretto grazioso, capture the luminous, open lilt of Dvorak at his best. He could write flowing, infectious tunes, and while his harmonic speech was resolutely conventional, such snatches as the sweeping violin theme of the third movement and the delightful Trio — in which Doriot Dwyer distinguished herself — disclose a sweet, slender, and real, gift. The performance was clear; so was the traversal of minor and genial Dallapiccola pieces.

Next weekend Mr. Leinsdorf schedules the world premiere of Sydeman's Study No. 3 for Orchestra; Schubert's Symphony No. 5, in B-flat and Bartok's Concerto for Orchestra.

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Jewish Advocate
BOSTON, Mass.
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OCT 14 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: DALLAPICCOLA, MOZART, DVORAK

Some exquisite music exquisitely rendered pretty well sums up last week-end's offerings at Symphony.

It was the occasion, among other things, for the debut as soloist of Burton Fine, who joined Concertmaster Joseph Silverstein in Mozart's Sinfonia Concertante for Violin and Viola, in E flat. K 364. If there are those still lamenting the departure of Joseph De Pasquale as principal viola, they can cease their mourning. The new principal may not possess his predecessor's great sound and inimitable bel canto sweep, but when it comes to impeccability of style and technique, musical intelligence, attention to detail and warmth combined with verve, Mr. Fine has few peers on his instrument. Much in like vein has been frequently been said in this space of Joseph Silverstein's artistry.

The collaboration of the two with each other and with the orchestra really caught fire. The Sinfonia Concertante was written when Mozart had come into the stupefying genius of his maturity. Through the intricate dialogue run subtle emotional currents that are brought into vivid focus by some of Mozart's most lovely orchestral scoring. The realization of all of this, whether in the solo passage work, in the cadenzas, or in the beautifully balanced tuttis of the reduced orchestra, was like great chamber music at its finest.

The same vivacity, clarity, precision characterized Mr. Leinsdorf's traversal of the mellifluous and all too rarely performed 8th (formerly the 4th) Symphony of Antonin Dvorak, the one in G minor. Whenever Dvorak succeeds in combining freshness of inspiration with his inventiveness, infinite melodic resource and fundamental mastery of form, the impact is irre-

SHOWTHROUGH

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Dallapiccola's "Two Pieces for Orchestra" is an interesting score. It begins in a Webern-ish way, exploring solo string voices, then expands into a free deployment of the twelve-tone system in the pianissimo section (called "Sarabande") and contrasts a delicate and expressive lyricism against the weightier "Fanfare and Fugue."

Nothing Starchy

The writing isn't starchy. The virtue of the music it seems to me resides in its clarity. One can hear the second theme of the Sarabande introduced as the chief fugal subject; the language carries tonal implications (indeed there are hints in the golden operatic fortes of the presence of a 12-tone Puccini), and the composition, an intricate affair, doesn't bear the stamp of academic method or avant-garde wiseness.

Much of the Dvorak, however, seems dated. The inner movements are lovely, but the Symphony No. 8 speaks a fustian 19th century romantic idiom through the opening and closing segments that to a modern listener is merely noisy when it is not spurious.

The melodies of the adagio and, especially, the allegretto grazioso, capture the luminous, open lilt of Dvorak at his best. He could write flowing, infectious tunes, and while his harmonic speech was resolutely conventional, such snatches as the sweeping violin theme of the third movement and the delightful 'Trio — in which Doriot Dwyer distinguished herself — disclose a sweet, slender, and real, gift. The performance was clear; so was the traversal of minor and genial Dallapiccola pieces.

Next weekend Mr. Leinsdorf schedules the world premiere of Sydeman's Study No. 3 for Orchestra; Schubert's Symphony No. 5, in B-flat and Bartok's Concerto for Orchestra.

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Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 5 1965

Weekend Concerts

The second pair of concerts of the Boston Symphony Orchestra's 85th season will take place in Symphony Hall, Friday and Saturday with Joseph Silverstein, concertmaster and Burton Fine, principal viola as the soloists.

Erich Leinsdorf will begin the program with Luigi Dallapiccola's Due Pezzi. The Italian composer was a member of the faculty at the Orchestra's Berkshire Music in Tanglewood during the summers of 1951 and 1952.

Mr. Silverstein and Mr. Fine will be heard in Mozart's Sinfonia Concertante, K.364 and the weekend concerts will conclude with a performance of Dvorak's Symphony No. 8.

The New England Conservatory of Music will present a Faculty-Student Recital, coupled with an Open House and Reception, on Saturday, at 3 p.m. in Jordan Hall. The program has been developed by the Conservatory's Extension Division, comprised of the Preparatory School for pre-college age youngsters and the Adult School.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080
OCT 3 1965

Orchestra's Principals As Soloists

Concertmaster of the Boston Symphony, Joseph Silverstein, and the principal violinist, Burton Fine, will be soloists with the orchestra Friday and Saturday. Erich Leinsdorf will conduct.

The program will open with Due Pezzi (Two Pieces) by Luigi Dallapiccola. The Italian composer was a member of the Berkshire Music Center faculty during the Summers of 1951 and 1952.

The solo vehicle for Silverstein and Fine will be the Mozart Sinfonia Concertante, K. 364. The concert will close with Dvorak's Symphony No. 8 in G major, Op. 88, previously known as No. 4.

Two of the orchestra's short series of concerts will open this week with the Symphony No. 9 of Beethoven as the major work. Because of Yom Kippur the first concert of Tuesday Series A will be given on Monday evening, Oct. 4, at 8:30 p.m.; Thursday Series A will open on Oct. 7, at 8:30.

These concerts will begin with the "Siegfried Idyl" by Wagner.

The soloists for the Choral Symphony are Jane Marsh, Eunice Alberta, Richard Cassilly, and Thomas Paul, who will perform the final movement with the New England Conservatory Chorus, Lorna Cooke de Varon, director, and the Harvard Glee Club-Radcliffe Choral Society, Elliot Forbes, director.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 14 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: DALLAPICCOLA, MOZART, DVORAK

Some exquisite music exquisitely rendered pretty well sums up last week-end's offerings at Symphony.

It was the occasion, among other things, for the debut as soloist of Burton Fine, who joined Concertmaster Joseph Silverstein in Mozart's Sinfonia Concertante for Violin and Viola in E flat, K 364. If there are those still lamenting the departure of Joseph De Pasquale as principal viola, they can cease their mourning. The new principal may not possess his predecessor's great sound and inimitable bel canto sweep, but when it comes to impeccability of style and technique, musical intelligence, attention to detail and warmth combined with verve, Mr. Fine has few peers on his instrument. Much in like vein has been frequently been said in this space of Joseph Silverstein's artistry.

The collaboration of the two with each other and with the orchestra really caught fire. The Sinfonia Concertante was written when Mozart had come into the stupefying genius of his maturity. Through the intricate dialogue run subtle emotional currents that are brought into vivid focus by some of Mozart's most lovely orchestral scoring. The realization of all of this, whether in the solo passage work, in the cadenzas, or in the beautifully balanced tuttis of the reduced orchestra, was like great chamber music at its finest.

The same vivacity, clarity, precision characterized Mr. Leinsdorf's traversal of the mellifluous and all too rarely performed 8th (formerly the 4th) Symphony of Antonin Dvorak, the one in G minor. Whenever Dvorak succeeds in combining freshness of inspiration with his inventiveness, infinite melodic resource and fundamental mastery of form, the impact is irre-

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Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 9 1965

At Symphony

Fine Dallapiccola And Uneven Mozart

By GEORGE GELLES

At the Boston Symphony's Friday afternoon concert, Erich Leinsdorf led works of Dallapiccola, Mozart, and Dvorak. Dallapiccola's "Due Pezzi," which opened the program, received the best performance among the three.

The two movements, "Sarabande" and "Fanfare and Fugue" were written in 1946 as "Due Studi" for violin and piano, and were orchestrated by the composer the following year; they received their first orchestral performance that same year.

Leinsdorf seems to take a special interest in Dallapiccola's music. Only eight weeks ago he led the Berkshire Music Center Orchestra in a very adequate reading of the composer's "Variations for Orchestra (1954)."

The earlier "Two Pieces" are quite different from the "Variations," the most similar music being the rather brittle "Fanfare" which looks forward to the variation for solo brass.

As in the "Variations," Leinsdorf, in general, let the music speak for itself. The opening of the "Sarabande" which presents the theme segmented among the solo strings was very lovely, for the solo players were thinking as one.

But Leinsdorf's disinterested approach worked less well in the "Fugue." After several minutes the piece started to loose its shape and wander, though I think this might be in part the composer's fault, for the ending seems not only a bit commercial, but cursory and unexpected.

Joseph Silverstein and Burton Fine were soloists in Mozart's "Sinfonia Concertante for Violin and Viola." Again, conducting seemed not terribly involved, which in this case meant a somewhat heavy-handed, dull reading.

The real delight of the performance was the viola playing of Fine. The second movement, particularly, when the soloists engage in their opening dialogue, was played wonderfully by Fine; he shaped his solos with nuances and inflections that made all the difference between the two soloists, and made the difference, as well, between somewhat repetitive arpeggios, and sensitive playing.

Dvorak's Symphony in G Major Number 8, was the final work. The opening was peculiar, for Leinsdorf fussed with the music. For instance, the initial theme seemed too slow and too loud, creating problems of proportion which were left unsolved.

But most of the movement was fine. After working his way through several irrelevant tempi, Leinsdorf finally settled down to a good, solid reading of the rest of the score. The third movement had a nice lilt, and the finale was led with an incisiveness and commitment that was missed in the Mozart work.

As in both of the earlier works, the orchestrial playing was alert and excellent.

sistable. Almost every measure of the G minor's score confirms this, and the communication of that circumstance to conductor and players and thence to audience was plainly and joyously apparent.

The program commenced with the first performance here of Dallapiccola's Two Pieces for Orchestra. These Pieces consist of two tone row sections, the first a soft Sarabande, in Row A, the second, a smoothly raucous Fanfare and Fugue, in Row B. This was excellently written, agreeable background music, here this week, gone no doubt forever. But, as with everything else on the program, the new beauty of sound of the orchestra was unmistakable.

Yes, something has jelled at the Symphony. Whether it is due to three years of hard laboring in the Leinsdorf vineyard, or the canniness of choice of new personnel, or the conductor's demonstrated affinity for the type of works played thus far, or any combination of such factors, is anybody's guess. This much is clear, though: if the level of performance which we have heard so far this season marks a permanent plateau, the Boston Symphony Orchestra has indeed embarked upon its golden age.

This week finds Mr. Leinsdorf still comfortably at home in Central Europe with Schubert's Fifth Symphony and Bartok's Concerto for Orchestra. Sydeman's Study No. 3 for Orchestra will receive its first performance.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
OCT 9 1965

Boston Symphony première

Dallapiccola's Due Pezzi

By Harold Rogers

This weekend Erich Leinsdorf is opening his program with the Boston Symphony's first performances of Luigi Dallapiccola's Due Pezzi (Two Pieces) for Orchestra. Here is further evidence, though none is required, why this gifted Italian finds himself among those rare few of avant-gardists who can use the atonal idiom with inspiration.

Dallapiccola, as did Alban Berg, has a keenly sensitive ear; it is through his careful listening that he draws his music out of the everywhere into the here. At least so it would seem in his Two Pieces. Inspired by the frescoes of Piero della Francesca in the church of Saint Francis at Arezzo, Dallapiccola emphasized white in his first piece, red in his second.

Tonal feeling

Thus in the first there is a shimmering other-worldly quality as the music evolves from a highly economical score, mainly through solo instruments. The atonal techniques are obvious, yet one has the feeling that happenstance has nothing to do with Dallapiccola's music. There isn't a single unwanted or unnecessary note. Mathematics gives way to emotion.

Oddly enough, a strong Renaissance flavor pervades the Due Pezzi, even a sense of tonality. This he achieves on occasion by pinning a passage to a pedal point, by employing a triad at certain resting points, even by concluding on a tonic chord.

The second piece is indeed red in its coloring, opening as it does by a brief and strange fanfare, with odd blastings from the tuba. Soon it settles down into a strong fugue by the full orchestra—expostulatory, vigorous, dynamic. The entire work has a highly sensitive and rarefied quality of beauty, brought into relief through Mr. Leinsdorf's skillful direction.

Joseph Silverstein and Burton Fine—respectively the orchestra's principal violin and viola—came forward to play the featured roles in Mozart's Sinfonia Concertante in E flat, K. 364. The two men struck an elegant balance, their interlocking melodies a marvel of Mozartean poise. Their eloquent interplay was especially gracious in the Andante, culminating in a flawless cadenza. They infused the final Presto with Mozart's infectious good humor.

Brilliant finale

Mr. Leinsdorf brought the concert to a brilliant conclusion by his reading of the Dvořák Symphony No. 8 (originally published as the No. 4). Mr. Leinsdorf carefully marshaled his forces, as usual, yet added a wonderfully rhapsodic quality quite Bohemian.

There lingers in memory that delightful little cascade in the Adagio, first in the strings, later in the woodwinds, that supports the expansively songful melody. And who can forget the unabashed waltz of the Allegretto grazioso with its swinging countermelodies? With great élan Mr. Leinsdorf spun out its rhythms and evoked its light-hearted joys.

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OCT 11 1965

Music From 3 Centuries Presented by BSO

By ROLFE BOSWELL

Orchestral music of three centuries was played by the Boston Symphony in the season's second program here yesterday afternoon. Curtain-raiser was Luigi Dallapiccola's "Due Pezzi" for orchestra (1946), followed by Mozart's "Sinfonia Concertante" (KV-364), composed in 1779, with Concertmaster Joseph Silverstein and Burton Fine as violin and viola soloists, and concluding with Dvorak's ingratiating eighth symphony (Op. 88, in G), dating from 1889.

It is passing strange to observe that was only the fourth time this thoroughly delightful symphony has been presented in the BSO's 85 years, for it provides a welcome change from the more celebrated "New World Symphony." Though this perhaps isn't as stimulating emotionally as its prefabricated, made-in-America successor, it is a real treat for music lovers, undeserving of the neglect it has suffered, for it is among the more ingratiating of nationalistic symphonies from the nineteenth century.

Dvorak's eighth (formerly called fourth) has been nicknamed "English" for no better reason than its first publication and its first performance outwas by a London music printer side Prague was when the composer conducted it at Cambridge, England, upon receiving a doctorate in music from the university there. Its tunes have no resemblance to English folk song any more than Pilsener lager resembles "Brown October Ale, though, if one listens carefully, a prominent theme in the first movement (Allegro con brio) resembles "Where, Oh where, has my little dog gone?"

Those who were hearing this delightful symphonic masterpiece for the first time noted how the first two movements are influenced by Schubert's lyricism and the finale by Brahms. The wild and elemental third movement is a rustic dance scene, the characteristic Czech dumka.

Erich Leinsdorf's direction was deft and understanding and the orchestra's execution of excellent clarity and with fine, sonorous tonal qualities. It was a superlative example of Dr. Leinsdorf's flair for Dvorak's symphonic music: mature, mellow, yet intimately alive to the work's inner pulsations. For this wholly likable work, these are wonderfully sympathetic traits to bring to bear when fired by inward warmth.

Mozart's "Sinfonia Concertante" is essentially a duet concerto whose performance was scarcely as good as the glorious score-deft and workmanlike, but seemingly not the blend of especial effort either by soloists or the attenuated was dullish rather than darkling and this was not ameliorated by his partner, who sounded quite like the concertmaster he is. The conductor's ardent advocacy of Mozart's music was responsible for most of the vitality in this performance which did not extend to the wonderfully somber slow movement.

Dallapiccola's "Due Pezzi" were two orchestral pizzas, one with Italian sausage and the other with melted cheese. Though the composer is an avowed twelve-toner, yet he managed to contrive a Puccini-like aria or so.

(Rolfe Boswell's Telharmonic Hall orchestral concerts are broadcast by WGBH-FM Mondays, 8:30-10 p. m.)

12

TUES. B #1. THURS B #1.

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

TUESDAY EVENING, OCTOBER 12, *at* 7:30 *o'clock*

WAGNER ..... "Siegfried Idyll"

INTERMISSION

BEETHOVEN ..... Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

JANE MARSH, Soprano — RICHARD CASSILLY, Tenor
EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

THURSDAY EVENING, OCTOBER 14, *at* 8:30 *o'clock*

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BEETHOVEN ..... Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
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BALDWIN PIANO — RCA VICTOR RECORDS

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
OCT 13 1965

New Boston Symphony Concert Series Opens

By EARL J. DIAS
Standard-Times Music Critic

Last night in Symphony Hall, the Boston Symphony Orchestra, under the baton of Erich Leinsdorf, inaugurated its new series of six Tuesday concerts that replace the former Sunday afternoon programs.

With an early starting time of 7:30 p. m., to accommodate out-of-town suscribers, the program was devoted to two works only — Wagner's "Siegfried Idyll" and Beethoven's "Symphony No. 9 in D Minor, Opus 125," the famous "Choral" Symphony.

Wagner's "Siegfried Idyll," which is somewhat un-Wagnerian because the composer's usually chromatic style is not quite so sharply defined as in most of his other work, is his lovely birthday gift to his wife, Cosima. Romantic and melodic, it was given a lucid reading by Mr. Leinsdorf and his musicians, with especially good work by the strings. Although I have renditions that evoked more warmth, the orchestra's playing was clear-cut, well-balanced, and true in sound.

The piece de resistance of the program, however, was, of course, the Beethoven. Assisted by the Harvard Glee Club and Radcliffe Choral Society and the New England Conservatory Chorus in the choral finale, this last of the composer's symphonies was given a powerful and stirring performance.

Especially notable in its excellence was the playing of the scherzo, a vivacious, magical movement that is a monument to at least one aspect of Beethoven's genius. The lovely adagio also was done with lush orchestral sound, although this movement has always seemed to me unnecessarily repetitious.

But, as always, it was the finale, with its choral setting for Schiller's "Ode to Joy," which rocked the rafters and excited audience cries of "Bravo!" at its conclusion. Aside from the first-rate work by the collegiate choruses, who were well-disciplined and in good voice, there was equally first-rate work by the instrumentalists. This excellence of performance was especially pleasing in those remarkable opening measures of the finale in which Beethoven repeats several themes from the preceding three movements and the cellos and basses, sounding almost like human voices, seem to reject the themes and to prepare the way for the concluding paean to joy and high spirits.

The four guest soloists in the finale — soprano Jane Marsh, contralto Eunice Alberts, tenor Richard Cassilly, and bass Kenneth Smith, a last-minute substitute for Thomas Paul—were competent and musicianly.

The "Ninth" means many things to many listeners. But no matter what it says to each individual, one can listen only with affection and awe for its strange blend of fatefulness and transport, its exaltation and mystery, its wild humor and almost supernatural beauty, its tragic despair and its shouting among the stars.

The next concert in the series will be performed on Nov. 9, with Richard Burgin conducting.

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OCT 12 1965

BSO Repeats First Program

The first program offered by the Boston Symphony Orchestra, opening its 85th season as this month began, is to be repeated Columbus Day at 7:30 p. m. and Thursday at 8:30 p. m. in Symphony Hall, Erich Leinsdorf is to conduct Wagner's "Siegfried Idyl" and Beethoven's Ninth ("Choral") Symphony, Op. 125.

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Herald (m)
BOSTON, Mass.
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At last night's concert, Kenneth Smith replaced Mr. Paul and for Thursday's concert Ezio Flagelio will be heard. The two basses have made several last minute changes in their schedules to aid the Boston Symphony Orchestra.

Mr. Smith arrived in Boston early yesterday afternoon from Kansas, where he is head of the Voice Department of the University of Kansas. From Boston he travels immediately to Louisiana for a recital. Last night's concert was his first appearance with the Boston Symphony Orchestra. Mr. Smith is a native of England and has sung with the New York City Opera, the Metropolitan Opera, and has concertized with many orchestras in this country.

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12

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EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

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BALDWIN PIANO — RCA VICTOR RECORDS

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SHOWTHROUGH

FRI-SAT #3

13

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Third Program

FRIDAY AFTERNOON, OCTOBER 15, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 16, *at* 8:30 *o'clock*

SCHUBERT ..... Symphony No. 5, in B-flat

Allegro
Andante con moto
Minuetto; Allegro molto
Allegro vivace

SYDEMAN ..... Study No. 3, for Orchestra

Introduction
First part: Allegro con brio
Second part: Scherzo and Trio
Epilogue: In memoriam

(First performance)

INTERMISSION

BARTÓK ..... *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

These concerts will end about 3:40 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WAYLAND, Mass.
Weekly Circ. 3,556
OCT 14 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 14 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
OCT 10 1965

Symphony To Premiere Sydeman

The Boston Symphony, which last season introduced William Sydeman's Study No. 2 for Orchestra, will give first performances to the composer's Study No. 3 in concerts Friday afternoon and Saturday evening. Erich Leinsdorf will conduct.

Sydeman is a former student and presently a member of the faculty of the Mannes College of Music in New York. He has also studied at the orchestra's Berkshire Music Center and privately with Roger Sessions.

The Friday-Saturday concerts will also include Schubert's Symphony No. 5 and Bartok's Concerto for Orchestra. Bartok was born in 1881, the year of the founding of the Boston Symphony Orchestra which this season is observing its 85th anniversary.

The first concert of the "Cambridge" series will be given on Tuesday, Oct. 19, at 8:30 in Symphony Hall. As with the first concert on each of the orchestra's short series the concert will feature Beethoven's Symphony No. 9 with Jane Marsh, Eunice Alberts, Richard Cassilly, Thomas Paul and the Harvard Glee Club - Radcliffe Choral Society and the New England Conservatory Chorus. This concert will begin with Wagner's Prelude to "Die Meistersinger." The concert will be televised by WGBH-TV, Channel 2.

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The Symphony Hall Organ Concerts, now in its sixth season, will include three of Boston's organists, E. Power Biggs, George Faxon, and Donald Willing, in addition to Simon Preston, sub-organist of Westminster Abbey, London, and Bruce Bennett, winner of the 1965 Boston Chapter A.A.G.O. competition.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
OCT 16 1965

Sydeman's Study No. 3 Is Premiered by BSO

(By ROLFE BOSWELL) — William Sydeman's Study for Orchestra No. 3 received its first performance anywhere here yesterday afternoon from the Boston Symphony Orchestra, Erich Leinsdorf conducting. It is technically skilled musical doodling, an experimental exercise in orchestral effects in the post-Webern manner whose desultory dissonances were pushed to the last synthetic decibel point.

Sydeman's piece, in four segments, fails to surmount the obstacle confronting most contemporary composers — how to get the music to move. It's all very well to study structural complications, or experiment with esoteric sound - effects, but these corset melodic line, which must breathe and articulate, just as a singer does.

Curtain-raiser was Schubert's delightful fifth symphony (B-flat) in a lyrical, brightly paced performance, invested with radiance and bloom by the attenuated orchestra, resulting in not too big a sound. Deft string playing caught the music's delicacy.

After the interval came Bela Bartok's expansive masterpiece, the Concerto for Orchestra (1943), an imperishable Koussevitzky commission. Bartok's economy and directness of statement here is remarkable and there is nothing of the tonal vagueness and complexity for complexity's sake that so often masks the poverty of invention of such 20th century music as the work given its world premiere before the intermission.

Bartok's exciting divertisement is a virtuoso piece, written for a virtuoso orchestra whose current inheritors played it so. Though it is neither difficult to appreciate or understand, it is extremely difficult to conduct. Dr. Leinsdorf is to be congratulated for a performance both accurate yet spontaneous.

(Rolfe Boswell's Telharmonic Hall orchestral concerts are broadcast by WGBH-FM Mondays, 8:30-10 p. m.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 16 1965

At Symphony

Sydeman Premiere; Bartok, Schubert

By MICHAEL STEINBERG

The third Boston Symphony program, conducted by Erich Leinsdorf in Symphony Hall on Friday afternoon, brought the premiere of William Sydeman's Study No. 3 for Orchestra and performances of two familiar classics, Schubert's Symphony No. 5 in B flat, and Bartok's Concerto for Orchestra.

Sydeman is a New Yorker in his late thirties. He is one of the most performed composers of his generation, and the premiere of his Study No. 2 was given by Leinsdorf and the Symphony two years ago.

Study No. 3 is perhaps a quarter hour long and in four sections. At the center there are two allegros, the second of them a scherzo in character; an introduction precedes them, and an elegiac epilogue follows them.

The work makes some effective gestures, mostly explosive ones, but it seems composed hardly at all. It proposes some arresting ideas, but in its facile and self-satisfied march from effect to effect, it rarely goes on to pursue the consequences of these ideas.

There are some opportunities for orchestral improvisation. They are quite restricted in that they occur within well-defined time spans and are often based on a prescribed repertory of notes. One could describe these places as animated fermatas, places where a harmony is fixed for a period but where the texture is endowed with a kind of multiple tic by virtue of all the orchestral noodling that goes on. In another spot, string players can play multiple stops at will during an all-out percussion donnybrook during which precision of pitch on the part of anyone else would be a futile gesture. It is a modern translation of the kind of hubbub composers like Strauss used to write out so carefully.

Sydeman leans to easy ways out. His cliche-burdened, unworked music gives one little really to listen to unless an effective, if unfresh, orchestral detail now and again. Study No. 3 seems a singularly empty piece, and emptier on the second hearing than on the first.

The performance was good, but far from definitive. Dynamics were apt to be up a few degrees from the required level, the scherzo could move more swiftly and lightly, the epilogue needs a conductor who can tie its lyric fragments together more coherently. The composer got a polite hand.

The Schubert Fifth was given a performance all relaxation and grace, and with glorious playing.

Bartok's Concerto for Orcestra, received opinion to the contrary, is mostly second-rate work — obvious in a way that makes it not so many cuts superior to the Shostakovich Symphony it parodies in the Intermezzo — music that could have been written by a composer far less great than Bartok. It may be that if I could hear again something like the extraordinary performance I heard Sergiu Celibidache conduct about a dozen years ago, I could hear things that were not there to be heard on Friday. In spite of the brilliant orchestral playing, which serves so well Leinsdorf's alert attention to textural detail, the performance lay down and napped.

To judge by her solo in the Elegy, Miss Lois Schaefer, the Symphony's new piccolo player, is an impressive and welcome addition to the orchestra.

Finally, in anticipation of pleasure and out of curiosity, I returned to Symphony Hall Thursday to hear the Beethoven Ninth once more. While I remain unpersuaded by the passionlessly remote treatment of the Adagio, most of the performance was again very impressive for its simplicity and integrity. It had this time also the expressive and vocal splendors of the bass Ezio Flagello, substituting for Thomas Paul. And an audience that is absorbed, involved, enthusiastic, gives pleasure as well.

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". . . a strong, technically skilled piece of music. . . . that develops by means of juxtaposition of wildly contrasting patches of sound," said the *New York Herald Tribune*'s music critic William Bender.

Two nights later at Carnegie Recital Hall in New York City, Eugenia Earle, harpsichordist, played the composer's Fantasy Piece for Harpsichord for the first time.

SHOWTHROUGH

FRI-SAT. #3

13

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Third Program

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Morning Globe
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Circ. 221,211
OCT 1[illegible] 1965

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MONTHLY-CIRC. N. AVAIL.
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14

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Herald (m)
BOSTON, Mass.
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OCT 16 1965

SYMPHONY: Sydeman Offering Is Fractured

By ROBERT TAYLOR

William Sydeman's Study No. 3, for Orchestra, yesterday had its world premiere with the Boston Symphony Orchestra. The pattern is abstract, yet easily assimilated. What does one assimilate, however? Simply, that Mr. Sydeman knows how to orchestrate for a massive band.

I think we have a right to demand more of a musical experience. Mr. Sydeman's piece is fractured by the demands of a romantic, subjective, 19th Century content warring with the demands of a dehumanized, technical 20th-Century obsession about form.

Sound Effects

The Study has a four-part framework: an Introduction, Allegro con brio, Scherzo and Trio, and an Epilogue titled 'In memoriam.' Personal feeling is most overtly expressed in the final movement where an elegaic oboe cantilena traces a gracile lament against the sustained darkness of an ominous bass drum; but in the rest of it the struggle to achieve an identifiable statement dissolves in instrumental sound effect.

This orchestral language is all too familiar: reminiscences of the Prelude to "Tristan," of the slashing rhythms of "Sacre Du Printemps," establish reference to the past, although the handling of the orchestra is contemporary in its jagged interval relationships. Instrumentation is skillful, colors set side by side, swiftly and effectively.

A huge percussion section pulsates with the grumble of drums, xylophone chatter, the silvery tap of finger cymbals, the timbre of temple blocks and three ordinary cymbals punctuating a fortissimo like a row of exclamation points.

This is not without interest. The manipulation of orchestral components, the possibilities of organization, contain a fundamental fascination. Obviously, however, the Study is intended to convey a deeper utterance than the flash and filigree of gaudy surface. It is lost in a maze of isolated effects. The sense of meaningful direction falters, vanishes.

Aaron Copland's comment on the compositions of certain young contemporaries seems appropriate here: "I detect in it no note of deep conviction: they seem to be exploring possible ways of writing music suggested to them by the example of composers abroad, rather than creating out of their own experience and need a music that only they could write."

Token Bow

Mr. Sydeman, a dark, slim young man bearded like the pard, was on hand for a token bow under circumstances certainly more fortuitous than his last Boston premiere, November 22, 1963.

Bartok's Concerto for Orchestra is indeed only a music that a single composer could write, and the performance exhibited some wonderful sonorities. The approach was restrained and generally detached, however: it suited the element of dry, Stravinsky-like wit undeniably present in the score—such as the "Game of Pairs" of the second movement—and sacrificed the lyrical flow to be found in, say, the Interrupted Intermezzo, treated with a prosy directness.

Consequently, the Concerto succeeded in its divertissement aspect, where formal interplay acquires grace through stylized movement, but in the impassioned tensions of the music the performance remained relatively static. There was a proper heavy underlining of the final movement, yet no sense of climactic power.

The uneveness here was not characteristic of the Schubert-Fifth; a lovely account. The dimensions of the orchestra were just right, and Mr. Leinsdorf drew from his strings an exquisite, open sound. The tempi were admirable, the adagio a trifle slow, and the utterly delectable melodic outline a triumph. The enchanting clarity of the conductor's detail made this a stylistic and thoroughly satisfying delight.

Next weekend features a precedent-breaking program. Mstislav Rostropovich, the Soviet 'cellist, will be soloist in three concerti: the Haydn (C major), Britten, and Dvorak.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the third concert of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony No. 5, in B-flat .... Schubert
Study No. 3, for Orchestra ..... Sydeman
Concerto for Orchestra ..... Bartok

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BOSTON, Mass.
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OCT 14 1965

PREMIERE AT SYMPHONY

At the Boston Symphony Orchestra concert on Friday afternoon (October 15; 2:00 p. m.) William Sydeman's Study No. 3, for Orchestra will receive its world premiere by the Orchestra under the direction of Erich Leinsdorf.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
OCT 16 1965

Weekend at Symphony

Sydeman première

By Roland Nadeau

ARTS
ENTERTAINMENT

"The thematic elements are quite clear and carefully controlled to provide a substructural logic on which to exploit various orchestrational concerns."

Thus ran a quoted sentence in the program notes to Friday afternoon's Boston symphony concert in Symphony Hall. It referred to a first performance of William Sydeman's Study for Orchestra. Presumably the sentence was his too.

Let's put it another way. Mr. Sydeman is saying: "I have written music with very solid structure. Indeed, the parts hold together so well that I have been able to wring from the orchestra many avant garde sounds without their causing the whole thing to fall apart."

Exciting stretches

True enough, he did "—exploit various orchestrational concerns"—not to say the players. There actually were many tremendously exciting stretches when the orchestra flapped, gurgled, whomped, and rattled.

An impressive battery of percussion instruments—19 in all—was exploited to the full. Especially good was the writing for the bass drum, which almost rose to the level of a pitched instrument.

But as to sub-structural logic, it appeared to me to be sub-standard. Undoubtedly the composer could show on paper a very solid bone structure underlying the tortured flesh of sound. But it did not manifest itself in performance. Perhaps it might do after a few more hearings. I doubt it, though.

Amazingly fresh

The next item on the program was Bartók's Concerto for Orchestra. Here everything that Mr. Sydeman has tried to do in his piece is achieved—and much more. Musical logic is always present; easily discernible, yet never obvious. The sounds are still, even after 21 years, amazingly fresh. It was a pity that this particular success by Bartók came so soon after the Sydeman. Mr. Sydeman was the loser.

As to the conductor Mr. Leinsdorf: This sort of program is perfect for him. The intricacies of the new work absolutely required the solid technique that he so abundantly possesses—just to make it hold together. His impeccable sense of beat lent definition and excitement to the concerto.

The concert opener was Schubert's Symphony No. 5: It could not have been more charming. This little symphony is a composite of rigid classicism and Viennese lilt. Mr. Leinsdorf has always been at home in this kind of music. And Friday he was in.

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 21 1965

BSO Performs

Bartok, Sydeman and Shubert

BY ROBERT GUSTAFSON

For his recording debut with the Boston Symphony, Erich Leinsdorf chose the Bartok "Concerto for Orchestra," and conductor and orchestra were finely honed for the performance.

The edge had dulled, however, for last Saturday evening's performance. There were moments of inspiration but they were not consistent or sustained. Mr. Leinsdorf's treatment of the opening movement, for example, was somewhat mechanical. The phrasing, instead of moving toward a broad sweep, was choppy. Technical difficulties arose, with the exception of the trumpet section, in the brasses which sounded soggy. I must add, though, that conductor and orchestra partly redeemed themselves by the performance of the final movement which did generate real excitement.

The first performance of William Sydeman's "Study for Orchestra, No. 3" came as an unpleasant surprise to the majority of the audience. It was given a bright, crisp performance throughout. Notwithstanding, most of the Symphony-goers were having none of it. Mr. Sydeman's technique is the use of clusters of sound, each restricted to one section of the orchestra, but moving rapidly from one section to another. Themes are clearly stated and logically developed. I found it an exciting piece of work, well performed, and a bow must go to Mr. Leinsdorf for his willingness to experiment.

The balance of the program was Schubert's "Symphony No. 5, in B-flat." Technically, the orchestra was in fine fettle, but, again, I found Mr. Leinsdorf's treatment to be somewhat methodical. He has stated, in a magazine interview, that younger people tend to ignore the composers between baroque and modern. I would suggest that performances which give vent to the glory of these composers will help attract younger listeners and that Mr. Leinsdorf is in a strong position to do this. Inspired musical performances are inspired musical performances, regardless of period.

CAMBRIDGE #1

15

FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

TUESDAY EVENING, OCTOBER 19, *at* 8:30 *o'clock*

R ..... "Siegfried Idyll"

INTERMISSION

BEETHOVEN ..... Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

JANE MARSH, Soprano — RICHARD CASSILLY, Tenor
EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

BALDWIN PIANO — RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
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OCT 17 1965

Orchestra's Calendar

Telecast Tuesday For the Symphony

The Boston Symphony Orchestra's first telecast of the Eighty-fifth season will be given Tuesday night with a program to include Wagner's Siegfried Idyll and Beethoven's Symphony No. 9. This will be the final performance of the Ninth Symphony which has opened each of the orchestra's series in this anniversary season.

The soloists will be Jane Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul with the New England Conservatory Chorus and the Harvard Glee Club and Radcliffe Choral Society. The concert will be televised by WGBH, Channel 2 beginning at 8:30 p.m.

Mstislav Rostropovich, the distinguished Soviet cellist, will join the Boston Symphony Orchestra for the first time as soloist in three works at the orchestra's weekend concerts. With Mr. Rostropovich, Erich Leinsdorf and the Boston Symphony Orchestra will present the American premiere of Benjamin Britten's Symphony for Cello and Orchestra, Op. 68.

The concerts on Friday and Saturday will begin with Haydn's Concerto for Cello in C major which was discovered in Prague in 1961. The concerts will conclude with the soloist performing Dvorak's Concerto for Cello in B minor with Mr. Leinsdorf and the orchestra.

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Two Programs Added

Hub Symphony Concerts Open TV Season Tuesday

The Boston Symphony Orchestra television concerts, live from Symphony Hall on Channel 2, have been increased from six to eight this year.

Decision to increase the number was made by the Symphony trustees in response to many enthusiastic letters received at WGBH and Symphony Hall.

First concert, Tuesday, begins at 8:30 PM and will be broadcast by Channel 2.

For the first telecast concert of its 85th season, the Orchestra will perform two works: "Siegfried Idyll" by Wagner, and Beethoven's Ninth Symphony. Soloists in the Beethoven Symphony are Jane Marsh, soprano; Eunice Alberts, alto; Richard Cassily, tenor and Thomas Paul, bass.

Erich Leinsdorf conducts the orchestra, soloists and a chorus composed of the Harvard Glee Club, Radcliffe Choral Society and New England Conservatory chorus.

Producer is Jordan Whitelaw, who has achieved an international reputation for the excellence of his symphony productions; William Cosel directs.

Other Symphony telecasts will be Nov. 2 and 23, Dec. 14, Jan. 4, Feb. 8, March 22 and April 5. Concerts on Nov. 23 and April 5 will begin at 7:30 PM; others start at 8:30 PM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 19 1965

Cambridge Series To Open Tonight

The first concert of the "Cambridge" series will be given tonight at 8:30 in Symphony Hall. As with the first concert on each of the orchestra's short series the concert will include Beethoven's Symphony No. 9 with Jane Marsh, Eunice Alberts, Richard Cassilly, Thomas Paul, and the Harvard Glee Club-Radcliffe Choral Society and the New England Conservatory Chorus.

This concert will begin with Wagner's Prelude to "Die Meistersinger." The concert will be televised by WGBH-TV, Channel 2. On Thursday night the Orchestra will give a concert presented by the Combined Jewish Philanthropies with Joseph Silverstein performing Mendelssohn's Violin Concerto.

CAMBRIDGE #1

15

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

First Program

TUESDAY EVENING, OCTOBER 19, *at* 8:30 *o'clock*

WAGNER ..... "Siegfried Idyll"

INTERMISSION

BEETHOVEN ..... Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

JANE MARSH, Soprano — RICHARD CASSILLY, Tenor
EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

BALDWIN PIANO — RCA VICTOR RECORDS

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Item (e)
LYNN, Mass.
Circ. 34,532
OCT 16 1965

Two Programs Added

Hub Symphony Concerts Open TV Season Tuesday

The Boston Symphony Orchestra television concerts, live from Symphony Hall on Channel 2, have been increased from six to eight this year.

Decision to increase the number was made by the Symphony trustees in response to many enthusiastic letters received at WGBH and Symphony Hall.

First concert, Tuesday, begins at 8:30 PM and will be broadcast by Channel 2.

For the first telecast concert of its 85th season, the Orchestra will perform two works: "Siegfried Idyll" by Wagner, and Beethoven's Ninth Symphony. Soloists in the Beethoven Symphony are Jane Marsh, soprano; Eunice Alberts, alto; Richard Cassily, tenor and Thomas Paul, bass.

Erich Leinsdorf conducts the orchestra, soloists and a chorus composed of the Harvard Glee Club, Radcliffe Choral Society and New England Conservatory chorus.

Producer is Jordan Whitelaw, who has achieved an international reputation for the excellence of his symphony productions; William Cosel directs.

Other Symphony telecasts will be Nov. 2 and 23, Dec. 14, Jan. 4, Feb. 8, March 22 and April 5. Concerts on Nov. 23 and April 5 will begin at 7:30 PM; others start at 8:30 PM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,381
OCT 19 1965

Cambridge Series To Open Tonight

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This concert will begin with Wagner's Prelude to "Die Meistersinger." The concert will be televised by WGBH-TV, Channel 2. On Thursday night the Orchestra will give a concert presented by the Combined Jewish Philanthropies with Joseph Silverstein performing Mendelssohn's Violin Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
OCT 17 1965

Orchestra's Calendar

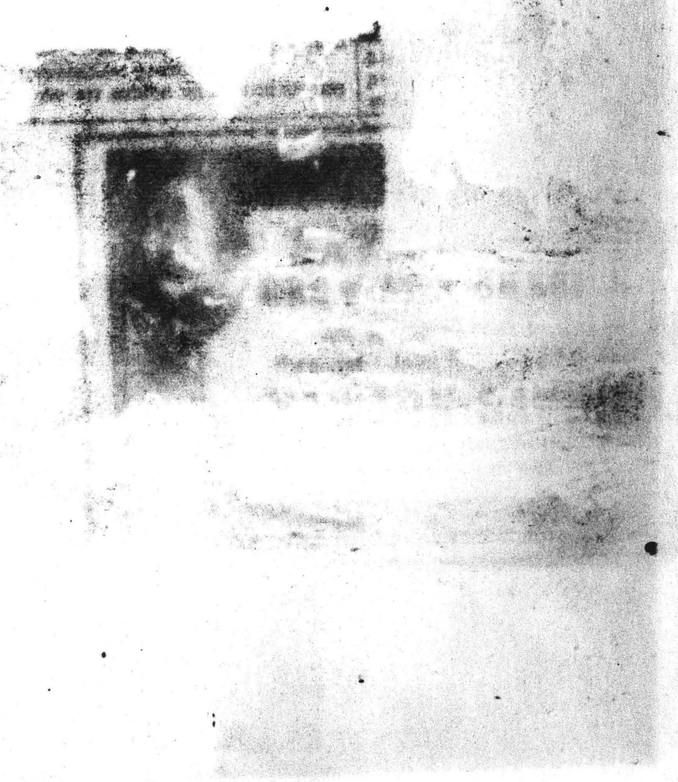
Telecast Tuesday For the Symphony

The Boston Symphony Orchestra's first telecast of the Eighty-fifth season will be given Tuesday night with a program to include Wagner's Siegfried Idyll and Beethoven's Symphony No. 9. This will be the final performance of the Ninth Symphony which has opened each of the orchestra's series in this anniversary season.

The soloists will be Jane Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul with the New England Conservatory Chorus and the Harvard Glee Club and Radcliffe Choral Society. The concert will be televised by WGBH, Channel 2 beginning at 8:30 p.m.

Mstislav Rostropovich, the distinguished Soviet cellist, will join the Boston Symphony Orchestra for the first time as soloist in three works at the orchestra's weekend concerts. With Mr. Rostropovich, Erich Leinsdorf and the Boston Symphony Orchestra will present the American premiere of Benjamin Britten's Symphony for Cello and Orchestra, Op. 68.

The concerts on Friday and Saturday will begin with Haydn's Concerto for Cello in C major which was discovered in Prague in 1961. The concerts will conclude with the soloist performing Dvorak's Concerto for Cello in B minor with Mr. Leinsdorf and the orchestra.



16.

Combined Jewish Philanthropies

SPECIAL CONCERT
IN CELEBRATION OF
70th Anniversary
of the
Combined Jewish Philanthropies
of Greater Boston

Program

THURSDAY EVENING, OCTOBER 21, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Leonore," No. 3, *Op.* 72

MENDELSSOHN ..... *Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

INTERMISSION

TCHAIKOVSKY ..... *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicáto ostinato)
IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO

*RCA VICTOR RECORDS

[3]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 28 1965

CJP CONCERT-RECEPTION—A capacity audience of more than 2,500 persons attended a special concert by the Boston Symphony Orchestra at Symphony Hall. The event marked the culmination of the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston. Among the program highlights were (top left) Sidney Stoneman, president of CJP, (left) introduced Henry B. Cabot, president of the Boston Symphony Orchestra, who extended his greetings to the Symphony goers. (Top right) Attending a Champagne Reception following the concert at Horticultural Hall were (left to right) Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra; Andrew Cahners; Mrs. Norman L. Cahners, 1966 president of the Women's Division of CJP; Mr. Cahners, executive committee member of CJP and co-chairman of the 70th Anniversary Committee and Mrs. Perry. (Bottom left) Sidney Stoneman (center) extended his appreciation to Erich Leinsdorf, music director of the BSO (left) and Joseph Silverstein (right), BSO concertmaster and guest soloist. (Bottom right) Among the key planners for the concert celebration were (left to right) Ferdinand Strauss II; Mrs. Strauss, co-chairman of the Special 70th Anniversary Concert Committee; Mrs. Roger P. Sonnabend; Mr. P. Sonnabend, chairman of the Special Concert Committee; Mrs. Sidney Stoneman, chairman of the Reception Committee and Mr. Stoneman.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Times
BROOKLINE, Mass.
Weekly Circ. 7,410
OCT 7 1965

CJP NIGHT AT SYMPHONY HALL—Erich Leinsdorf (second from left), music director of the Boston Symphony Orchestra, discusses plans for the forthcoming special Combined Jewish Philanthropies concert with Roger P. Sonnabend (right), Symphony Committee chairman; Mrs. Ferdinand Strauss II, co-chairman, (second from right); and Joseph Silverstein (left), Orchestra concertmaster and guest soloist. This special musical event, to take place on Thursday evening, October 21st at Symphony Hall, will culminate the year-long activities celebrating the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 7 1965

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New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 21 1965

CJP Concert at Symphony Hall

Prominent Bostonians from philanthropy, society and the arts filled Symphony Hall to capacity Thursday night for the Boston Symphony Orchestra's special concert in celebration of the 70th anniversary of the Combined Jewish Philanthropies of Greater Boston.

Henry B. Cabot, president of the BSO's board of trustees greeted the concertgoers in behalf of the orchestra, which this year is marking its 85th anniversary. Sidney Stoneman, president of CJP, also welcomed the distinguished gathering.

A champagne reception in Horticultural Hall for the evening's many eminent guests followed the concert which was specially planned by Music Director Erich Leinsdorf. It featured concertmaster Joseph Silverstein as soloist in the Mendelssohn violin concerto, and also included Tchaikovsky's Fourth Symphony and Beethoven's Leonore Overture.

For this special event, the second balcony was specially priced to attract a representative delegation of students from Greater Boston colleges and universities. These tickets were distributed with the cooperation of Hillel Houses throughout the area.

Roger P. Sonnabend served as chairman and Mrs. Ferdinand Strauss II as co-chairman of the concert program that marked the culmination of the CJP's 70th anniversary celebration.

Honorary chairman of the event were Symphony trustees Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Sidney R. Rabb. Mrs. Sidney Stoneman was chairman of the reception committee and Mrs. L. Howard Karelis was chairman of the decorations committee.

16

Combined Jewish Philanthropies

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IN CELEBRATION OF
70th Anniversary
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SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO

*RCA VICTOR RECORDS

[3]

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Jewish Advocate
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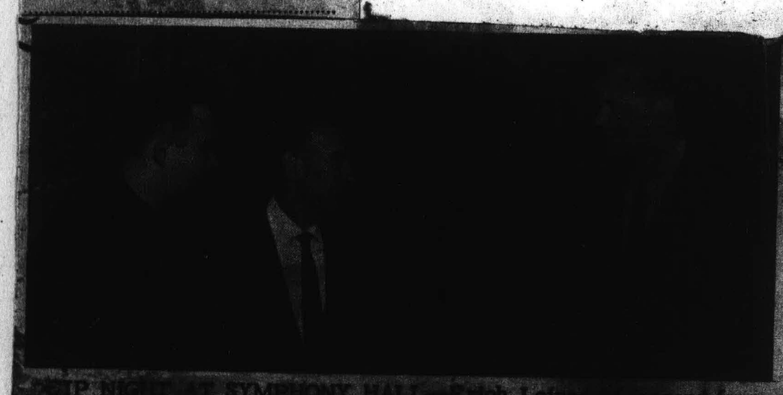
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Times
BROOKLINE, Mass.
Weekly Circ. 7,410
OCT 7 1965



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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 7 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 15 1965

Social Chatter

By Susan Thrall

League to Sponsor Tour Tomorrow Of South End, Beacon Hill Homes

COMPARE AND CONTRAST—the instructions for many an academic examination also apply to life in The New Boston. Compare the warm, mellow brick buildings of Federal Beacon Hill with the similar, but later, houses of the South End. Contrast the pastel satin, fruit woods and mahogany of French and English antiques with the bright, rough fabrics and teak wood of contemporary interiors.

Visitors on the League of Women Voters' tour of restored and renovated houses, tomorrow from 10 to 5 o'clock, will be able to do just that. Called "Elegance Revisited," the tour of houses in the South End and on Beacon Hill, includes architecturally important houses, many restored to their original splendor, others dramatically metamorphosed into streamlined contemporary homes.

In addition, the Boston Redevelopment Authority Office at 72 Warren Avenue, opposite Union Park in the South End, will be open, with models and brochures of the general plans of the area on display. An art exhibit from the Children's Art Center will be on view at 20 Union Park, where visitors will be served coffee, with an international touch, from one to 4 o'clock.

Tickets for the tour are available at the League Office today, for $3.50, and, for one dollar more, tomorrow, at South End House, 20 Union Park, or at any of the houses on the tour.

★ ★ ★

Opera Auditions Start Tomorrow

MUSIC WEEK IN BOSTON starts tomorrow with the auditions for soloists and choristers for The Boston Opera. Sarah Caldwell, artistic director, will hold the auditions at the Back Bay Theatre, tomorrow and Sunday afternoons, from 2 to 5 o'clock, Sunday evening from 7 to 9 o'clock, and again the following Sunday afternoon. Final auditions will be Sunday evening, Oct. 24.

For the first time, the Boston Opera Guild is sponsoring the auditions. Mrs. Thomas E. Franks of Wellesley is chairman of the auditions committee, and in charge of applications for auditioners. Mrs. Rufus Walker is assistant chairman, and other members of the committee are Mrs. Donald Babson, Mrs. Dean Edmonds, Mrs. Richard Grainger, Mrs. Frederick Stare, Mrs. Alfred Willmann and Mrs. Jose Zaragoza.

★ ★ ★

Concert by Swiss Cellist Tuesday

MUSIC AT FENWAY COURT is planned for Tuesday evening, Oct. 19, through the courtesy of the trustees of the Isabella Stewart Gardner Museum, and by the invitation of the Consul General of France and Mrs. Jacques Massenet, and the Swiss Consul, Freddy Homburger, and Mrs. Homburger.

A concert, at 8:30, by Klaus Heitz, the young Swiss 'cellist who won the Piatigorsky award at Tanglewood this summer, and his Japanese accompanist, Shuku Iwasaki, will be followed by a reception.

The public is invited to this concert, which is one of the many and varied events planned to celebrate Swiss Month in Boston. For confirmation, call the Swiss Consulate between 10 and 3 o'clock.

★ ★ ★

Tribute to Jewish Philanthropies

A SPECIAL CONCERT at Symphony Hall on Thursday evening, Oct. 21, will celebrate the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston. Henry B. Cabot, president of the Boston Symphony orchestra's board of trustees, will greet the concert-goers in the hall of the orchestra.

A special program for the occasion has been selected by Music Director Erich Leinsdorf, including works by Beethoven, Tchaikovsky and Mendelssohn. Concertmaster Joseph Silverstein will be guest soloist.

Following the concert, a champagne reception for patrons, patronesses and honored guests, will be held at Horticultural Hall. Among the guests will be the Henry B. Cabots, Dr. and Mrs. Palfrey Perkins, Mr. and Mrs. Talcott M. Banks, the Edward A. Taft, Mr. and Mrs. Thomas P. Perry Jr., the John B. Dillencourts, the Raymond Chases and the Consul of Israel and Mrs. Yohanan Cohen.

Honorary chairmen of the concert are Mr. and Mrs. Abram Berkowitz and the Sidney R. Rabbs. Both Mr. Rabb and Mr. Berkowitz are trustees of the orchestra. Roger P. Sonnabend is chairman of the evening, with Mrs. Ferdinand P. Strauss 2d as co-chairman. Mrs. Sidney Stoneman, wife of the president of Combined Jewish Philanthropies, is chairman of the reception committee, and co-chairmen for the 70th Anniversary are Lewis H. Weinstein and Norman L. Gahners.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
SEP 16 1965

Early Reservations Urged for BSO CJP 70th Anniversary Concert Oct. 21

A community wide invitation for the forthcoming special concert of the Boston Symphony Orchestra, part of the celebration of the 70th Anniversary year of the Combined Jewish Philanthropies of Greater Boston, was extended today by Roger P. Sonnabend, Symphony chairman and Mrs. Ferdinand Strauss II, co-chairman.

The concert, conducted by Erich Leinsdorf, music director of the orchestra and featuring Joseph Silverstein, concertmaster, will take place Thursday evening, Oct. 21, at Symphony Hall.

"All those who wish to attend the concert should make their reservations as soon as possible," Mr. Sonnabend indicated, "as several price ranges are almost sold out." Since this is designed to be a celebration and not a benefit, the regular symphony prices of $2.00 to $6.00 will prevail," he added.

Information regarding tickets may be obtained by calling LIberty 2-8080, the Combined Jewish Philanthropies, 72 Franklin Street, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 12 1965

SYMPHONY HALL CONCERT to be given in celebration of the 70th anniversary year of the Combined Jewish Philanthropies of Greater Boston will be Thursday, Oct. 21. Erich Leinsdorf, center, BSO director, discusses concert with Roger P. Sonnabend, right, committee chairman, and Mrs. Ferdinand Strauss, co-chairman.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 21 1965

Special Concert

Boston Symphony Orchestra will celebrate the 70th anniversary year of Combined Jewish Philanthropies of Greater Boston with a special concert Oct. 21. Discussing plans with orchestra director Erich Leinsdorf (center) are Mrs. Ferdinand Strauss 2d, co-chairman, and Roger P. Sonnabend, committee chairman.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Times
BROOKLINE, Mass.
Weekly Circ. 7,410
SEP 23 1965

Anniversary Concert

Reservations are coming in quickly for the special concert of the Boston Symphony Orchestra to be held Thursday evening, October 21, at Symphony Hall, according to Roger P. Sonnabend, chairman of the Symphony Committee, and Mrs. Ferdinand Strauss II, co-chairman.

The concert is part of the 70th Anniversary Year celebration of the Combined Jewish Philanthropies of Greater Boston. The program will be conducted by Erich Leinsdorf, music director of the Boston Symphony Orchestra.

The evening's program includes: Beethoven's Leonora Overture #3, Tchaikovsky's Symphony #4, and Mendelssohn's Violin Concerto with Joseph Silverstein, Orchestra Concertmaster, as guest soloist.

"The $6.00 seats in the orchestra have already been sold out," Mr. Sonnabend noted. "With only a few weeks to go before the musical event, a limited number of seats are available in the other price ranges."

The entire second balcony has been priced at $2.00 to encourage student attendance. Sale of tickets is being handled by the Hillel Chapters of B'nai B'rith in several colleges throughout the Greater Boston community. Students are urged to make their reservations as soon as possible.

Information regarding tickets may be obtained by calling LI2-8080, the Combined Jewish Philanthropies.

18

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

OCT 18 1965

BSO Concert to Honor Jewish Philanthropies

By MARJORIE W. SHERMAN

Marking two meaningful anniversaries in Boston history will be Thursday's special concert by the Boston Symphony Orchestra honoring the 70th year of the Combined Jewish Philanthropies in Greater Boston.

It is also the 85th anniversary of the founding of Symphony, and Henry B. Cabot, president of the Board of Trustees, will welcome an outstanding audience that night in Symphony Hall.

A champagne reception in honor of the evening's many eminent guests will follow the concert, which will feature concertmaster Joseph Silverstein as soloist in the

DISTINGUISHED GUESTS at the 70th anniversary of the Combined Jewish Philanthropies following the Oct. 21 concert will be Erich Leinsdorf, director of the Boston Symphony Orchestra, and Mrs. Leinsdorf.

Today in Society

Mendelssohn violin concerto. Also on the program will be Tchaikovsky's Fourth Symphony and Beethoven's Leonora Overture.

Mr. and Mrs. Henry B. Cabot, and Vice Pres. Talcott Banks, and Mrs. Banks will be among those at the reception in Horticultural Hall after the concert, as will Dr. and Mrs. Palfrey Perkins, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. Thomas P. Perry, Mr. and Mrs. Raymond Chase, Mr. and Mrs. John B. Dillencourt and Consul of Israel Yohanan Cohen and Mrs. Cohen. Mr. and Mrs. Sidney R. Rabb and Mr. and Mrs. Abram Berkowitz are honorary chairman, and cochairmen are Mrs. Ferdinand Strauss 2d and Roger P. Connabend. Reception chairman is Mrs. Sidney Stoneman, whose husband is president of Combined Jewish Philanthropies, one of the renowned pioneer organizations of its kind in America.

Heading the 70th anniversary committee is Lewis H. Weinstein. His cochairman is Norman L. Cahners, whose attractive wife has done such an excellent job as co-chairman of the Women's Council of Symphony with Mrs. Louis Cabot. A festive round of dinner parties will precede the special concert, at which all New England universities will be represented.

THE WIFE of a Harvard president at the beginning of the 20th century was expected to pay a personal call on the score or so of new arrivals to Harvard's faculty family. Five thousand invitations went out in Mrs. Nathan Pusey's name to faculty wives and members whose homes would represent every country in the world. Mrs. Pusey and her cohostesses telephone each newcomer to second the written invitation and each new arrival at America's oldest university is asked also to a small tea at a faculty home.

Pres. and Mrs. Pusey hold open house the first Sunday of every month for corporation appointees, and there are booklets, as well as parties, with every possible source of information the newcomer might need. Receiving at today's tea with Mrs. Pusey will be Mrs. Robert Ebert, wife of the newly appointed dean of the medical school, and Mrs. George P. Baker, whose husband is dean of the Graduate School of Business Administration.

BOSTON'S FASCINATING MRS. JACK, who has a truer portrait than the famous Sargent one of her at Fenway Court in Louise Hall Tharp's discerning new book of that title, will be reflected in some of her favorite things Oct. 27 at a dinner honoring Mrs. Tharp.

Mrs. Thomas Howard, niece of Maude Howe Elliott, Mrs. Gardner's closest friend, George Stout, director of the Gardner Museum, and Mrs. Story, Mrs. Constantin Pertzoff, daughter of Mrs. John Monks, Mrs. Gardner's favorite niece, who was left the famous pearls of the portrait, Larned Bradford, editor of Little Brown, to whom the book "Mrs. Jack" is dedicated, will be at the head table of the Women's City Club for the occasion, and also an international tournout of guests, including Spanish and German diplomatic representatives, Admiral and Mrs. William Sieglaff and a host more, a party to Mrs. Gardner's own taste.

A ONE-WOMAN cultural exchange, the importance of which has been recognized by the State Department and the Senate and read into the Congressional Record, Peggy Stuart Coolidge is a born-and-raised Bostonian. She founded and conducted the first Junior League Orchestra, wrote music for the league's children's plays and heard her own music played for the first time at the Skating Club of Boston. Married to author and film importer Joseph Coolidge, she has just returned from Russia and Poland, the first Western woman composer to be invited behind the Iron Curtain. She plays music by Gershwin, Porter and Berlin there and has brought back tapes of typical Polish and Russian favorite music back with her.

Some of these tapes will be heard tonight at the meeting of the Aid Assn. of University Hospital (formerly Massachusetts Memorial), of which Mrs. Coolidge's sister-in-law, Mrs. Harborne Stuart, is president. The meeting will be at 8 at the Boston University School of Fine and Applied Arts.

TODAY AND TOMORROW, the unusual hand-mades for which the Women's Educational and Industrial Union is so justly famed, will not only be sold but their making demonstrated. Founded in 1877 as a nonprofit social service organization, the union now has seven shops which will combine their considerable talents for this two-day sale. Trustees include Mrs. Arthur Babson of Sherborn, Mrs. Frank Sawtell of Chestnut Hill, Mrs. Roger Warner of Boston and Mrs. William Washburn of Cambridge.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

SEP 30 1965

BEHIND THE SCENES—Symphony Committee members meet to plan a special concert being given by the Boston Symphony Orchestra on Thursday, October 21 at Symphony Hall. The concert is part of the 70th Anniversary Year celebration of the Combined Jewish Philanthropies of Greater Boston. Pictured at the home of Mrs. Irving Perlmutter, chairman of the Steering Committee, meeting with Roger P. Sonnabend (left), chairman of the Symphony Committee, are Mmes. Solomon Stern; Arthur C. Stern, Jr., Irving A. Sisson and Harold Berk. Mrs. Ferdinand Strauss II is co-chairman of Symphony Committee while Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Sidney R. Rabb, are honorary chairmen.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

OCT 15 1965

BSO's Special Concert To Boost CJP Fete

By PEGGY BROWN
Society Editor

Socially Speaking

A special concert by the 85-year-old Boston Symphony Orchestra will celebrate the 70th anniversary of the Combined Jewish Philanthropies of Greater Boston next Thursday evening.

Henry B. Cabot, Symphony president, will greet the concert-goers who will include Boston's most prominent philanthropists, socialites and art patrons.

Many hostesses are giving formal dinner parties before the concert (where dress is optional). Honored guests and patrons and patronesses will attend a champagne reception at Horticultural Hall following the concert. They include Mr. and Mrs. Cabot, Symphony vice president Talcott M. Banks and Mrs. Banks and Symphony manager Thomas D. Perry Jr. and Mrs. Perry.

Symphony trustees Abram Berkowitz and Sidney R. Rabb, both of whom were box-holders at the 85th Anniversary Dinner and Golden Trumpet Ball and their wives are honorary chairmen of this special concert.

Roger P. Sonnabend is serving as chairman and Mrs. Ferdinand P. Strauss 2d is co-chairman. Mrs. Sidney Stoneman, wife of the president of Combined Jewish Philanthropies, is chairman of the reception committee.

Other distinguished guests to attend the champagne party are: Symphony trustees emeritus Rev. Dr. Palfrey Perkins and Edward A. Taft, with Mrs. Perkins and Mrs. Taft. Also the John B. Dillencourts, Mrs. and Mrs. Raymond Chase and Israel's Consul and Mrs. Yohanan Cohen.

Lewis H. Weinstein is chairman of CJP's 70th Anniversary Committee with Norman L. Cahners as co-chairman.

YOUNG ROBERT AMORY 3d is doing it again — throwing another mammoth cocktail party in the penthouse at 1010 Memorial Dr., Cambridge.

Last June he invited reunioning Harvard alumni to view the New Boston — and New Cambridge — from the new high-rise apartment. Tomorrow from 6:30 to 8 p.m. he'll fete Cambridge Boat Club members and competitors in the "heard of the Charles" rowing regatta.

This is the first "head of the river" regatta ever held in the U.S. It is attracting entries from most of the amateur rowing clubs in the area plus entrants from Philadelphia's Vesper Boat Club as well as Canada.

There'll be about 70 boats and 250 oarsmen in all, with most of the Eastern men's colleges and prep schools represented. Classes range from veterans single sculls to senior 8-oared shells.

Dr. Howard McIntyre of the sponsoring Cambridge Boat Club's Rowing Committee will make the winning awards at the cocktail patty. Following at 8:30 will be a buffet dinner and informal dance at the Boat Club.

THE "ELEGANCE REVISITED" hours tour being sponsored by the League of Women Voters tomorrow from 10 a.m. to 5 p.m. fits in nicely with the regatta.

Tour-goers may start at 10, enjoy coffee at historic South End House at 1 (until 4) and arrive at the Charles River where the shells will be sent off from B.U. Bridge at 2 p.m.

Sponsors of the tour will be greeted at a champagne party from 4 to 6 p.m. at the Beacon St. home of Mr. and Mrs. Franklin Fox, allowing time to get in on the Cambridge Boat festivities.

P.S. Tour tickets bought today (the League is at 41 Mt. Vernon St.) are $3.50. If bought tomorrow at any of the 12 houses they will be $4.50.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 438,953
OCT 17 1965

Concert for Jewish Philanthropies

Prominent Bostonians from philanthopy, society and the arts will be at Symphony Hall next Thursday evening, for a special concert by the Boston Symphony Orchestra in celebration of the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston.

Henry B. Cabot, president of the Board of Trustees, will greet the concertgoers in behalf of the orchestra which this year is marking its 85th Anniversary.

Music Director, Erich Leinsdorf, has selected a special program for the occasion, consisting of Beethoven's Leonora Overture No. 3, Tchaikovsky's Fourth Symphony and Mendelssohn's Violin Concerto with Concertmaster Joseph Silverstein as guest soloist.

A champagne reception with honored guests and patrons and patronnesses will be held at Horticultural Hall following the concert. Distinguished guests who will be present include: Mr. and Mrs. Cabot, Dr. and Mrs. Palfrey Perkins, Mr. and Mrs. Talcott M. Banks, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. Thomas P. Perry, Jr., Mr. and Mrs. John B. Dillencourt, Mr. and Mrs. Raymond Chase, Consul of Israel Yohanan Cohen and Mrs. Cohen.

Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Sidney R. Rabb are honorary chairman. Roger P. Sonnabend is chairman and Mrs. Ferdinand P. Strauss, 2d, is co-chairman. Mrs. Sidney Stoneman, is chairman of the Reception Committee. Her husband is president of Combined Jewish Philanthropies.

Lewis H. Weinstein is chairman of CJP's 70 anniversary committee with Norman L. Canners serving as co-chairman.

Preceding the concert many hostesses are giving formal dinner parties.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Times
BROOKLINE, Mass.
Weekly Circ. 7,410
OCT 28 1965

CJP ANNIVERSARY CONCERT--Sidney Sto[illegible] (second from right), president of Combined Jewish Philanthropies, extends his appreciation to Erich Leinsdorf, music director of the BSO (second from left) for a memorable evening at the Boston Symphony Orchestra in celebration of the 70th anniversary of CJP. Looking on are Henry B. Cabot (left), president of the Trustees of the Boston Symphony Orchestra, and Joseph Silverstein (right), BSO concertmaster and guest soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
SEP 13 1965

Boston Symphony In Special Concert

A community wide invitation for the forth coming special concert of the Boston Symphony Orchestra, part of the celebration of the 70th Aniversary year of the Combined Jewish Philanthropies of Greater Boston, was extended today by Roger P. Sonnabend, Symphony chairman, and Mrs. Ferdinand Struss 2d, co-chairman.

The concert, conducted by Erich Leinsdorf, music director of the Boston Symphony Orchestra, and featuring Joseph Silverstein, Orchestra concertmaster, will take place on Thursday evening, Oct. 21, at Symphony Hall.

"All those who wish to attend the concert should make their reservations as soon as possible," Sonnabend said. "Several price ranges are almost sold out." Since this is designed to be a celebration and not a benefit, the regular symphony prices of $2 to $6 will prevail," he added.

Information regarding tickets may be obtained by calling LIberty 2-8000, the Combined Jewish Philanthropies, 72 Franklin st., Boston.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
SEP 23 1965

Seats Going Fast For CJP-BSO Concert Oct. 21

Reservations are coming in quickly for the special concert of the Boston Symphony Orchestra Thursday evening, Oct. 21 at Symphony Hall, according to Roger P. Sonnabend, chairman of the Symphony Committee and Mrs. Ferdinand Strauss II, co-chairman.

The concert is part of the 70th anniversary year celebration of the Combined Jewish Philanthropies of Greater Boston. The program will be conducted by Erich Leinsdorf, music director of the Boston Symphony.

The evening's program includes Beethoven's Leonora Overture 3, Tchaikovsky's Symphony 4 and Mendelssohn's Violin Concerto, with Joseph Silverstein, orchestra concertmaster, as guest soloist.

"The $6 seats in the orchestra have already been sold out," Mr. Sonnabend noted. "With only a few weeks to go before the musical event, a limited number of seats are available in the other price ranges."

The entire second balcony has been priced at $2 to encourage student attendance. Sale of tickets is being handled by the Hillel chapters of B'nai B'rith in several colleges throughout Greater Boston. Students are urged to make their reservations as soon as possible.

Information regarding tickets may be obtained by calling LI 2-8080, the Combined Jewish Philanthropies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 14 1965

Boston Symphony Concert for CJP Next Thursday

A capacity crowd is expected to fill Symphony Hall next week for the special concert by the Boston Symphony Orchestra in celebration of the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston Thursday evening, Oct. 21 at 8:30 P.M.

Only a limited number of seats remain as the concert time approaches and reservations continue to come in daily, declared Roger R. Sonnabend, Symphony Committee chairman.

Erich Leinsdorf, music director of the Boston Syhphony Orchestra, will conduct the program which consists of Beethoven's Leonore Overture 3, Tchaikovsky's Symphony 4, and Mendelssohn's Violin Concerto. Joseph Silverstein, Orchestra concertmaster, will be guest soloist.

Mrs. Ferdinand Strauss II is serving as co-chairman, while Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Sidney R. Rabb are honorary chairman.

CJP's Steering Committee, chaired by Mrs. Irving Perlmutter, includes Mmes. Harold Berk, Isaac Berman, Samuel B. Feinberg, David I. Kosofsky, Arnold P. Mork, Robert Schaye, Irving A. Sisson, Arthur Stern, Jr., Solomon Stern and Jerome Weinberg.

Members of the Reception Committee, chaired by Mrs. Sidney Stoneman, include Mmes. Harold Ansin, Arthur J. Barkhouse, Richard A. Berenson, Matthew Brown, Austin L. Cable, Norman L. Cahners, Franklin H. Fox, Morton R. Godine, Milton L. Grahm, William I. Heine, Millard M. Kay, Isaac S. Kilbrick, Samuel A. Levine, Alfred L. Morse, John Morse, Lester L. Morse, Richard P. Morse, William Morse, Norman S. Rabb, Harris Remis, Sidney B. Rogal and Jerome M. Rosenfeld.

Mrs. Howard J. Karelis is chairman of the Decorations Committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
SEP 17 1965

Anniversary Fete Concert

A community-wide invitation for the forthcoming special concert of the Boston Symphony Orchestra Thursday, Oct. 21, at Symphony Hall has been extended by Roger P. Sonnabend, Symphony chairman, and Mrs. Ferdinand Struss 2d, cochairman.

The concert, conducted by BSO music director Erich Leinsdorf, is part of the celebration of the 70th anniversary year of the Combined Jewish Philanthropies of Greater Boston. Joseph Silverstein, BSO concertmaster, will be the featured performer.

Since this is designed to be a celebration and not a benefit, the regular symphony prices of $2 to $6 will prevail.

Information regarding tickets may be obtained by calling LIberty 2-8000.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Times
BROOKLINE, Mass.
Weekly Circ. 7,410
OCT 14 1965

CJP Special Concert To Be Held Oct. 21

A capacity crowd is expected to fill Symphony Hall next week for the special concert being given by the Boston Symphony Orchestra in celebration of the 70th Anniversary of the Combined Jewish Philanthropies of Greater Boston.

This outstanding musical event will be held on Thursday evening, October 21, at 8:30 p.m.

A limited number of seats remain as the concert time approaches, and reservations continue to come in daily, declared Roger R. Sonnabend, Symphony Committee chairman.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the program which consists of: Beethoven's Leonora Overture #3, Tchaikovsky's Symphony #4, and Mendelssohn's Violin Concerto. Joseph Silverstein, Orchestra concertmaster, will be guest soloist in the overture.

Mrs. Ferdinand Strauss II is serving as co-chairman, while Mr. and Mrs. Abram Berkowitz and Mr. and Mrs. Sidney R. Rabb are honorary chairmen.

CJP's Steering Committee, chaired by Mrs. Irving Perlmutter, includes: Mmes. Harold Berk, Isaac Berman, Samuel B. Feinberg, David I. Kosofsky, Arnold P. Mork, Robert Schaye, Irving A. Sisson, Arthur Stern, Jr., Solomon Stern and Jerome Weinberg.

Members of the reception committee, chaired by Mrs. Sidney Stoneman, include: Mmes. Harold Ansin, Arthur J. Barkhouse, Richard A. Berenson, Matthew Brown, Austin L. Cable, Norman L. Cahners, Franklin H. Fox, Morton R. Godine, Milton L. Grahm, William I. Heine, Millard M. Kay, Isaac S. Kilbrick, Samuel A. Levine, Alfred L. Morse, John Morse, Lester L. Morse, Richard P. Morse, William Morse, Norman S. Rabb, Harris Remis, Sidney B. Rogal and Jerome M. Rosenfeld.

Mrs. Howard J. Karelis is chairman of the decorations committee.

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B.S.O. 85TH ANNIVERSARY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
OCT 20 1965

From 72 Players In 1881 To 104 Today

Boston Symphony 85 Years Young Friday

By PEGGY BROWN
Society Editor

Everything's coming up anniversaries and, socially speaking, the big one is Symphony's 85th.

Last month's Golden Trumpet Ball was THE celebration. But Symphony-goers cannot let this Friday pass without noting that it is 85 years to the day and date that the orchestra gave the very first of its concerts — Oct. 22, 1881.

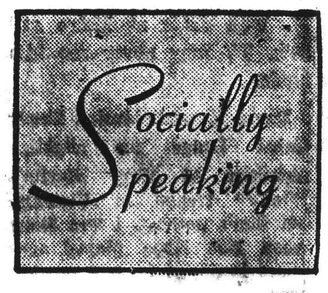
The concert was held in downtown Boston at the old Music Hall — where Loew's Orpheum now stands. Symphony Hall was built especially for the orchestra, but not until 1900.

The orchestra began, we're told, with 72 players under the conductorship of European Georg Henschel who was noted as a singer, composer and pianist. Now, 11 conductors later, there are 104 players under Erich Leinsdorf.

THE FIFTH SEASON of pre-Symphony Luncheons at the Midtown Motor Inn attracts Symphony-lovers each Friday at noon. These serious listeners enjoy lunching with other regular Friday subscribers and hearing Harry Ellis Dickson's anecdotes about the B.S.O. here, there and everywhere.

Greece gets the international salute at this Friday's luncheon with Greek Consul Dr. Dimitri Pentzopoulos as guest of honor. He'll speak briefly on his country's musical achievements after a luncheon menu featuring Greek dishes.

Among those invited to sit with Dr. and Mrs. Pentzopoulos are Adm. and Mrs. William Sieglaff, Prof. and Mrs. John Finley, Judge and Mrs. John Pappas, Mr. and Mrs. Thomas Pappas, Toni Peabody, Rt. Rev. R. Rodopoulos, Dr. Costas



Proussis, Mr. and Mrs. Charles Maliotes, Mrs. John Crane and Mr. and Mrs. Nicholas Danforth.

HARRY DICKSON, by the way, conducts the Youth Concerts at Symphony Hall. This series has season subscribers just like the regular Symphony concerts. But it's a junior-size series (three concerts each in Series A and B on Saturday mornings) for junior concert-goers (grade 5 to High school).

The big difference from the senior concerts is that there is only one price ($5) for reserved seats for the entire season. Location depends entirely on the order in which applications are received.

Grownups may also attend the Youth Concerts—but only if escorted by youngsters. Both must have subscriptions obtainable from Symphony Hall. Concert dates for Series A are Nov. 6, Jan. 15 and Mar. 26; Series B, Nov. 13, Jan. 22 and Apr. 2.

MODELS for this Friday's pre-Symphony luncheon at the Hotel Somerset will be Mrs. Charles Downer, Mrs. Willard Hunnewell, Mrs. Curt Gowdy, Mrs. George Stafford Mrs. Alexander Welch Mrs. Louis McMillen, Mrs. William Lowell, Mrs. Henry Zellman, Mrs. Peter Starrett, Mrs. Vernon Mark, Mrs. Bertram Selverstone and Gloria Kent.

The Joseph Powells of Brookline are hosting a reception for Mr. and Mrs. Peter Gamage of Marblehead at their Brookline contemporary home this twilight, 5:30 to 7:30. Guests will be members of the Smith College Club and ther husbands. Mrs. Gamage is the new president of the Alumnae Association of Smith, representing 33,000 former students.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 22 1965

Music Milestone

A milestone in musical history will be reached here in Symphony Hall with the concert of the Boston Symphony Orchestra, led by its music director, Erich Leinsdorf, this afternoon.

The orchestra gave the very first of its concerts eighty-five years before, on Oct. 22, 1881. That was in Downtown Boston, in the old Music Hall, on the present location of Lowe's Orpheum. There the orchestra had its rented home until the spring of 1900. It moved to Symphony Hall, built specially for it, in the fall of 1900.

For the first time, a soloist will appear throughout the concert. He will be the eminent Russian cello virtuoso, Mstislav Rostopovich. With Leinsdorf conducting, he will play concertos for cello and orchestra by respectively, Franz Haydn (in C), Benjamin Britten and Anton Dvorak (in B minor). The Britten work, entitled "Cello Symphony," will be having its American premiere.

THE CHRISTIAN SCIENCE MONITOR Saturday, October 2, 1965

Symphony's new season

Launching the 85th

By Roland Nadeau

ARTS
ENTERTAINMENT

"Well, no one can hurt me now."

So murmured a little lady in the seat next to mine at Symphony Hall. And how right she was! Erich Leinsdorf, the Boston Symphony, a combined Harvard-Radcliffe chorus and soloists had just been engulfed by the Freude, schöner Götterfunken, the God-sparked joy that leaps from Beethoven's Symphony No. 9. She had been, too.

Anyone who will allow to enter within himself the joy that is in this music is proof against whatever can or will hurt. It was Nietzsche who said, "Without music, life would be a mistake."

But in great music nothing can ever be right without inspired performance. And the massed players and singers were truly inspired; none more so than Mr. Leinsdorf, the orchestra's music director.

Precise timing

There was never any question that this was Mr. Leinsdorf's Ninth. His to discover, build, and give.

You knew that when you watched the chorus stand bolt upright on his cue at precisely the moment the orchestra played the violent discord that ushers in the bass soloist. Beautifully planned, timed and executed.

You knew it when from the cellos and basses, came a fantastically effective pianissimo at the point where THE theme enters in the finale. One notch softer and the sound would have vanished.

And who would care that Beethoven did not wish the melody to be played that softly? What if there is only one "p" indicated in the score? This was a conductor searching for new sounds and colors, for dramatic effect.

Chorus praised

As for the chorus, prepared by the Conservatory's Lorna Cooke DeVaron and Harvard's Elliot Forbes, they were good. It cannot be expected that young voices—despite fine training and a surging, incandescent spirit—can provide the depth of power needed for the Beethoven colossus. But they sang in pitch, did not shriek, and sang rhythmically and strongly.

The soloists were Jane Marsh, soprano; Eunice Alberg, contralto; Richard Cassilly, tenor; and [illegible] Paul, bass. Solid, beautiful, emotional singing throughout; especially in the soprano and bass.

Before intermission the orchestra played Wagner's "Siegfried Idyll." Again, the finest Leinsdorf possible.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

OCT 17 1965

21

Music Notes

ORCHESTRAS Elsewhere: The San Antonio Symphony orchestra is using computers to measure the musical preferences of its audiences this season, in an experiment conducted jointly by musicians and scientists.

Victor Alessandro, musical director of the orchestra, and Martin Goland, president of the Southwest Research Institute in San Antonio, began the experiment last season with their productions of "instant music," in which each member of the audience was given an IBM card and chose the music he wished to hear that evening. The cards were then fed into a card sorter on the stage, and the winning choices performed.

Mr. Alessandro and Mr. Goland have joined forces with computer scientists this season, and selected 33 criteria which might influence audience preferences. Included in the values are stylistic period, dynamic range, length of composition, tonality, counterpoint, emotional tension, and imagery evocation.

Audiences, who will be supplied with IBM punch cards and toothpicks, will judge the content of compositions with subjective values ranging from "far above average," to "far below average." The computers will analyze the responses, taking into account the 33 values, and try to establish psychological factors underlying the reactions.

Among the 21 compositions programmed by Mr. Alessandro are eight contemporary works. He feels that results of the study also should indicate to what degree the average audience is prepared to accept unfamiliar music.

Longer range plans include eventual measurement of physiological reactions to different types of music in terms of the blood pressure, heartbeat, and skin tone.

• • •

The Boston Symphony orchestra celebrates its 85th anniversary Friday, when Erich Leinsdorf will conduct the American premiere of Benjamin Britten's "Cello Symphony" with Mstislav Rostropovich as soloist in his initial appearance with the orchestra. The performance has been planned for two years, when Rostropovich and Leinsdorf met during performances of Britten's "War Requiem" in New York City.

Norman Luboff and his choir will sing at 3:30 this afternoon in Orchestra hall.

• • •

George Szell and the Cleveland orchestra will spend this week on tour, presenting concerts at Hill auditorium, Ann Arbor, Mich., Wednesday and in the Auditorium at Saginaw Thursday. The orchestra returns to Cleveland to open the Sunday afternoon concert series at Severance hall.

• • •

Andre Kostelanetz has signed a two-year contract with the New York Philharmonic to continue as principal conductor of the summer Promenade Concerts. Kostelanetz was instrumental in the forming of the five-week series in 1963, and has been principal conductor since then.

Guy Lombardo and his Royal Canadians will play at the Willow Brook ballroom in Willow Springs tonight.

Yvonne Badet, French singer, appears in the "Carousel de Paris" revue at Mangam's Chateau in Lyons.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

OCT 18 1965

Symphony milestone

A milestone in musical history will be reached here in Symphony Hall with the concert of the Boston Symphony Orchestra, led by its music director, Erich Leinsdorf, on Friday afternoon, Oct. 22. The orchestra gave the very first of its concerts 85 years before, on Oct. 22, 1881. That was in downtown Boston, in the old Music Hall, on the present location of Loewe's Orpheum. There the orchestra had its rented home until the spring of 1900.

Example followed

It moved to Symphony Hall, built specially for it, in the fall of 1900. The now familiar location, well built up and busy, was then considered "out in the sticks." But as in other matters, after the orchestra showed the way, its enterprising example was followed.

The orchestra began with 72 players, under the conductorship of the versatile European musician, Georg Henschel—noted as singer, composer, and pianist. Now, eleven conductors later, it has 104 members under Mr. Leinsdorf. Unheard-of and impossible in the early days, it has spread its great reputation far beyond Boston by airplane tours as far as Russia, Japan, and Australia; and by recordings, radio, and television produced in its own hall.

22

FRI.-SAT. #4

Fourth Program

FRIDAY AFTERNOON, OCTOBER 22, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 23, *at* 8:30 *o'clock*

HAYDN ..... Concerto for Cello, in C major
- I. Allegro
- II. Adagio
- III. Allegro

BRITTEN ..... Symphony for Cello and Orchestra, *Op.* 68
- I. Allegro maestoso
- II. Presto inquieto
- III. Adagio
- IV. Passacaglia: Andante allegro

(First performance in America)

INTERMISSION

DVOŘÁK ..... *Concerto for Cello, in B minor, *Op.* 104
- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

SOLOIST
MSTISLAV ROSTROPOVICH

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 21 1965

MATOSLAV ROSTROPOVICH Russian cellist, will make his Boston Symphony Orchestra debut tomorrow afternoon and Saturday night. He will play three concerts, by Haydn, Britten and Dvorak. Britten's work, "Symphony for Cello and Orchestra," will be being given the American premiere.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
OCT 6 1965

ROSTROPOVICH TO PLAY U. S. BRITTEN PREMIERE

Erich Leinsdorf has invited the Soviet cellist Mstislav Rostropovich to be soloist with the Boston Symphony Orchestra for the American premiere of Benjamin Britten's new Cello Symphony on Oct. 22. Mr. Rostropovich, wh owill be making his first appearance with the Orchestra, will also be heard at the concert on Oct. 23. The cellist, a close friend of the British composer, attended two New York performances of Britten's War Requiem by the Orchestra in 1963.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
OCT 23 1965

Rostropovich Performs Three Concerti With BSO

(By ROLFE BOSWELL) — Three concerti were played with singular enchantment by Mstislav Rostropovich, superb Russian cellist, with the Boston Symphony Orchestra, Erich Leinsdorf conducting, yesterday afternoon. For the first time in this orchestra's 85-year history, a soloist appeared in all three programmed performances.

As if that were not sufficient attraction, the Rostropovich-Leinsdorf-BSO team also presented the first American performance of Benjamin Britten's Symphony for Cello and Orchestra. Indeed, this well-arranged program might have been entitled a survey of the violoncello concerto in three centuries.

Curtain-raiser was a cello concerto (in C) by Haydn found at Prague, in a manuscript copy only four years ago. Certainly it manifests greater Haydensity than than the strumming, bumbling concerto in D, ascribed to Haydn, but attributed by some musicologists to Anton Kraft, a cellist who played in the orchestra at Esterhaz, where Haydn was composer in residence.

Rostropovich

However, yesterday's first concerted offering could scarcely be labeled problematical Haydn, for it is characteristically bright and graceful. Rostropovich played with thorough mastery of the classical style, projecting finely spun pianissimi in the opening allegro to the breathless, undivided attention of the audience.

SHEER GENIUS

The second movement (adagio) is sheer genius with no Kraftsmanship here, but ebullient Haydn. In the allegro which concluded the final movement, there was a delectable duet between Concertmaster Joseph Silverstein's Guadagnini and Rostropovich's Storioni which held concertgoers rapt.

Listeners seemed to sense that soloist and the musicians of the attenuated orchestra had been transported in spirit to the princely palace where this concerto must have been played for the first time "before 1780." Dr. Leinsdorf directed unobtrusively from a harpsichord whose function was more metronomic than tonal.

The American - premiered "Cello Symphony" is Opus 68 in the Encyclopedia Brittenica, having been written expressly for Rostropovich, who gave its first performance at Moscow in March, 1964. However, the Russian cellist, in his own words (at an interview Wednesday evening), does not claim a monopoly on this masterpiece, though his bid for others to play it surely is more of a challenge than an invitation.

The English composer for the first time has whole-heartedly embraced the contemporary musical idioms of his compeers, though there still is more Englishry inherent in the score. One senses that Britten still prefers his underdone roast beef to Honegger's boeuf a la mode, Schoenberg's sauerbraten or Prokovieff's Beef Stronganoff.

PISTON TOUCH

Gone is the facile technician of the "Young Person's Guide to the Orchestra," for here is a deeply felt, quite genuine symphony in which the baritone of the fiddle family sings of the woes of our times. This listener could not help but recall the BSO performance last season of Ralph Vaughan Williams' sixth symphony, introduced by Sir John Barbirolli, which his successor as England's leading composer has updated in spirit, if not in technique.

Though Britten manifests his awareness of what the twelve-tone technicians and electrostatic engineers are doing to music nowadays in the way of decomposition, he has eschewed most of their compositional condiments. His opening allegro is as darkling as a "London particular" wherein the big basses —tuba and double-bassoon-and there is engaging polytonal tension between solo cello and instrumental choirs.

His second movement (Presto inquieto) is, as the indication implies, restless and probing, with the solo cello buzzing around like a bee in a stoneware crock. The third movement (adagio) leads directly into the finale (marked passacaglia: andante allegro), for there one finds two long paragraphs of musical commentary paragraphed into one.

Therein one spots resemblances to the later Vaughan Williams symphonies and to post-War Honegger, passionate leader-writing in Britten's "War Requiem" mood flowing into a passacaglia with six splendid variations which might owe more than a little to our own Prof. Walter Piston.

Rostropovich well merits the work's dedication to his splendid virtuosity. Its mature imprint, rugged grandeur and technical obstacles would be of no avail without a performer's thorough understanding. To this American premiere, the visiting Russian brought all the proficiency of Don Pablo Casals and the superb elan of the late, great Emanuel Feuermann. Need more be said?

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VICTOR HERBERT

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22

FRI.-SAT. #4

Fourth Program

FRIDAY AFTERNOON, OCTOBER 22, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 23, *at* 8:30 *o'clock*

HAYDN ..... Concerto for Cello, in C major
- I. Allegro
- II. Adagio
- III. Allegro

BRITTEN ..... Symphony for Cello and Orchestra, *Op.* 68
- I. Allegro maestoso
- II. Presto inquieto
- III. Adagio
- IV. Passacaglia: Andante allegro

(First performance in America)

INTERMISSION

DVOŘÁK ..... *Concerto for Cello, in B minor, *Op.* 104
- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

SOLOIST
MSTISLAV ROSTROPOVICH

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

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BOSTON, Mass.
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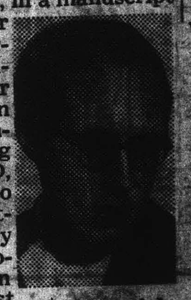
OCT 23 1965

Rostropovich Performs Three Concerti With BSO

(By ROLFE BOSWELL) — Three concerti were played with singular enchantment by Mstislav Rostropovich, superb Russian cellist, with the Boston Symphony Orchestra, Erich Leinsdorf conducting, yesterday afternoon. For the first time in this orchestra's 85-year history, a soloist appeared in all three programmed performances.

As if that were not sufficient attraction, the Rostropovich-Leinsdorf-BSO team also presented the first American performance of Benjamin Britten's Symphony for Cello and Orchestra. Indeed, this well-arranged program might have been entitled a survey of the violoncello concerto in three centuries.

Curtain-raiser was a cello concerto (in C) by Haydn found at Prague, in a manuscript copy only four years ago. Certainly it manifests greater Haydensity than the strumming, bumbling concerto in D, ascribed to Haydn, but attributed by some musicologists to Anton Kraft, a cellist who played in the orchestra at Esterhaz, where Haydn was composer in residence.



Rostropovich

However, yesterday's first concerted offering could scarcely be labeled problematical Haydn, for it is characteristically bright and graceful. Rostropovich played with thorough mastery of the classical style, projecting finely spun pianissimi in the opening allegro to the breathless, undivided attention of the audience.

SHEER GENIUS

The second movement (adagio) is sheer genius with no Kraftsmanship here, but ebullient Haydn. In the allegro which concluded the final movement, there was a delectable duet between Concertmaster Joseph Silverstein's Guadagnini and Rostropovich's Storioni which held concertgoers rapt.

Listeners seemed to sense that soloist and the musicians of the attenuated orchestra had been transported in spirit to the princely palace where this concerto must have been played for the first time "before 1780." Dr. Leinsdorf directed unobtrusively from a harpsichord whose function was more metronomic than tonal.

The American premiered "Cello Symphony" is Opus 68 in the Encyclopedia Brittenica, having been written expressly for Rostropovich, who gave its first performance at Moscow in March, 1964. However, the Russian cellist, in his own words (at an interview Wednesday evening), does not claim a monopoly on this masterpiece, though his bid for others to play it surely is more of a challenge than an invitation.

The English composer for the first time has whole-heartedly embraced the contemporary musical idioms of his compeers, though there still is more Englishry inherent in the score. One senses that Britten still prefers his underdone roast beef to Honegger's boeuf a la mode, Schoenberg's sauerbraten or Prokovieff's Beef Stronganoff.

PISTON TOUCH

Gone is the facile technician of the "Young Person's Guide to the Orchestra," for here is a deeply felt, quite genuine symphony in which the baritone of the fiddle family sings of the woes of our times. This listener could not help but recall the BSO performance last season of Ralph Vaughan Williams' sixth symphony, conducted by Sir John Barbirolli, whose success [illegible] composer [illegible] if not in [illegible]

Though [illegible] his awareness [illegible] what the twelve-tone technicians and electrostatic engineers are doing to music nowadays in the way of decomposition, he has eschewed most of their compositional condiments. His opening allegro is as darkling as a "London particular" wherein the big basses—tuba and double-bassoon-and there is engaging polytonal tension between solo cello and instrumental choirs.

His second movement (Presto inquieto) is, as the indication implies, restless and probing, with the solo cello buzzing around like a bee in a stoneware crock. The third movement (adagio) leads directly into the finale (marked passacaglia: andante allegro), for there one finds two long paragraphs of musical commentary paragraphed into one.

Therein one spots resemblances to the later Vaughan Williams symphonies and to post-War Honegger, passionate leader-writing in Britten's "War Requiem" mood flowing into a passacaglia with six splendid variations which might owe more than a little to our own Prof. Walter Piston.

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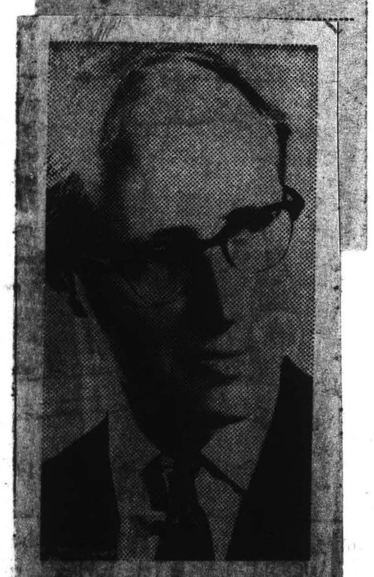
OCT 21 1965



MATOSLAV ROSTROPOVICH Russian cellist, will make his Boston Symphony Orchestra debut tomorrow afternoon and Saturday night. He will play three concerts by Haydn, Britten and Dvorak. Britten's work, "Symphony for Cello and Orchestra," will be being given the American premiere.

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ROSTROPOVICH TO PLAY U. S. BRITTEN PREMIERE

Erich Leinsdorf has invited the Soviet cellist Mstislav Rostropovich to be soloist with the Boston Symphony Orchestra for the American premiere of Benjamin Britten's new Cello Symphony on Oct. 22. Mr. Rostropovich, wh owill be making his first appearance with the Orchestra, will also be heard at the concert on Oct. 23. The cellist, a close friend of the British composer, attended two New York performances of Britten's War Requiem by the Orchestra in 1963.

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BOSTON, Mass.
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OCT 31 1965

Russian Visitor

Rostropovich Speaks: Mainly About Britten

By MICHAEL STEINBERG

Matislav Rostropovich was delighted to learn that his first appearance with the Boston Symphony a couple of Fridays ago (Oct. 22) was to fall precisely on the 85th anniversary of the orchestra's debut concert. The Russian cellist is a man who likes anniversaries and all sorts of gestures and events that link seemingly remote things.

For Rostropovich, the Boston Symphony, which he heard in Russia in 1956 and in New York two years ago, is "the greatest of all orchestras."

And he has long known Koussevitzky's recording of the Prokofiev Fifth: "It was his favorite recording of his own music. We often heard it together, and he gave me his copy shortly before he died." Then Rostropovich went on to recall that Benjamin Britten, whose new Cello Symphony he was about to play in America for the first time, also had close associations with Koussevitzky and the Boston Symphony, for it was the conductor who helped set the composer on the road to success by commissioning the opera "Peter Grimes."

Rostropovich was speaking to a few members of the press in the Ancient Instruments room at Symphony Hall. some photographs of the BSO's Russian tour were on display. Suddenly he stopped before one of them, a shot of a banquet table in which Charles Munch, Richard Burgin, and Dimitri Kabalevsky were clearly identified. At the far end of the table was a beautiful, dark-haired young woman. "My wife!" he exclaimed, adding, by way of explanation, "Meine Frau." And then, pointing with delight to perhaps a half millimeter of bald head visible behind the lady, he said "und das ist ich."

Languages are evidently not a strong point with Rostropovich, and both then and in a later conversation, he preferred to speak in Russian, using the Symphony's violinist Victor Manusevitch as interpreter. He has a few words of English and a little more German, and he sometimes mixes them engagingly. For example, the answer to one question came out: "My . . . wife . . . English . . . . . noch . . . worse."

"My wife" is a distinguished performer also, the soprano Galina Vishnevskaya, who sings here tomorrow with the Moscow Philharmonic. There are two daughters, 9 and 6, currently being taken care of by their grandmother Rostropovich. "Fortunately they look like their mother," was Father's comment.

Rostropovich, while undeniably less pretty than Madame Vishnevskaya, is a pleasing looking man. On stage he looks a little older than his 38 years, close to, he makes a distinctly youthful impression. He rather resembles Prokofiev, something that is first suggested by the baldness and the metal-rimmed eye-glasses, though the similarity continues almost astonishingly about the nose and ears. The jutting lower lip is the cellist's own.

I would guess that the resemblance to Prokofiev pleases Rostropovich. He counts the composer as perhaps the greatest influence on his life. He acknowledges three teachers, Prokofiev, Bimitri Shostakovich, and Benjamin Britten.

"Prokofiev made me change from a cellist to a musician. When I was a conservatory student, Shostakovich wanted me to switch from cellist to composer, but he was wrong. I am a very bad composer. Cellists, you know, are mostly very bad musicians, very primitive. They are too much concerned with stupid music, Popper, Vieutemps, things like that. Prokofiev was the one who made me aware of all the great music that I would never play on the cello."

"Now," Rostropovich continued, "I am very lucky and happy to have Britten. We are very close friends, but for me he is also a teacher, a great teacher. He is a musical genius, as composer, as pianist, as conductor, a total musical genius. To work with him is to be in heaven."

Their friendship began in 1961 when Rostropovich was in London to play the Shostakovich Concerto. Afterwards, Britten appeared backstage, introduced himself, and told the astounded cellist that he would like to write a Sonata they could play together.

The association has had remarkable results. Britten always has liked to write with a particular performer in mind, and it is likely that Rostropovich is responsible for his recent renewed interest in large instrumental forms. So far, Britten has composed for Rostropovich a Sonata for Cello and Piano, the Symphony for Cello and Orchestra, the cadenzas for the recently resurrected Haydn C major Concerto which he played here, and a ten movement suite for unaccompanied cello, which will be given its first American performance at Rostropovich's Carnegie Hall recital Dec. 17.

Britten meant the soprano solo of his "War Requiem" for Galina Vishnevskaya. The most recent Britten contribution goes to both wife and husband, a song cycle on poems by Pushkin. Rostropovich is an excellent pianist, and the new Pushkin-Britten cycle will be given its American premiere at Philharmonic Hall, New York, Dec. 19, when Rostropovich will accompany Vishnevskaya in a program otherwise devoted to songs of Musorgsky and Tchaikovsky. As for the unaccompanied cello suite, both player and composer hope that it is just the first in a set of six.

"At Carnegie Hall, Rostropovich will play Schubert's "Arpeggione" Sonata. "It is the first time I play it without Britten. We have performed it five times, but oddly enough I had never played it before." Of all Britten's firsts as a performer, Rostropovich regards his Schubert playing as the most beautiful, "the mostunreplaceable," recalling besides his own performances of the "Arpeggione," those of the great song cycles with Peter Pears and those of the great piano duet works with Sviatoslav Richter.

Rostropovich hopes to record the "Arpeggione" with Britten soon after his return to Europe, and one reason for the Carnegie performance is "to be a little in practice."

Rostropovich is very happy with "his" Cello Symphony. "Britten's technical skill is amazing," he said. "Britten and Shostakovich are the only two composers in whose music I have never had to change a note. I got from Britten a perfectly written part, completely bowed and articulated, and even all the double and triple and quadruple stops fit. Marvellous!"

So far, Rostropovich is the only person to have performed the Cello Symphony. That is not, however, by design.

"Britten asked me if I wanted exclusive performance rights for a certain period, and I told him, yes, for the first 35 minutes. And as soon as the premiere is over, I hope a thousand cellists will learn it."

He sat at the piano and offered a guided tour of the work, pointing out features like the gradual acceleration built into the variation finale; the cadenza at the end of the slow movement, both for the details of its writing and its place in the Symphony as a whole; points of orchestration, especially the many ways in which the cello is thrown into combination with solo instruments in the orchestra.

Mostly, though, Rostropovich spoke about character, atmosphere, gesture, and mood. It was a crystallization almost of what I had already observed in a rehearsal of the Haydn Concerto when by means of a constant play of facial expression and bodily posture he had sought to convey that works' changing temper as it was being played.

"Yes, it is important to understand what is being said as well as how it is said. The Britten is a difficult work. The poly-harmony, the poly-rhythms, yes, these are perhaps obvious, but the poly-mood, that is difficult. And now I realize that I did not fully understand the work myself the first four or five times I performed it."

That is the sort of thing that makes Rostropovich worry about critics.

"I should have known that work better than anyone except Ben, but there were things I didn't know. A critic will write very authoritatively after just one hearing. Generally I don't care what they say about my playing. But the worst is when they say I play well but the work is bad. Then I feel guilty for the work."

Rostropovich had just had that experience in New York after playing a concerto by a young Russian, Boris Tchaikovsky. "Both Britten and Shostakovich think it a masterful work." And returning to criticism, "Sometimes what they write is true, but not interesting; very occasionally it is interesting, but not necessarily true."

Both Rostropovich and Vishnevskaya have a very busy tour ahead of them during the next month and a half, though their paths will at least cross occasionally. The next stop is England, specifically the Britten house at Aldeburgh. There the lingua franca is German. "Britten's German is very bad, but mine is much worse. When we speak together, no German would understand a word."

He looks forward to the visit with his teacher and to their music-making together. Rostropovich emphasized again, "It has been very important for me to work with composers, to be forced to become a musician. And perhaps lately it has helped my cello playing, too."

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OCT 17 1965

Russian Cellist, B.S.O. In Britten Premiere

The Russian cellist Mstislav Rostropovich will play three works with the Boston Symphony, including the United States premiere of Britten's Cello Symphony. Erich Leinsdorf will conduct Friday afternoon at 2 and Saturday evening at 8:30.

The program will open with Haydn Concerto in C major and will conclude with the Dvorak Concerto in B minor. The Britten, which Rostropovich gave its world premiere in Moscow in 1964, is dedicated to him.

In the Summer of 1963, the orchestra performed the American premiere of Britten's War Requiem at Tanglewood and the following Autumn Rostropovich heard Leinsdorf and the orchestra play that work in New York. He then mentioned to the music director that he hoped it would be possible for him to play with the Boston Symphony Orchestra the first American performance of the new Symphony for Cello which was then near completion.

The Boston Symphony Orchestra's first telecast of the 85th season will be given on Tuesday evening at 8:30. The program will be made up of Wagner's "Siegfried Idyll" and Beethoven's Symphony No. 9. This will be the final performance of the Ninth Symphony which opened each of the orchestra's series in this anniversary season. The soloists will be Jane Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul with the New England Conservatory Chorus and the Harvard Glee Club and Radcliffe Choral Society. The concert will be televised by WGBH, Channel 2.

On Thursday evening the orchestra will give a concert in Symphony Hall sponsored by the Combined Jewish Philanthropies.

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Jewish Advocate
BOSTON, Mass.
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OCT 28 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ROSTROPOVICH'S TRIPLE HEADER

Every few years a soloist comes along whose mastery and presence leave the listener unmistakeably aware of an encounter with one of the great performers of his generation. Such was the case with the eminent Soviet cellist, Mstislav Rostropovich, who appeared for the first time as guest with the symphony last week.

It is acceptable usage in musical criticism to write that someone's greatness was indelibly stamped ere a few bars had passed. In this instance, though, the remark would not be licensed hyperbole but a factual recounting of the actual state of things. To talk generally about passion, brilliance or technique does not suffice. There was that tone, of exquisite quality at its largest, yet equally remarkable when scaled down to the tiniest pianissimo; that texture, mellifluous from base to harmonics, instantly reversible from intensist vividness to utter flatness; those fingers, weaving ravishing phrases out of the most subordinate figurations; and that personality, which dominated even the orchestra.

And there is the immensity of the man's musical appetite. Apparently he played thirty-four works for cello and orchestra during a seven month period last season in Moscow and recently completed a cycle of thirty-one works within thirty-five days in nine concerts in London. Small wonder, then, that a resourceful management, while it was about it, inveigled him to do three, yes three, full-length works in this first visit with the Orchestra.

The initial one of these was what must have been the first Boston performance of the recently discovered Concerto in C major of Franz Joseph Haydn. Dug up five years ago in Prague, it was composed about twenty years prior to Hadyn's familiar D major Cello Concerto. "There can be," writes the redoubtable John N. Burk in the program notes, "no serious doubt about the authenticity of the music," and he goes on to list compelling scholarly reasons why this is so. I have no reason to question this, but my ears certainly rebel. The wooden, sawed-off melodies and stunted development sound not like Haydn but like the product of some obscure old Mannheimer of the ilk that the late Erwin Bodkey was so skillful in exhuming. Not even the irresistable missionary work of such a reading as Mr. Rostropovich gave the pe iece is likely to make of it a significant addition to the impoverished cello concerto literature.

So, too, with the second work on the program, the premiere U.S. performance of Benjamin Britten's Concerto for Cello and Orchestra, Opus 68, a work written for and dedicated to Mr. Rostropovich. Soloist and orchestra are equal partners in a sustained and intricately worked out dialogue which throughout its four movements exploits the cello's resources to the fullest. The music is sufficiently accessible on first listening to allow one to apprehend the warmth and understanding of the soloist's reading. However, for all its interest and novelty, the piece is grating, acerbic and over-complicated, and for these reasons I would be surprised if it ever becomes a permanent part of the repertory.

After the intermission, Mr. Rostropovich returned to purvey his version of that true and tested friend of all cello soloists, the Dvorak concerto. It is hard to believe that this confortable piece could keep audience and players on the edge of their seats, but that is the way it was. Mr. Rostropovich's was a distinctly individual interpretation, quite different from the flowing, straight-forward sort of performance that this concerto almost invariably gets. In his unorthodox but highly compelling treatment, one could not but be reminded of how Isaac Stern dealt similarly with the Beethoven Violin Concerto last season. Every passage was sui generis, worked out to the last meticulous detail, yet the impact of the total sweep was quite overpowering. As one musician remarked afterward, "This was not how Dvorak wrote it, but had he heard it, he'd have kissed Rostropovich's hands."

Two Friday afternoon ladies not only stayed in their seats for the last movement, they joined the orchestra in stamping their applause during Mr. Rostropovich's many bows at the end of the concert. That, gentle reader, gives some measure of his achievement.

This week the orchestra is on tour. The following week Richard Burgin, associate conductor, will present a program of Schoeberg, Debussy and Scriabin.

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Herald (m)
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SYMPHONY: Soviet Virtuoso's Great Concert

By ROBERT TAYLOR

Exactly 84 years to the day since The Boston Symphony Orchestra first uttered a note, the Soviet 'cello virtuoso, Mstislav Rostropovich, yesterday observed the date—though perhaps unaware of its official significance—by an exalted and extraordinary act of music-making.

Presentations of three concerti represent a throwback to the concert habits of an earlier generation. Rostropovich is no stranger to the awesome demands of such a program: last winter in Moscow he played 41 different large-scale works, last summer in London gave nine concerts, 31 scores in 35 days. The statistics suggest a feat undertaken for the sake of superficial values, but Rostropovich is an artist, a profoundly dedicated and inspired artist in whom the heroic scale fulfills itself.

Five Seasons in U.S.

He is also something of a known quantity here, having enthralled America over five recent concert seasons. In 1959 he gave a Jordan Hall recital; yesterday's concert, however, was the first time a solo performer has comprised the basis of a Boston Symphony concert, the nearest precedent being Arthur Rubinstein's traversal of a pair of concerti at a Pension Fund benefit.

The program, of its precedent-breaking kind, was interesting since it offered the American premiere of Britten's 'Cello Symphony, and what was probably the first Boston performance (not indicated by the program) of the Haydn. The D Major 'Cello Concerto of the latter forms an incontestable part of the repertory now, though for many years it was erroneously ascribed to Anton Kraft, and the C Major, discovered in Prague four years ago, is a refreshing addition to Haydn's output, which, optomistically,, could contain as many as six 'cello scores.

Rostropovich, a slight, balding, bespectacled man, made his way diffidently through the orchestra, and almost immediately demonstrated a sovereign command of the 'cello. His attacks are galvanizing in their intensity; his bowings a model of control, and he comes down on the fingerboard like a crackle of lightning. At every level of sound, from the burnished darkness of the C string to the celestial glory of his A, the tone is noble, lyrical and affecting; and his intonation—which is rare in 'cello-playing—is wonderfully secure.

The Britten Symphony is a score that struck me at first hearing as a combination of not a few beautiful passages and not a few longeurs. In part, the latter may stem from the expansion of the ideas in the opening passages where the 'cello is given a role that interacts with orchestra — Britten wishes to avoid the obvious movement of dialogue and response—but, in fact, the orchestral element seems to overwhelm the soloist.

Roles Reversed

Seeking new dimensions here, the usual roles are reversed, with the dark-hued orchestra providing the melodic statement; the soloist handling the harmonic material. This inversion had the effect, for me, of concentrating on instrumental timbres at the expense of the 'cello's inherent songfulness. The 'Cello Symphony is laid out ingeniously in four sections, and the passacaglia finale—I couldn't detect the passacaglia in it — is by far the most immediately compelling segment, with a superb cadenza and magisterial coda.

The music is admirably scored, and when the instrumentalist is permitted to resume his normal role, compelling for much of the time one is distracted by the surface, with a solitary horn, the motives [illegible] into high solo [illegible] repeated hearing [illegible] cultivates the mysterious mood) the baffling might be established.

The Haydn, though, is open, accessible, and demurely graceful. It doesn't sound Haydn-esque and the harpsichord doesn't have much sustaining power, but Erich Leinsdorf managed to preserve a graceful balance conducting from the keyboard, while Rostropovich conveyed a subtly lambent range of color. And how can one characterize the Dvorak in so limited a space; for it was big, vibrant and—for once—had a soloist who soared above the orchestra in the massive perorations. The phenomenal melodic sweep of this superlative account held the grand manner of a seemingly effortless monumentality that is remembered. The audience exploded into cheers, and Rostropovich rose, applauding them and the Boston Symphony after the Russian custom, as though we had all been witnesses and participants of his genius.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fourth concert of the 85th season yesterday in Symphony Hall. Matislav Rostropovich, 'cello, was the soloist. The program will be repeated tonight at 8:30.

Concerto for 'Cello, in C Major ..... Haydn
Symphony for 'Cello and Orchestra, Op. 68 ..... Britten
Concerto for 'Cello, in B minor, Op 104 ..... Dvorak

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Morning Globe
BOSTON, Mass.
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OCT 19 1965

Musical Chairs

Russian Cellist: 31 Concertos in 34 Days

By MARGO MILLER

Almost every other day last Summer the Russian cellist Mstislav Rostropovich played three concertos a concert and sometimes as many as five. This added up to 31 works in 34 days.

Rostropovich will do something similar at the Boston Symphony concerts Oct. 22-23. Britten's Symphony for Cello and Orchestra, Op. 68, dedicated to the Russian, will have its first U.S. performances. The program will open with the Haydn C major and close with the Dvorak in B minor.

For those who wonder what the cello literature consists of, here follows what Rostropovich played with the London Symphony Orchestra in Festival Hall under the direction of Gennadi Rozhdestvensky, the young Russian conductor.

On June 28, there were the C major, the G minor and G major of Vivaldi, the Tartini A major and Boccherini D major. On July 1 came C.P.E. Bach's B-Flat major, J. S. Bach's C minor, and Haydn's Concertos in D and C major.

The Dvorak followed on July 3, on a program with Peter Illich Tchaikovsky's Pezzo Capriccioso and the Khrennikov Concerto. On July 5, there was the First Saint-Saens to start, the Brahms Double, with violinist Szeryng, in the middle, and Boris Tchaikovsky's Concerto to finish.

Lalo's D minor, the Elgar Concerto and the Prokofiev Sinfonia Concertante came on July 7. From then on the concert pace was a little easier in schedule, at least. It resumed July 11 with the Schumann, Tchaikovsky's Rococo Variations, and the Miaskovsky and Honegger Concertos in C minor.

The July 18 concert had Strauss' "Don Quixote," Sauget's C minor and the Shostakovitch E-flat major, the July 25, program the Hindemith Concerto, Prokofiev's Concertino, Op. 132, the "Schelomo" of Bloch. And the series ended Aug. 1 with the Respighi Adagio with Variations, the Milhaud No. 1 and the Britten Cello Symphony.

Opera Debuts

Opening week of the Metropolitan Opera season brought the U.S. debuts of tenor Gianni Raimondi and soprano Mirella Freni in "La Boheme." Both singers caused quite a stir.

The pair will be heard as Rudolfo and Mimi in a film version of "La Boheme," to be shown Wednesday and Thursday only at the Paramount Theater, Boston, and suburban movie houses. There will be performances at 2:15 and 8:15 p.m. each day of the engagement.

The film was made at La Scala. Herbert von Karajan conducted, Franco Zeffirelli was the stage director and set designer and, Marcel Escoffier was the costumer.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
OCT 23 1965

Rostropovich debut

Wild acclaim!

By Harold Rogers

"To me he is a combination of Casals and Piatigorsky!"

It was Louis Speyer speaking, retired English horn of the Boston Symphony. And he referred to Mstislav Rostropovich's debut with the orchestra, just concluded. I could hardly hear Mr. Speyer, owing to the deafening applause and cheering that surrounded us.

"Have you ever known another artist to play three concertos in one concert?" I asked.

"Never!" he exclaimed. "This was a recital with orchestra. But of course any lesser artist could never do it."

There is no question that Rostropovich is the greatest cellist playing today. He had only to strike off the first few phrases of Haydn's Concerto in C major to establish the qualities that continued to amaze as the afternoon proceeded. There was complete technical mastery—the art that conceals art. He was in serene command of every effect, be it a soaring lyrical phrase or a passage of incredible velocity. Yet his head never ruled his heart. Verve, élan, poetic emotion—these were served by his extraordinary technique.

Apparently he does not even hold the instrument as anyone else ever held it. It is not gripped by his knees; it rather leans back upon them. This somehow seems to give him greater freedom in fingering and bowing.

Tonally Rostropovich is superlative. The sound is suave, warm, incandescent, not nasal nor rasping. He can produce a pianissimo that floats in the air, caressing the ear. He makes a great deal of dynamic contrasts. Drama there is, yet he never makes a dramatic move for its own sake. Everything subserves the musical idea.

After the Haydn the soloist gave us the first hearing in the United States of Benjamin Britten's Symphony for Cello and Orchestra, of which Rostropovich is the dedicatee. Completed in 1963, the work makes strenous demands. Bold dramatic strokes are contrasted with lyrical flights of purest melody. Again and again tension tightens, drama heightens, only to relax into moods of aspiration or contemplation.

Mstislav Rostropovich

It is a strong work in which the orchestra's role is fully as important as the soloist's. Here we have a collaboration, a dialogue; and the orchestra's discourse commands our attention for its dark timbres, its odd doublings, its nocturnal moods.

And speaking of collaboration, a superb oneness of musical purpose was to be noted between Rostropovich and Erich Leinsdorf. In the Haydn, Mr. Leinsdorf conducted while at the harpsichord, providing an accompaniment par excellence. In the Britten, Leinsdorf played a far more active role as he held the various dynamic forces in control.

And in the final Concerto by Dvořák, Mr. Leinsdorf let the orchestra have its head in an expression of Bohemian fire. As for Rostropovich there was more of the same glorious stuff.

Alice Hughes

Moscow's Star Musicians Attract Sell-out Audiences

Few — if any—impresarios can match the record of S. Hurok. in presenting to the United States the best of European and other foreign music and dance. No other talent-manager has broadened America's appreciative taste for international symphonic, vocal and terpsichorean performances as has Hurok. A Pied Piper on a vast scale, whose last fortnight of presentations attracted multitudes of Americans to hear the world's most entrancing sounds of music, as played by member of the Moscow Philharmonic Orchestra in 11 consecutive concerts at New York's Carnegie Hall.

Sell Outs

Before the first concert took place on October 15, the entire 11 were completely sold out. Involved were five of the world's best musicians. David Oistrakh, violinist, and his son, Igor, also a violinist; Van Cliburn, America's favorite pianist, Rostropovich, extraordinary cellist and his wife Vishnevskaya, soprano. Conductors Kondrashin and Svetlanov swung the baton for these greats. Unable to buy, beg or borrow a seat in New York for the cellist's concert, I flew to Boston Saturday to hear Rostoprovich. Saturday night is not a favorite concert time in New York, but in Boston every music lover who can get into Symphony Hall does so. It was a fabulous experience.

The 38-year-old Russian cellist, acknowledged the greatest by eminent judges of musicality, played three concertos, one after the other, with no musical score of any kind. Hayden's Concerto for Cello in C Major; Dvorak's Concerto in B Minor and Benjamin Britten's Symphony for Cello and Orchestra. This symphony was especially written by American composer Britten, for Rostropovich. Leinsdorf conducted the Boston Symphony Orchestra, which rose to heights as never before, and Leinsdorf and the cellist exchanged kisses several times, as did some of the orchestral players. This is unusual in America but on European stages it is frequently done.

The public was stunned by the performance, and the cheers, shouts of "Bravo!" and applause kept going for nearly a half hour, expressing emotional acclaim for this cellist's mastery over his instrument, at times lyrical, at times dynamic. Though this musician's technique requires great strength, as well as skill, the cellist was compelled to take at least 12 curtain calls, and still the audience refused to leave Symphony Hall, standing, shouting, applauding. When the electricians kept blinking the lights, the public finally left, and released Rostropovich from the burden of being a hero.

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Monday, OCT 25 1965

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Morning Globe
BOSTON, Mass.
Circ. 221,211
OCT 23 1965

At Symphony

Britten Premiere With Rostropovich

By MICHAEL STEINBERG

It was, I believe, the philosopher Lichtenberg who said that we call men geniuses for the same lazy reason that we call a centipede a centipede. We are indeed lazy, and lax, with superlatives.

Luckily, every so often there comes someone to set our standards straight. Among its musical performers, this generation of listeners has the Russian cellist Mstislav Rostropovich as a stirring reminder of what great playing really is.

Rostropovich appeared with the Boston Symphony on Friday afternoon and played three concertos to an audience that applauded him long and loud and that offered him a standing ovation at the end. He began with Haydn's recently unearthed C major Concerto, gave the American premiere of Britten's Symphony for Cello and Orchestra, and ended with the Dvorak.

Britten wrote his Symphony in 1963 for Rostropovich, the inspiration also for the slightly earlier Cello Sonata and for an unaccompanied cello Suite which the Russian will introduce to America at his Carnegie Hall recital in December. Britten has called the work a Symphony because the relationship between solo and orchestra is that of two partners equal in dialogue. It is, in other words, a Sonata for cello and orchestra, and Briten has deferred to the custom by which we call an orchestral sonata a symphony.

There are four movements. The first is a massive sonata structure, sombre, rich in vividly characterized themes. Then comes a spooky scherzo, swift and nervous, almost all quiet. The third movement is song-like, built about a magnificently eloquent, large-spanned melody. A cadenza, which is in effect a second development for this Adagio, leads into the finale. This is a set of variations which, like that in the Eroica finale, uses both a ground and a tune.

The Symphony is difficult to hear. It is large, dense, and perhaps the most thoroughly and rigorously composed piece the composer has yet written. It is tonal, of course, and it uses key relationships with a strength, sense, and expressive effect virtually unknown to the '60's. The distribution of themes among the participants—the dialogue, in a word—recalls the sophistication of the great Mozart concertos that Britten the pianist plays so gloriously.

Rostropovich speaks of the Symphony's "poly - mood." Thoroughly instrumental in conception, the Symphony still has something anthropomorphic about it—again like Mozart—a rhetoric that is becoming to a composer who has been so involved with poetry and the voice. The juxtapositions and simultaneities of mood are complex and interesting. They are not always easy to understand, and after considerable time spent with the Symphony I am just beginning to sense the rightness of its optimistic finale. And this movement has details whose suggestions of Copland and even Sibelius still sound a little odd to me.

Writing for cello and orchestra is notoriously difficult, but one would not know it from Britten's Symphony. The very difficulty has inspired him to an excitingly fresh and unfailingly clear texture.

Rostropovich's performance was indistinguishable from the music itself. He now plays it with still more invention and freedom than on his superb record. In Erich Leinsdorf and the Boston Symphony he found a virtuosic partner.

Rostropovich's playing is the most inflected I have ever heard. Its variety, the sense of life being renewed in every note, the powerful presence seem unique today. And to convey all this Rostropovich has developed a degree of technical control in itself hardly to be believed.

Actually, he takes considerable liberties with the Dvorak Concerto. Mostly I like Dvorak's ideas even better, but the point is that while an extra-fine pianissimo or a great broadening of the pace may be a fussy and unnecessary addition to the work, there is never anything that contradicts the music. Even when his playing touches the Romantic virtuoso tradition with its persuasiveness about personal extravagance, and in the Dvorak it undoubtedly does, the man obviously cannot play a bad phrase.

Leinsdorf's accompaniment in the Dvorak was not always chamber-musically sympathetic, though there were the rewards of fine wind solos from Cioffi and Gomberg and especially from Pappoutsakis. The orchestral part of the delightful "new" Haydn was fairly animated. Leinsdorf conducted seated at the harpsichord with which he toyed in a rather irresponsible now-you-hear-it-now-you-don't way.

Friday, incidentally, was exactly the Symphony's 85th birthday, and the concert was a fine celebration. Rostropovich is a marvel and if you can possibly contrive to hear the Saturday concert, don't miss it. I could imagine holding up the box office at gunpoint myself.

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Boston After Dark

BSO celebrates birthday

Soviet cellist Mstislav Rostropovich to be soloist

Mstislav Rostropovich, the distinguished Soviet cellist, will join the Boston Symphony Orchestra for the first time as soloist in three works at the Orchestra's weekend concerts.

With Mr. Rostropovich, Erich Leinsdorf and the BSO will present the American premiere of Benjamin Britten's Symphony for Cello and Orchestra, Op. 68. In the sumer of 1963, the BSO performed the American premiere of Britten's War Requiem at Tanglewood and the following autumn Mr. Rostropovich heard Mr. Leinsdorf and the Orchestra play that work in New York.

Rostropovich Asks to Play

He then mentioned to the Music Director that he hoped it would be posible for him to play with the Boston Symphony the first American performance of the new Symphony for Cello which was then in the final stages of completion by the composer. The Soviet cellist played the world premiere of the Cello Symphony which is dedicated to him in Moscow in 1964.

Soloist for Entire Program

This will be the first time in the history of the BSO that a soloist will appear throughout the concert. Rostropovich will also be the soloist for Haydn's Concerto for Cello in C major, which was discovered in Prague in 1961. The concerts will conclude with the soloist performing Dvorak's Concerto for Cello in B minor with Mr. Leinsdorf and the Orchestra.

BSO's 85th Birthday

The concert also marks the 85th aniversary of the founding of the Boston Symphony. The orchestra gave the very first of its concerts October 22, 1881 in the old Music Hall, on the present location of Lowe's Orpheum. There the orchestra had its rented home until the Spring of 1900.

It moved to Symphony Hall, built especially for it, in the Fall of 1900. The now familiar location, well built up and busy, was then considered "out in the sticks." But as in other matters, after the orchestra showed the way, is enterprising example was followed.

'Never Look at the Bills'

Back of all this looms the extraordinary personality of Henry Lee Higginson, music-loving banker, who decided to share his wealth by establishing the Boston Symphony Orchestra at his own expense. He then maintained it for thirty-seven years on two unique principles: First, "to engage the best available conductor, and interfere with him as little as possible." Second, "I never look at the bills, but at the end of a season I write a check for the difference between the income and the outgo." Since Higginson's retirement in 1918, the board of trustees have continued his ideals — but with a necessarily different financial plan.

Concerts this week

Boston Symphony Orchestra

Thursday, Oct. 21, 8:30 p.m. Eric Leinsdorf Conducting:
BEETHOVEN Leonora Overturne No. 3
MENDELSSOHN Violin Concerto
Joseph Silverstein, soloist
TCHAIKOVSKY Symphony No. 4

Friday, Oct. 22, 2 p.m.; Sat. Oct. 23, 8:30 p.m. Eric Leinsdorf conducting:
HAYDN Concerto for Cello in C major
BRITTEN Symphony for Cello and Orchestra
DVORAK Concerto for Cello in B minor
Mstislav Rostropovich, soloist

Radio Broadcasts: Friday - WGBH-FM; Saturday - WGBH-FM and WCRB.

Czech Philharmonic Orchestra

Friday, Oct. 22, 8:30 p.m. Karel Ancerl conducting:
MOZART Don Giovanni Overture
KABELAC Mystery of Time, op. 31
PISTON Toccata
DVORAK Symphony No. 9 ("From the New World")

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080

OCT 24 1965

Boston Symphony Away on Tour

The Boston Symphony will be out ~~of town~~ next week for its first concert tour of the 85th season. During the tour the orchestra will visit Reading, Pa., Washington, D.C., and give four concerts in the New York area, concluding with an appearance in Newark.

Erich Leinsdorf, music director, will conduct each of the six concerts. He has invited Joseph Silverstein and Burton Fine to be soloists in Reading in a performance of Mozart's Sinfonia Concertante for Violin and Viola, K. 364. Silverstein also will be soloist at the Brooklyn Academy of Music where he will play Mendelssohn's Concerto for Violin and Orchestra, Op. 64.

Leinsdorf also has scheduled William Sydeman's Study No. 3 for Orchestra at the concerts in Washington and Philharmonic Hall, New York city. The Sydeman work received its world premiere at the orchestra's Symphony Hall concerts Oct. 15 and will be heard for the first time in the two tour cities.

Following the tour the orchestra will return to Symphony Hall for the second program of the "Cambridge" series Nov. 2 and its opening concert in Providence Nov. 4. Richard Burgin, associate conductor will conduct the week-end programs Nov. 5 and 6.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

OCT 21 1965

Boston Symphony Going on Tour

The Boston Symphony Orchestra will be out of town next week for its first concert tour of the eighty-fifth season. During the tour the Orchestra will visit Reading, Pa., Washington, D. C. and will give four concerts in the New York area concluding with an appearance in Newark.

Following the tour the Orchestra will return to Symphony Hall for the second program of the "Cambridge" series on Nov. 2 and its opening concert in Providence on Nov. 4.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 171,361

OCT 26 1965

Boston Symphony On Tour This Week

The Boston Symphony Orchestra is out of town this week for its first concert tour of the 85th season. During the tour the orchestra will visit Reading, Penn. ; Washington, D.C. , and give four concerts in the New appearance in Newark .

Following the tour the orchestra will return to Symphony Hall for the second program of the "Cambridge" series Tuesday, Nov 2 and its opening concert in Providence Thursday, Nov. 4. Richard Burgin, the Boston Symphony Orchestra's associate conductor will conduct the weekend programs Nov. 5, 6.

SHOWTHROUGH

CAMBRIDGE #2

Second Program

[illegible]DAY EVENING, NOVEMBER 2, *at* 8:30 *o'clock*

[illegible] Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

[illegible]legro maestoso
[illegible]ndante
[illegible] Presto

Soloists: JOSEPH SILVERSTEIN, BURTON FINE

S[illegible] Study No. 3, for Orchestra

Introduction
First part: Allegro con brio
Second part: Scherzo and Trio
Epilogue: In memoriam
(First performance at these concerts)

INTERMISSION

DVORAK *Symphony No. 8, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

The next concert in this series will be given in Symphony Hall on Tuesday Evening, December 14, 1965, Erich Leinsdorf, conductor, and Claude Frank, piano.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
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OCT 3 1 1965

Burgin To Lead Concerts

The Boston Symphony Orchestra's associate conductor, Richard Burgin, will direct next weekend's concerts in Symphony Hall. Music Director Erich Leinsdorf will conduct the second concert of the "Cambridge" series on Tuesday and the opening program of the Orchestra's five-concert series in Providence, R. I. on Thursday. Mr. Leinsdorf will then be on a short holiday with Mr. Burgin and Werner Torkanowsky conducting the Orchestra through the concert of Nov. 16.

Mr. Burgin's program for the Friday and Saturday concerts will begin with Arnold Schoenberg's Chamber Symphony, Op. 9B and continue before the intermission with Debussy's La Mer. The concert will conclude with the first performance by the Orchestra since 1940 of Scriabin's Symphony No. 3.

Tuesday's "Cambridge" concert under the direction of Mr. Leinsdorf will begin with a performance of the Sinfonia Concertante, K. 364 by Mozart. Joseph Silverstein and Burton Fine will be the soloists. The program will include William Sydeman's Study No. 3, for Orchestra, which was given its world premiere by the Orchestra on October 15, and Dvorak's Symphony No. 8. This concert will be televised by WGBH, Channel 2, Boston and by WENH-TV, Channel 11, Durham, New Hampshire.

FOR HIS OPENING program in Providence this season Mr. Leinsdorf has chosen a program to include Haydn's Cello Concerto in C major with Jules Eskin, principal cellist of the Orchestra as soloist, Mozart's Sinfonia Concertante with Silverstein and Fine as soloists, and the Concerto for Orchestra by Bartok.

The complete programs:

Tuesday, Nov. 2, "Cambridge," 8:30 p.m., Erich Leinsdorf conducting:
Mozart—Sinfonia Concertante, K. 364 Joseph Silverstein, Violin; Burton Fine, Viola
Sydeman—Study No. 3, for Orchestra
Dvorak—Symphony No. 8 in G maior
Thursday, Nov. 4, Providence, 8 30 p.m. Erich Leinsdorf, conducting:
HAYDN—Cello Concerto in C maior Jules Eskin, soloist
Mozart—Sinfonia Concertante K. 364 Joseph Silverstein, Violin; Burton Fine, Viola
Bartok—Concerto for Orchestra
Friday, Nov. 5, 2:00 p.m. Saturday, Nov. 6, 8:30 p.m.; Richard Burgin conducting:
Schoenberg—Chamber Symphony, Op. 9B
Debussy—La Mer
Scriabin—Symphony No. 3

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OCT 3 1 1965

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The program will be made up of Schoenberg's Chamber Symphony, Op. 9B, Debussy's "La Mer" and the Scriabin Symphony No. 3.

Before leaving on a short vacation, Erich Leinsdorf will conduct two concerts. The program for Tuesday, which will be televised by Channel 2, Boston, and Channel 11, Durham, N.H., will include William Sydeman's Study No. 3 for Orchestra. The concert will begin with Mozart's Sinfonia Concertante, K. 364, with Joseph Silverstein, violin, and Burton Fine, viola, as soloists. The concluding work will be the Dvorak Symphony No. 8 in G major.

The orchestra's first concert ths year in Providence is scheduled for Thursday. Jules Eskin will be soloist in the Haydn C major Cello Concerto. The Mozart Sinfonia Concertante and Bartok's Concerto for Orchestra complete the program Leinsdorf will conduct.

The concerts of Nov. 12-13 will be conducted by Werner Torkanowsky, music director of the New Orleans Philharmonic.

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NOV 5 1965

Burgin to Direct in 4 Boston Symphony Concerts

Three masterpieces of 20th century music are to be presented by the Boston Symphony Orchestra at its next four concerts here. Richard Burgin, associate conductor, is to direct Arnold Schoenberg's Chamber Symphony (Op. 9-B) in the composer's own version for full orchestra, Debussy's La Mer ("The Sea") and, after the intermission, Alexander Scriabin's Symphony No. 3 in C minor (Op. 43), the "Divine Poem." This program has been scheduled for Friday (2 p. m.), Saturday (8:30 p. m.), Tuesday (7:30 p. m.) and Thursday (8:30 p. m.)

61 RECORD

SHOWTHROUGH

CAMBRIDGE #2

Second Program

TUESDAY EVENING, NOVEMBER 2, *at* 8:30 *o'clock*

MOZART ..... Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

I. Allegro maestoso
II. Andante
III. Presto

Soloists: JOSEPH SILVERSTEIN, BURTON FINE

SYDEMAN ..... Study No. 3, for Orchestra

Introduction
First part: Allegro con brio
Second part: Scherzo and Trio
Epilogue: In memoriam

(First performance at these concerts)

INTERMISSION

DVOŘÁK ..... *Symphony No. 8 in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

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New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021
OCT 31 1965

Burgin To Lead Concerts

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Sydeman—Study No. 3, for Orchestra
Dvorak—Symphony No. 8 in G major
Thursday, Nov. 4, Providence, 8:30 p.m. Erich Leinsdorf, conducting:
HAYDN—Cello Concerto in C major Jules Eskin, soloist
Mozart—Sinfonia Concertante K. 364 Joseph Silverstein, Violin; Burton Fine, Viola
Bartok—Concerto for Orchestra
Friday, Nov. 5, 2:00 p.m. Saturday, Nov. 6, 8:30 p.m.: Richard Burgin conducting:
Schoenberg—Chamber Symphony, Op. 9B
Debussy—La Mer
Scriabin—Symphony No. 3

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NOV 5 1965

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NOV 6 1965

Burgin Conducts BSO's Retreat From Bayreuth

(By ROLFE BOSWELL)—A "Retreat from Bayreuth" was led skilfully here yesterday afternoon by Richard Burgin, associate conductor of the Boston Symphony Orchestra. His musical strategy was charted by Arnold Schoenberg, Claude Debussy and Alexander Scriabin, three 20th century composers seemingly seeking to shape off the romatic chains of Richard Wagner's endless melodies.

In the vanguard of this musical march to the rear was Schoenberg's earlier Kammersymphonie or "Chamber Symphony" (Op. 9, 1906) in the version (Op. 9-B) he rescored for large orchestra in 1935 while in his Californian exile. It would appear to have suffered some sea change when metaphrased from the original composition for only sixteen instruments, for all rough splinters have been planed away with Hollywooden slickness.

"To hear a performance of Schoenberg's Kammersymphonie," Constant Lambert, English composer, conductor and critic, wrote thirty years ago in his witty "Music Ho! A Study of Music in Decline," "is as disquieting an experience as meeting a respected family friend in a state of half-maudlin, half-truculent intoxication." Perhaps Lambert's Old Toper ha dbeen imbibing absinthe and couldn't decide whether he had heard "Pelleas und Isolde" or "Tristan et Melisande."

Debussy did not intend La Mer, his musical apostrophe to the sea around us, to be a programmatic picture of its movements and tides: however, his subtitles are fairly descriptive of its three parts.

These are: 1—The Sea from Sunrise 'til Noon; 2—Disport of the Waves; 3—Discourse between Wind and Sea. Here is the culminating point of Debussy's orchestral artistry, the negation of Wagnerian music and of all Romanticism. Despite this tripartite division, one notes that this cyclical format is quite symphonic, a continual development of pointillistic thematic fragments against a changing background of orchestral color.

Thus, La Mer actually is a picture of the sea itself, the musical impressionist's seascape without ships, corresponding to the impressionistic painter's landscapes without human figures. There was no such abstract impressionism in the music of Wagner, to whom natural phenomena were useful adjuncts to his own hyperemotionalism as manifested in his godlike figurines.

Burgin's sea, like Mendelssohn's must have been the Baltic of his boyhood, with its low degree of salinity and Pomeranian tidal currents. Easterly winds blew up a storm toward the end of each segment with the one in the climactic finale taking the form of a vast tidal wave similar to the "Great Wave" of the Japanese artist Hokusai which Debussy wanted depicted as the cover of his published score. This climax surely was orchestrally redolent of Koussevitzky, not Monteux or Munch.

After the interval we heard Scriabin's third symphony (Op. 43, in C minor), his "Divine Poem." This eccentric Russian pianist-composer was aptly described on the 50th anniversary of his death last February by Harold C. Schonberg of the New York Times as an "amoral little mystic." Scriabin's Bolshevik first cousin changed his surname to Molotov and is remembered chiefly now for having concocted a cocktail somewhat more lethal than vodka on the rocks.

Yesterday's Scriabin opus was more orgiastic than symphonic but still might be of some utility if sound-tracked on celluloid for a prurient Class-B flicker for adults only. Yet, the Russians dote on Scriabin's music, for Boris Pasternak found this Scriabin "symphony continually crumbling and tumbling like a city under artillery fire and all the time growing and being built up out of debris and wreckage. It was brimful of ideas minutely worked out to a point that was indistinguishable from frenzy and at the same time as new as the forest, breathing life and freshness and, indeed, arrayed surely in the morning of the spring foliage of 1903 and not 1803."

(Rolfe Boswell's Telharmonic Hall programs are broadcast by WGBH-FM Mondays 9-10 p. m.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

NOV 11 1965

At the BSO

Burgin Conducts Varied Program

By ROBERT GUSTAFSON

Richard Burgin returned to the Boston Symphony last Saturday evening and stepped to the podium rather than his once accustomed first desk chair. He was not entirely unfamiliar with the podium, though, since he had many times conducted his associates as well as serving as their concert master.

His choice of a program was varied, but not completely successful. The evening began with Schoenberg's Chamber Symphony, which I find to be an extremely interesting work. Mr. Burgin's interpretation was faithful to the composer's intent and the orchestra responded with a spirited and musicianly performance.

This was followed by a somewhat flawed performance of Debussy's "La Mer." The flaws came from the overbearing trumpet section which did its best to dispel any ethereal quality the music might have. Occasional wrong notes didn't help, either.

Scriabin's "Le Divin Poeme" can only be described as a bombastic piece of music, filled with superficial flourishes and dynamics based on nothing of substance. The orchestra as a whole did its best to instill the work with life, performing with great skill, but to no avail. The trumpets, however, did spice the performance with some more missed notes and on one occasion tried the novel maneuver of bracketing before finally landing on the target.

All in all the evening was a mixed bag, with the Schoenberg the most successful offering. I suspect Mr. Burgin should have closed shop at its conclusion and quit while he was ahead.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

NOV 6 1965

At Symphony

Burgin Leads Varied, Interesting Program

By GEORGE GELLES

Richard Burgin's annual concert with the Boston Symphony is almost sure to be interesting if for no other reason than the pieces played, works chosen from repertoire currently out of favor. At Friday afternoon's concert the former concertmaster led the orchestra in works by Debussy, Scriabin, and Schoenberg.

Burgin chose the revised version of Schoenberg's first Chamber Symphony as his opening work. His reading was remarkably straightforward; he paid scrupulous attention to the composer's indications and this led to a lucid reading, one that probably penetrated the score more than most.

The orchestra played extremely well for their former leader, and the combination of Burgin's alert conducting with the instrumental virtuosity led to some wonderful moments, such as the passage with the difficult bass harmonics preparatory to the slower section, or the fine solo string playing in the slow section.

The conductor's ability to sustain a musical line over a considerable span of time was as well demonstrated in "La Mer" as it was in the Schoenberg. Debussy's score received a fine, well paced reading. The one disturbing thing in the performance was the first trumpet playing which was soloistic throughout and shattered many a lovely texture with its obtrusive and inconsiderate sound.

In general, though, the playing was fine and under Burgin's supple direction had a particularly nice gossamer quality about it, for instance, at the start of the "Jeux de Vagues."

Scriabin's third symphony, the "Divine Poem," returned to the orchestra's repertoire after an absence of 15 years. The mellowing process seems not to have worked too successfully, for the work still sounds cumbersome, and strained.

Scriabin's approach can be excessively naive, as shown by his means of formal organization. That is, after much wandering one of the initial themes reappears and pulls things together again. Though I do find a certain charm in the classical and rather square cast of his opening allegro theme, the work as a whole fails to convince.

The performance was fine, especially in the slow section where the woodwinds played their rustling figures under the expertly turned first violin solo of Joseph Silverstein. The happy collaboration between the conductor and orchestra, plus the interesting program, make Burgin's next concert with the Symphony an event to look forward to.

SHOWTHROUGH

FRI.-SAT. #5

29

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 5, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 6, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHOENBERG ..... Chamber Symphony, *Op.* 9B (Version for Full Orchestra)

DEBUSSY ..... *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

INTERMISSION

SCRIABIN ..... "Le Divin Poème," Symphony No. 3 in C minor, *Op.* 43

These concerts will end about 3:40 o'clock on Friday Afternoon; 10:10 o'clock on Saturday evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
NOV 6 1965

SYMPHONY

The Presence of Wagner

By ROBERT TAYLOR

What a composer was Wagner! He did not appear on yesterday's Symphony program; he seldom emerges in orchestral guise unless one of his overtures or interludes is chosen; but his presence was everywhere felt.

It is not often that we hear a program so clearly indicating how Wagner enslaved his successors, how difficult it must have been around the turn of the century not to compose like Wagner, and how three artists of widely-varying temperaments sought to liberate themselves from Wagner: Schoenberg, by turning away from visions of dramatic grandeur to pragmatic epigrams, Debussy, by impressionism, Scriabin, by embedding Wagnerian mysticism in a classical format.

Idiomatic Outline

And of the three, as represented on this weekend's program designed by the guest conductor Richard Burgin, Debussy alone achieves idiomatic outline. "La Mer" is anything save an innovation; the terms of tonality still apply; despite the sudden and frequent modulations, the revolutionary capacity of this score resides in its elusive and mysterious truth to an evanescent vision. Beside it, the "Kammersymphonie" seems unformed and the Divine Poem terribly dated.

Schoenberg himself expresses a preference for the chamber music version of his early transitional work, which he arranged for full orchestra thirty years after. Why he should do this seems moot; perhaps he wanted to demonstrate that his principles of orchestration were viable, and retained an individual coloring with complete orchestra.

In fact, the change strikes me as sacrificing most of the principles inherent in the original — compression, the combination of symphonic ideas, all movements in one chamber-music structure; and the suggestion through sonority of the baroque period when the distinction between chamber and orchestral music was slight.

Added Diagram

To the original score for 15 solo instruments, Schoenberg has meticulously added a diagram showing the relationship of the instruments on the stage. This care with musical space indicates the importance attached to the proportions. Technically, the music heads for atonality through the use of a motto in fourths which is a kind of melodic and harmonic precursor of the tone row; and while this remains, and the solo-istic treatment of the instrumen-

The Symphony

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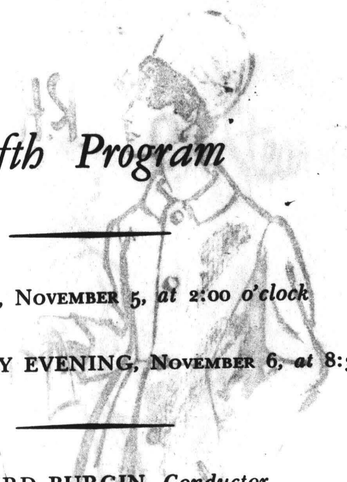
Chamber Symphony, Op. 9B (Version for Full Orchestra) .. Schoenberg
"La Mer" ..... Debussy
"Le Divin Poeme," Symphony No. 3 in C Minor ..... Scriabin

SHOWTHROUGH

FRI.-SAT. #5

29



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BALDWIN PIANO *RCA VICTOR RECORDS

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BOSTON, Mass.
Circ. 171,361
NOV 6 1965

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Chamber Symphony, Op. 9B (Version for Full Orchestra) . . Schoenberg
"La Mer" . . . . . Debussy
"Le Divin Poème," Symphony No. 3 in C Minor . . . . . Scriabin

30

TUES. B#2 THURS A#2

Second Program

TUESDAY EVENING, NOVEMBER 9, *at* 7:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHOENBERG . . . . . Chamber Symphony, *Op.* 9B
(Version for Full Orchestra)

DEBUSSY . . . . . *"La Mer" (The Sea), Three Symphonic Sketches
I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
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III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

INTERMISSION

SCRIABIN . . . . . "Le Divin Poème," Symphony No. 3 in C minor, *Op.* 43

BALDWIN PIANO *RCA VICTOR RECORDS

DUE TO POWER FAILURE, ABOVE CONCERT WAS POSTPONED UNTIL WEDNESDAY EVENING, NOVEMBER 10, 1966.

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Evening Globe
BOSTON, Mass.
Circ. 149,058

NOV 10 1965

Symphony Plays Tonight

The Boston Symphony Orchestra concert which was cancelled last night because of the power failure will be held tonight at 7:30. Richard Burgin will conduct.

A Favorite with the Stars

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Second Program

THURSDAY EVENING, NOVEMBER 11, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHOENBERG . . . . . Chamber Symphony, *Op.* 9B
(Version for Full Orchestra)

DEBUSSY . . . . . *"La Mer" (The Sea), Three Symphonic Sketches
I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
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BALDWIN PIANO *RCA VICTOR RECORDS

30

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BALDWIN PIANO *RCA VICTOR RECORDS

SHOWTHROUGH

FRI.-SAT. #6

31

FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Sixth Program

AFTERNOON, NOVEMBER 12, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 13, *at* 8:30 *o'clock*

WERNER TORKANOWSKY, *Guest Conductor*

BEETHOVEN ..... Overture "The Consecration of the House," *Op.* 124

HONEGGER ..... Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

INTERMISSION

BARBER ..... Music for a Scene from Shelley, *Op.* 7
(First performance at these concerts)

BARBER ..... Medea's Meditation and Dance of Vengeance, *Op.* 23-A

STRAUSS ..... *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner — in Rondo Form, *Op.* 28

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
NOV 12 1965

New Orleans Conductor to Direct BSO

The BSO's first out-of-town guest conductor, Werner Torkanowsky of the New Orleans Philharmonic, is taking the podium in Symphony Hall Friday at 2 p. m. to direct five selections. His program will begin with Beethoven's "Dedication of the House" overture (Op. 124), first piece ever played by the orchestra Maj. Henry Lee Higginson founded 85 years ago.

Arthur Honegger's third symphony, subtitled "Liturgical," will follow the overture. After the intermission, two works by Samuel Barber, contemporary American composer, will be played. These are "Music for a Scene from Shelley" (first BSO performance) and "Medea's Meditation and Dance of Vengeance" from the music he composed for Martha Graham's "Cave of the Heart" ballet.

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NOV 13 1965

New Orleans Conductor Leads BSO in Five Works

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One would never guess that it is one of Beethoven's more mature works, since it is somewhat of a throwback to Handel's style of orchestral prelude—a solemn introduction, followed by a contrapuntal allegro and concluding with a well-articulated fugal fantasy. Torkanowsky's conception of this opulent and festive music was ponderous and pedestrian.

The third symphony of the late Franco-Swiss composer Arthur Honegger, which followed, is subtitled "Liturgical." Written on commission in 1945-46, it manifests this thoughtful musician's discouragement over humanity's disintegration during World War II. Honegger's objective energy shaped this editorial symphony sparsely and forcefully; dissonances are not excessive and structural polyphony is characteristically suave. The performance was too suave; this symphony of fearful regret would have been better served by less precision and more involvement.

TWO U. S. WORKS

Two American works, both by Samuel Barber, were played after the interval. His "Music for a Scene from Shelley" (1933) vouchsafes great lyrical intensity and sincere feeling. It was inspired by the English poet's great lyric drama "Prometheus Unbound" (Act II, Sc. 5), but it could equally give musical tongue to another Shelley poem which begins:

Music, when soft voices die,
Vibrates in the memory—
Odours, when sweet violets sicken,
Live within the sense they quicken.

Yesterday's engaging presentation of Barber's Opus 7 was a BSO first. It was followed by his Opus 23-A, "Medea's Meditation and Dance of Vengeance," which showed a more angular side to Barber's talents than usually is heard. In this, being a balletic score, the Stravinsky influence is prevalent.

SUPPLE READING

Music of archaic and modern contrasts finds Barber at his most violent, and there is a polytonal tang to the orchestration in place of his customary romantic harmonies, Torkanowsky, as befits a former ballet-orchestra conductor, offered a supple and dynamic reading.

When our orchestra plays "Till Eulenspiegel," Richard Strauss' madcap tone poem, it is wisest to let the 101 musicians strut their stuff without much wandmanship, for the strings sparkle, the woodwinds chortle, the brasses swagger and the battery clatters. It was that way yesterday, when Strauss conveyed to us his little rogue song of conspicuous outrage from olden legend, that's all—"Once upon a time there was a scalawag."

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NOV 12 1965

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Herald (m)
BOSTON, Mass.
Circ. 171,361
NOV 8 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 13 1965

Symphony guest conductor

Torkanowsky's debut in Boston

By Harold Rogers

Young, intense, lithe, and dynamic, Werner Torkanowsky made his debut Friday afternoon as guest conductor of the Boston Symphony. He is now in his third year as music director of the New Orleans Philharmonic Symphony.

At 39 he long since has passed his period of promise. A mature artist, he is surely headed for a major post. True, there is some growing yet to be done; his youthfulness at times tends to drive a tempo forward without giving the music space to breathe. Honegger's "Liturgique" Symphony, for instance, could have plumbed even deeper emotional depths had Mr. Torkanowsky taken the time—especially in the Dies Irae—to underline more of the composer's anguished statements.

By and large, however, Mr. Torkanowsky holds his intellect in careful balance with his emotions. He gave us an eloquent evocation of mood in the De profundis of the Honegger. And he certainly proved the poetic nature of his heart in Samuel Barber's "Music for a Scene from Shelley" (heard in its first performance at these concerts).

Acclaimed

Werner Torkanowsky, regular conductor of the New Orleans Philharmonic Symphony, is appearing at Symphony Hall as guest conductor of the Boston Symphony for the weekend concerts and again on Tuesday night, Nov. 16.

Full share of applause

He has all the fire of a Leonard Bernstein, yet without the gymnastics. Mr. Torkanowsky is not self-conscious about his gestures. He employs a clean beat. He extends his right hand with a long, sensitive baton. His left knows exactly what it is doing: cues, tints, shades, fortes, pianos—all are spelled out in accurate terms. His grace is imbued with strength.

Mr. Torkanowsky opened with Beethoven's Overture, "The Consecration of the House," and set it forth in magnificent terms. After the Honegger and Barber's "Shelley" he gave us a poignant reading of "Medea's Meditation and Dance of Vengeance," also by Barber.

And he conluded with an appealing performance of Richard Strauss's "Til Eulenspiegel's Merry Pranks." With the exception of the Strauss his program was not one to curry the public's favor. And this says much for Mr. Torkanowsky's integrity. Yet he won his full share of appreciative applause from his Symphony Hall audience.

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Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 7 1965

Symphony This Week

Conductor From New Orleans Due

The Boston Symphony Orchestra will give four concerts this week, on Tuesday night at 7:30; Thursday night at 8:30 Friday night at 2:00; and Saturday night at 8:30.

Richard Burgin, associate conductor, will conduct the programs of Tuesday and Thursday. On Friday and Saturday, Werner Torkanowsky, music director of the New Orleans Philharmonic Symphony Orchestra, will make his first appearances as guest conductor of the Boston Symphony Orchestra.

In the second concerts of the Tuesday "B" Series and the Thursday "A" Series, Mr. Burgin will conduct the same program which he conducted this past weekend. He will begin with Schoenberg's Chamber Symphony, Op. 9B, in the version for full orchestra. The program will continue with Debussy's "La Mer," Three Symphonic Sketches. After the intermission the concert will conclude with "Le Divin Poeme," Symphony No. 3 in C minor, Op. 43, by Scriabin.

IN THE SIXTH pair of Friday-Saturday concerts, Werner Torkanowsky will open his first program as guest conductor of the Boston Symphony Orchestra with Beethoven's Overture "The Consecration of the House," Op. 124. He will continue with the Symphony No. 3, "Liturgique" by Honegger. After intermission Mr. Torkanowsky will introduce Samuel Barber's "Music for a Scene from Shelley," Op. 7, in its first performance at these concerts. He will continue with another Barber work, "Medea's Meditation and Dance of Vengeance," Op. 23-A His program will close with "Till Eulenspiegel's Merry Pranks," Op. 28, by Richard Strauss.

Mr. Torkanowsky will also conduct the above program at the concert of the Tuesday "A" Series on November 16.

The 39-year-old conductor was born in Berlin, spent many of his early years in Israel, and is now a U.S. citizen. His training and first career was that of a violinist.

HE WAS concertmaster of the Ballets Espagnols when he became its conductor in 1955. For several summers he worked with Pierre Monteux in Hancock, Maine, and in the 1962-63 season he conducted the Detroit Symphony during a three-week tour. The New Orleans Philharmonic-Symphony Orchestra engaged him as Music Director and Conductor in the 1963-64 season. He has been guest conductor of the Ravinia Festival Concerts in Chicago, the Philadelphia Orchestra, and the Santa Fe Opera Company.

The complete programs:

Tuesday at 7:30; Thursday at 8:30 in Symphony Hall, Richard Burgin, conducting:

Schoenberg Chamber Symphony, Op. 9B.

Debussy "La Mer" (The Sea), Three Symphonic Sketches.

Scriabin "Le Divin Poeme," Symphony No. 3 in C minor, Op. 43.

Friday at 2 p.m., Saturday at 8:30 p.m. in Symphony Hall, Werner Torkanowsky, guest conductor:

Beethoven Overture "The Consecration of the House," Op. 124.

Honegger Symphony No. 3, "Liturgique".

Barber Music for a Scene from Shelley, Op. 7.

Barber Medea's Meditation and Dance of Vengeance, Op. 23-A.

Strauss Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner — in Rondo Form, Op. 28.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
NOV 13 1965

New Orleans Director Conducts BSO Concert

By MICHAEL STEINBERG

Werner Torkanowsky, 39-year-old conductor of the New Orleans Philharmonic Symphony, was guest conductor at Friday afternoon's Boston Symphony concert at Symphony Hall.

His program was Beethoven's overture "Consecration of the House," Honegger's Symphony No. 3, "Liturgique," Samuel Barber's "Music for a Scene from Shelley" and "Medea's Meditation and Dance of Vengeance," and "Till Eulenspiegel" by Richard Strauss.

Up to a point, Torkanowsky is a well-routined conductor of general competence. Nevertheless his Boston debut was on the whole unimpressive.

The fabric was often unclear in the extremely difficult Beethoven and Strauss works. Instruments simply weren't getting out of one another's way, and it was not always possible to hear the important things.

Some of the music was poorly paced, also. Notably Beethoven, whose introduction was too slow for its ceremonial character and for Beethoven's markings of "maestoso," and whose allegro was too fast both for clear articulation of its details and in relation to what preceded it. Till Eulenspiegel was also jolty and discontinuous, and there was also much heavy-handed underlining of points.

The problems of textual clarity and of continuity are simpler in Honegger and Barber, and the performance of their music were therefore more successful. Even so, Torkanowsky's somewhat showy and flowery beat lacked the sharpness this music needs. There are probably others who remembered and missed Munch's fire in this repertory, for Munch was a notably good interpreter of the strong and evocative Honegger symphony and of Barber's rather cheap Medea boogie.

Torkanowsky is not a bad conductor, neither is he the first to fail with Beethoven's grand but terribly knotty overture. Nevertheless, nothing about his concert—neither the somewhat unsubstantial program nor the undistinguished reading of it—made it especially clear why it was thought important to bring him here.

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Herald (m)
BOSTON, Mass.
Circ. 171,361
NOV 13 1965

SYMPHONY: Guest Conductor Shows Wide Talent

By ROBERT TAYLOR

Werner Torkanowsky, the 39-year-old music director of the New Orleans Philharmonic, made his debut as guest conductor with the Boston Symphony Orchestra yesterday. His program was designed, perhaps, to disclose his abilities in various schools. He is better-than-average in the contemporary, poor in the classical, first-class in the post-romantic.

A hectic performance of Beethoven's Overture (which should be translated "The Dedication of the House" since it refers to a theater not a place of worship) began the concert, and owing to nerves or whatever, the conductor chose tempi that galloped. As a dedicatory piece the Overture had a thumping gaiety that evoked a Breughel Wedding Feast with the guests sprawled in haymows—hardly the solemnity appropriate to dignified ceremonial. Eloquence could never be attained at such a pace, and the orchestra let down the conductor, especially in the woodwind entrances.

Honegger Better

The Symphonie Liturgique of Honegger was a much better reading. The music is laid-out on a large scale, frankly narrative in character and expressing itself in blocky contrasts of weight. Honegger's gift for vigorous, exciting rhythmic structure is realized in the outer movements, and at the same time his style—a conservative adaptation of the romantic division of theme amongst solo voices, of strident dissonances, robust syncopations—achieves subtleties of texture within a broad space.

It is, in short, a statement of considerable conviction, and I thought that Mr. Torkanowsky handled its intricate lines with ability. The opening movement sought too little of the extravagance inherent in the flutter-tongued climaxes; macabre urgency lay on the surface, the color was dim. But the conductor treated the noble adagio with a delicate appreciation of contrasting moods, and the rhythmic accents of the march finale were clearly indicated. On the whole, the symphony was shaded with meaning; the essential projection was full of lively stresses and the strands received a neat delineation.

The performances of Barber were unfolded objectively, and one could commend the lovely tonal detail of the Scene from Shelley. This Friday-Saturday premiere brought forth a score of marked and gentle grace; many felicities emerged, from the gossamer quality of the horn quartet to the gorgeous shimmer of the fortissimo for full orchestra. Mr. Torkanowsky's evocation of atmosphere was splendid.

Medea's Meditation and Dance of Vengeance seems to me an inferior score. Trying to compose a dionysiac ballet after Strauss's Salome raises comparisons, at best, and Barber's drama lacks either voluptuous bloom or maniacal intensity. His use of orchestra is cerebral, disproportionate to the raw drives of Medea; and the percussive finale—in which, incidentally, Bernard Zighera contributed a distinguished piano virtuosity—is a fragment of an agon that looks back not to Greece but Ravel. To the credit of Mr. Torkanowsky, he did not seek to storm the heavens with it, and the interpretation was smoothly articulated.

Till Eulenspiegel showed the guest conductor at his finest: a poised, cheerful presentation in which the orchestral garb glowed. The sound was expressive and the firmly-modelled phrases made amiable listening. Mr. Torkanowsky as a conductor reveals a ballet background (he moved from the orchestra of the Ballets Espagnols to the conductor's post) in that opulent sound for its own sake is one limitation, and a slight tendency to theatrical pacing. In spite of such wayward indulgences, his musical ideas are clear and personal, his stick technique sensitive, and he conveys authority. He made an impression generally, in a diverse and pleasant program.

Next weekend Mr. Leinsdorf returns with Bruckner's Symphony No. 4, in E-flat; while John Browning will be the soloist in Prokofiev's Piano Concerto No. 2, in G minor, Op. 16.

The Symphony

The Boston Symphony Orchestra, Werner Torkanowsky guest conductor, presented the sixth program of the 85th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30.

Overture, "The Consecration of the House," Op. 124 ..... Beethoven
Symphony No. 3, "Liturgique" ..... Honegger
Music for a Scene from Shelley, Op. 7 ..... Barber
Medea's Meditation and Dance of Vengeance, Op. 23-A ..... Barber
Till Eulenspiegel's Merry Pranks, Op. 28 ..... Strauss

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NOV 13 1965

MUSIC

Symphony Quartet Lacking In Ensemble and Sensitivity

Yesterday was a long day for four first desk men of the Boston Symphony. After playing a symphony concert in the afternoon, they joined forces as the Boston Symphony String Quartet, the quartet in residence at the New England Conservatory, to give their first concert of the season.

The quartet has the potential of being among the best, since its members are all fine musicians and capable of playing almost thrive as a part-time, after-work ensemble. What they lack is the ensemble and sensitivity that come with intimate musical association. This concert had the appearance of being a good amateur musicale with the exception of the Webern where it was evident that time had been spent both in thought and rehearsal.

Lack Restraint

The Mozart G-major quartet was given a heavy over-romantic reading. Textures were thick and vibratos wide as the players lacked the restraint and delicacy that is so essential in Mozart. A minimum of dynamic and tonal contrast created undue monotony. Especially annoying was the liberal use of rubato in the first two movements.

An exception to this was the outstanding playing of the fuge in the finale. The players came alive with a burst of energy and virtuosity that almost redeemed the entire performance.

The significant performance of the concert was that of the Webern Five Pieces. It was obvious that the quartet had superior rapport with this twentieth century work as every detail of Webern's miniature masterpieces was given careful attention.

The pieces were performed sensitively with outstanding discrimination. Of note was the dynamic contrast produced in carefully constructed crescendoes and diminuendoes in the first piece. The somber second piece was given a hauntingly beautiful reading that made it the high point of the evening.

The concert closed on an unfortunate note with the Brahms A minor quartet. Tempi were generally too slow, resulting in a sluggish, lethargic effect; in direct contrast to the restless quality of the score. In the Trio section, intonation, ensemble and rhythym went horribly astray. Perhaps the thought of going home inspired the quartet in the last movement, for they played with conviction and energy that was conspicuously absent in the three previous movements.

DANIEL ROSEN

The Program

The Boston Symphony String Quartet (Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; Jules Eskin, cello) gave a concert at Jordan Hall last night.

The Program:
String Quartet in G-major, K. 387 ..... Mozart
Five Pieces for String Quarter OP. 5 ..... Webern
String Quartet in A-minor Op. 51, No. 2 ..... Brahms

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With the BSO

Torkanowsky Is Guest Conductor

By ALLAN SLY

As the years take their toll of music's great ones, of those who have brought about the accomplishments of the present age, one tends to regret, to feel bereft. But then one observes a Werner Torkanowsky in action and one marvels at the early maturity and easy command of the new generation: The complexities of idiom, the lightning-fast decisions, the hair's-breadth distinctions, all seem to have been taken in stride, and the infinite challenges that lie beyond these precosities are firmly grasped and dealt with.

Mr. Torkanowsky's program with the B.S.O. (the sixth of the season) gave evidence of all this and more. The orchestral medium is seen to be ever-renewable, audience reaction attainable in novel terms, musical inspiration as startingly vivid and potent as ever.

Koussevitzky's dictum that a conductor must be seventy may have once been valid; Mr. Torkanowsky has disproved it today by better than thirty years—or has he? Will there be more for him to reveal to us than he does now? The question has been raised by some; for myself I am content with the present. Last Saturday's concert will last me for quite a while.

Beethoven's magnificent late overture "Consecration of the House," opus 124, sounded radiant and joyous, and led us to Honegger's Symphony No. 3, "Liturgique," as deeply troubled a document as humanity has yet authored. For its exposition is of man's exasperating condition of unfulfillment and self-disappointment, full of protest and outrage, and yet, at the last, winning through to one of music's most ineffable passages of quiet solace. This is an oversimplified account, of course, of the BSO's heroic traversal of a great work which it last played in 1956.

After intermission Samuel Barber had our attention through two large works—Music for a Scene from Shelley, opus 7 (new to Boston) and Medea's Meditation and Dance of Vengeance, as rescored in 1955 from the earlier ballet of 1946. Barber's evocative way with musical sounds prevailed over his rather turgid style. Less emancipated than Honegger, he yet attains to an utterance equally compelling.

The audience found the ensuing Till Eulenspiegel of Strauss pleasingly easy listening. Often we must go chasing after it; this time we approached it from beyond, as it were, in a state of heightened animation, so that we need not miss a trick of it. The nostalgic and tender concluding phrase was never so touching! So does the "new generation" acknowledge its sharing of a common humanity with us; only so much, just a glimpse; for the rest, stepped up tensions, heightened anxieties, superpowered climaxes, dazzling asseverations.

Watch for Mr. Torkanowsky; his particular competence (to use a very mild word for an enormous accomplishment) will sweep away every obstacle in its path.

SHOWTHROUGH

34

TUES. A #2

Second Program

TUESDAY EVENING, NOVEMBER 16, *at* 8:30 *o'clock*

WERNER TORKANOWSKY, *Guest Conductor*

BEETHOVEN.....Overture "The Consecration of the House," *Op.* 124

HONEGGER.....Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

INTERMISSION

BARBER.....Music for a Scene from Shelley, *Op.* 7
(First performance in this series)

BARBER.....Medea's Meditation and Dance of Vengeance, *Op.* 23-A

STRAUSS.....*Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner — in Rondo Form, *Op.* 28

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Circ. 49,474
NOV 17 1965

The Sound of Music

Symphonic Potpourri

By Peter M. Knapp

It seemed like musical grab-bag night at Symphony Hall for last evening's concert by the Boston Symphony Orchestra.

Erich Leinsdorf is still taking a rest from his duties, and Werner Torkanowsky, music director of the New Orleans Philharmonic Symphony Orchestra, was the podium guest.

Torkanowsky compiled a curious assortment for his program. There were two good old stand-bys like bookends to open and close, the Beethoven "Consecration of the House" Overture and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks". In between came Arthur Honegger's Symphony No. 3 and two works by Samuel Barber, "Music for a Scene from Shelley," Opus 7, and "Medea's Meditation and Dance of Vengeance", Opus 23A. The post-intermission material might have been subtitled, "Pops Night at Symphony."

Acrobatic Conductor

Torkanowsky was born in Berlin, brought up in Israel and has spent most of his musical career in the United States. Tall, slim, dark-haired, he belongs to the acrobatic school of orchestra-leaders, a la Bernstein. Lively as a water spider, loose-cut coat flapping, Torkanowsky directs with flailing gestures, a dangling left hand, head shakes. Distracting.

He also has the exuberance of youth, going in for big climaxes and tending to push his allegros into frantic rapidity. Thus the fugal section of the Beethoven overture seemed more like a Rossini curtain-raiser and the natural development of the counterpoint never had a chance. And much the same thing happened to sections of "Till Eulenspiegel", particularly the judgment scene which thereby lost much of its effect. Control, too, is difficult to manage under these circumstances, and there were loose ends during both the Beethoven and the Strauss.

Oddly, the Honegger symphony — a challenging assignment for both conductor and orchestra — came off best, and the audience liked it. It is a programmatic score to which the composer gave the title, "Liturgical", a portrayal of Honegger's postwar hopes for peace and an end to the despair and brutalities which the world had endured.

Effective Symphony

It is not to be ranked with the great musical works of the century and surely the second movement seems overlong for its substance. Yet Honegger's Third strikes one as being more vital in expression in a way that the slickly-fashioned Barber pieces do not.

The outer movements of the three seethe with the turmoil and dissonance of our age; the inner adagio finds release in a lovely string melody and a more relaxed mood. The motoric rhythms of the opening movement have their counterpart in the stern military tread of the finale's march — a movement that builds in plateaus of volume in one long crescendo, erupts in a scream, then dissolves in a kind of "salvation" passage for quiet strings. Torkanowsky generally handled it well and the orchestra performed magnificently, especially the solos for cello, flute, violin and piccolo at the end.

The Barber selections revel in orchestral color and pleasant, if sometimes banal, melodies. But they do not endure in the mind. The Scene from Shelley, a tonal portrayal of a passage from "Prometheus Unbound," is a neo-romantic mountain-and-eternity score. The "Medea" excerpts, from a ballet dedicated to Martha Graham, is an attempt to set Freud to music, an orchestral chamber of psychological horrors. With its boogie beat and syncopations, the dance is a wild showpiece.

SHOWTHROUGH

34

TUES. A #2

Second Program

TUESDAY EVENING, NOVEMBER 16, *at* 8:30 *o'clock*

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HONEGGER ..... Symphony No. 3, "Liturgique"

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(First performance in this series)

BARBER ..... Medea's Meditation and Dance of Vengeance, *Op.* 23-A

STRAUSS ..... *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner — in Rondo Form, *Op.* 28

BALDWIN PIANO

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FRI.-SAT. #7

35

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 19, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 20, *at* 8:30 *o'clock*

PROKOFIEV ..... *Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

INTERMISSION

BRUCKNER ..... Symphony No. 4 in E-flat, "Romantic"

I. Allegro molto moderato
II. Andante
III. Scherzo
IV Finale

SOLOIST
JOHN BROWNING
Mr. BROWNING plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

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[393]

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Sunday Globe
BOSTON, Mass.
Circ. 517,080
NOV 14 1965

Browning Piano Soloist With Boston Symphony

Werner Torkanowsky, Music Director of the New Orleans Philharmonic Symphony, will conclude his engagement as guest conductor of the Boston Symphony Orchestra with the second concert of the Tuesday "A" Series, Tuesday night at 8:30. His program will consist of Beethoven's Overture "The Consecration of the House," Op. 124; Honegger's Symphony No. 3, "Liturgique"; Music for a Scene from Shelley, Op. 7, by Barber; Medea's Meditation and Dance of Vengeance, Op. 23-A, also by barber; and "Till Eulenspiegel's Merry Pranks," Op. 28, by Strauss.

Erich Leinsdorf, music director, will return to the Boston Symphony after a two-week vacation to lead the concerts Friday afternon at 2 and Saturday night at 8:30. He has invited John Browning, pianist, to be soloist. Browning will appear in the opening work of the program, Prokofiev's Piano Concerto No. 2, Op. 16. After an intermission Leinsdorf will conduct the Orchestra in the Symphony No. 4, ("Romantic") by Bruckner.

The Friday-Saturday program will have its preparation Thursday night at 7:30, the second open rehearsal of the season.

This will be Browning's second Boston engagement with the orchestra. He first appeared early in Leinsdorf's first season, playing the premiere performances of Samuel Barber's Piano Concerto. He began to perform at an early age, and his piano awards include the Steinway Centennial Award in 1954, the Leventritt Award in 1955, and Concours International Musical of Belgium in 1956. He has appeared with numerous orchestras and given recitals in both Europe and America. His European tour this past season included several concerts in Russia. Browning also will play at the orchestra's concert of Tuesday, Nov. 23.

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NOV 19 1965

LEINSDORF RETURNS TO PODIUM

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will return to the podium after a two-week vacation to lead the concerts of Friday at 2:00 p.m. and Saturday at 8:30.

He has invited John Browning, pianist, to be guest soloist. Mr. Browning will appear in the opening work of the program, Profofiev's Piano Concerto No. 2, Op. 1t. After intermission Mr. Leinsdorf will conduct the Orchestra in the Symphony No 4 ("Romantic") by Bruckner. Mr. Browning will also play at the Orchestra's concert of Tuesday.

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Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 14 1965

Week's Programs

Pianist Browning With Symphony

Werner Torkanowsky, Conductor of the New Orleans Philharmonic Symphony, will conclude his engagement as guest conductor of the Boston Symphony Orchestra with the second concert of the Tuesday "A" Series this Tuesday night at 8:30.

His program will consist of Beethoven's Overture, "The Consecration of the House," Op. 124; Honegger's Symphony No. 3, "Liturgique"; Music for a Scene from Shelley, Op. 7, by Barber; Medea's Meditation and Dance of Vengeance, Op. 23-A by Barber; and Till Eulenspiegel's Merry Pranks, Op. 28, by Strauss.

Erich Leinsdorf, music director, will return to the podium after a two-week vacation to lead the concerts Friday afternoon at 2 and Saturday night at 8:30. He has invited John Browning, pianist, to be guest soloist. Mr. Browning will appear in the opening work of the program, Prokofiev's Piano Concerto No. 2, Op. 16. After an intermission Mr. Leinsdorf will conduct the Orchestra in the Symphony No. 4, ("Romantic") by Bruckner.

The Friday-Saturday program will have its final rehearsal Thursday night, at 7:30, the second Open Rehearsal of the season.

THIS WILL BE Mr. Browning's second Boston engagement with the Orchestra. He first appeared early in Mr. Leinsdorf's first season, playing the premiere performances of Samuel Barber's Piano Concerto. He began to perform at an early age, and his piano awards include the Steinway Centennial Award in 1954, the Leventritt Award in 1955, and Concours International Musical of Belgium in 1956.

He has appeared with numerous orchestras and given recitals in both Europe and America. His European tour this past season included several concerts in Russia. Mr. Browning will also play at the Orchestra's concert of Tuesday, Nov. 23.

The complete programs:

Tuesday, at 8:30 p.m., Werner Torkanowsky, Guest Conductor:

Beethoven—Overture, "The Consecration of the House," Op. 124.
Honegger—Symphony No. 3, Liturgique."
Barber—Music for a Scene from Shelley, Op. 7.
Barber—Medea's Meditation and Dance of Vengeance, Op. 23-A.
Strauss — Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner—in Rondo Form, Op. 28.
Thursday at 7:30: Open Rehearsal.
Friday at 2 p.m., Saturday, November 20, 8:30; Erich Leinsdorf conducting:
Prokofiev—Piano Concerto No. 2, in G minor, Op 16, John Browning, soloist.
Bruckner—Symphony No. 4, in E-flat "Romantic."

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Sunday Globe
BOSTON, Mass.
Circ. 517,080
NOV 21 1965

Boston Symphony Giving 3 Concerts

The Boston Symphony will give three concerts this week. Erich Leinsdorf will conduct and John Browning will be piano soloist.

Browning will conclude his current Boston engagement with the orchestra at the Tuesday evening concert, playing the Prokofiev Piano Concerto No. 1. Leinsdorf will open this program with Schubert's Symphony No. 5 and will conclude it with the Brahms Symphony No. 1.

At the Friday and Saturday concerts Leinsdorf will begin with two works by Mozart: the first entracte from "Thamos, King of Egypt," K. 345, and the original version of the Symphony No. 31, K. [illegible] The program will [illegible] with Hindemith's [illegible] for Woodwinds, Harp and Orchestra, in [illegible] solo parts will [illegible] by Doriot Anthony, [illegible] principal flute; Gino Cioni, principal clarinet; Ralph Gomberg, principal oboe; Sherman Walt, principal bassoon, and Bernard Zighera, principal harp. After the intermission the concert will continue with Irving Fine's "Serious Song" and conclude with Carl Nielsen's Symphony No. 6. The Nielsen work will mark the centennial of the Danish composer's birth.

FRI.-SAT. #7

35

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 19, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 20, *at* 8:30 *o'clock*

PROKOFIEV . . . . . *Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

INTERMISSION

BRUCKNER . . . . . Symphony No. 4 in E-flat, "Romantic"

I. Allegro molto moderato
II. Andante
III. Scherzo
IV. Finale

SOLOIST
JOHN BROWNING
Mr. BROWNING plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

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NOV 14 1965

Week's Programs

Pianist Browning With Symphony

Werner Torkanowsky, Conductor of the New Orleans Philharmonic Symphony, will conclude his engagement as guest conductor of the Boston Symphony Orchestra with the second concert of the Tuesday "A" series, this Tuesday night at 8:30.

His program will consist of Beethoven's Overture "The Consecration of the House," Op. 124; Honegger's Symphony No. 3, "Liturgique"; Music for a Scene from Barber; Medea's Meditation and Dance of Vengeance, Op. 23-A by Barber; and Till Eulenspiegel's Merry Pranks, Op. 28, by Strauss.

Erich Leinsdorf, music director, will return to the Boston Symphony after a two-week vacation to lead the concerts Friday afternoon at 2 and Saturday night at 8:30. He has invited John Browning, pianist, to be guest soloist. Mr. Browning will appear in the opening work of the program, Prokofiev's Piano Concerto No. 2, Op. 16. After an intermission Mr. Leinsdorf will conduct the Orchestra in the Symphony No. 4, ("Romantic") by Bruckner.

The Friday-Saturday program will have its final rehearsal Thursday night at 7:30, the second Open Rehearsal of the season.

THIS WILL BE Mr. Browning's second Boston engagement with the Orchestra. He first appeared early in Mr. Leinsdorf's first season, playing the premiere performances of Samuel Barber's Piano Concerto. He began to perform at an early age, and his piano awards include the Steinway Centennial Award in 1954, the Leventritt Award in 1955, and Concours International Musical of Belgium in 1956.

He has appeared with numerous orchestras and given recitals in both Europe and America. His European tour this past season included several concerts in Russia. Mr. Browning will also play at the Orchestra's concert of Tuesday, Nov. 23.

The complete programs:

Tuesday, at 8:30 p.m., Werner Torkanowsky, Guest Conductor:

Beethoven—Overture, "The Consecration of the House," Op. 124.
Honegger—Symphony No. 3, Liturgique."
Barber—Music for a Scene from Shelley, Op. 7.
Barber—Medea's Meditation and Dance of Vengeance, Op. 23-A.
Strauss — Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner—in Rondo Form, Op. 28.

Thursday at 7:30: Open Rehearsal.

Friday at 2 p.m., Saturday, November 20, 8:30: Erich Leinsdorf conducting:

Prokofiev—Piano Concerto No. 2, in G minor, Op 16, John Browning, soloist.
Bruckner—Symphony No. 4, in E-flat, "Romantic."

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Boston Symphony Giving 3 Concerts

The Boston Symphony will give three concerts this week. Erich Leinsdorf will conduct and John Browning will be piano soloist.

Browning will conclude his current Boston engagement with the orchestra at the Tuesday evening concert, playing the Prokofiev Piano Concerto No. 2. Leinsdorf will open the program with Schubert's Symphony No. 5 and will conclude it with the Brahms Symphony No. 1.

At the Friday and Saturday concerts Leinsdorf will begin [illegible] by Mozart: the [illegible] from "Thamos, King of Egypt," K. 345, and the original version of the Symphony No. 41, K. [illegible]. The program [illegible] with Hindemith [illegible] for Woodwind [illegible] Orchestra [illegible] solo parts [illegible] by Doriot Anthony [illegible] principal flute; Gino Cioffi, principal clarinet; Ralph Gomberg, principal oboe; Sherman Walt, principal bassoon, and Bernard Zighera, principal harp. After the intermission the concert will continue with Irving Fine's "Serious Song" and conclude with Carl Nielsen's Symphony No. 6. The Nielsen work will mark the centennial of the Danish composer's birth.

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Browning Piano Soloist With Boston Symphony

Werner Torkanowsky, Music Director of the New Orleans Philharmonic Symphony, will conclude his engagement as guest conductor of the Boston Symphony Orchestra with the second concert of the Tuesday "A" Series, Tuesday night at 8:30. His program will consist of Beethoven's Overture "The Consecration of the House," Op. 124; Honegger's Symphony No. 3, "Liturgique"; Music for a Scene from Shelley, Op. 7, by Barber; Medea's Meditation and Dance of Vengeance, Op. 23-A, also by barber; and "Till Eulenspiegel's Merry Pranks," Op. 28, by Strauss.

Erich Leinsdorf, music director, will return to the Boston Symphony after a two-week vacation to lead the concerts Friday afternon at 2 and Saturday night at 8:30. He has invited John Browning, pianist, to be soloist. Browning will appear in the opening work of the program, Prokofiev's Piano Concerto No. 2, Op. 16. After an intermission Leinsdorf will conduct the Orchestra in the Symphony No. 4, ("Romantic") by Bruckner.

The Friday-Saturday program will have its preparation Thursday night at 7:30, the second open rehearsal of the season.

This will be Browning's second Boston engagement with the orchestra. He first appeared early in Leinsdorf's first season, playing the premiere performances of Samuel Barber's Piano Concerto. He began to perform at an early age, and his piano awards include the Steinway Centennial Award in 1954, the Leventritt Award in 1955, and Concours International Musical of Belgium in 1956. He has appeared with numerous orchestras and given recitals in both Europe and America. His European tour this past season included several concerts in Russia. Browning also will play at the orchestra's concert of Tuesday, Nov. 23.

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NOV 19 1965

LEINSDORF RETURNS TO PODIUM

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will return to the podium after a two-week vacation to lead the concerts of Friday at 2:00 p.m. and Saturday at 8:30.

He has invited John Browning, pianist, to be guest soloist. Mr. Browning will appear in the opening work of the program, Prokofiev's Piano Concerto No. 2, Op. 16. After intermission Mr. Leinsdorf will conduct the Orchestra in the Symphony No 4 ("Romantic") by Bruckner. Mr. Browning will also play at the Orchestra's concert of Tuesday.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
NOV 20 1965

John Browning Soloist With Boston Symphony

By MICHAEL STEINBERG

Erich Leinsdorf returned to the Boston Symphony after a two-week absence for Friday's Symphony Hall concert. The program consisted of two works, Prokofiev's Second Piano Concerto and Bruckner's Fourth Symphony. John Browning was the soloist in the concerto.

Prokofiev wrote the Second Concerto at 21 and then reworked from the sketches about 10 years later. Its high spirits, humor, telling writing for the instruments, fastidiousness of workmanship, and punctuality, all make it a delight. How could the composer of this music have turned into the man who ground out so much cheap and pompous trash?

Browning played it quite well, but most of the rapid right-hand passage work was fuzzy. I do not think he was actually faking, though that is what it sounded like; it was just weakly articulated. Leinsdorf and the orchestra functioned superbly.

Leinsdorf's idea of the Bruckner Fourth is sensible and just. The tempi are always good, and especially so in the finale where they are most difficult to find. Yet Friday's performance really was not very good. For one thing, much of the orchestral execution was shocking, and distractingly, bad, particularly that by the solo horn and the out-of-tune woodwinds. For another, the conducting was often slack and rhythmless, and to such a degree that there seemed to be no climaxes in the first two movements at all.

In the Scherzo things began to pick up, and the last movement went well. There is good raw material in this performance and if all the good things coincide, that is if Leinsdorf is as alert as he was during the finale or if all the orchestral work is as beautiful as the viola playing was in the Andante, then the Saturday listeners could have an impressive performance of a grand and eloquent symphony.

The Prokofiev-Bruckner combination, incidentally, really works quite poorly. There is no congruence between the two, and they tend almost to cancel each other out instead of illuminating each other as the components in a sensitively designed program do.

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SYMPHONY: PIANIST BROWNING EXPRESSIVE

By RENA FRUCHTER

John Browning gave an expressive, although not entirely convincing performance of Prokofiev's First Piano Concerto at Symphony Hall last night. The concerto, described by Prokofiev as an "allegro movement in sonata form," is divided into three sections, the rythmic first and third built on the same theme and separated by a slow, simply constructed lyrical section. Mr. Browning emphasized the singing qualities of the Andante Assai, bringing out the melody in an understanding, but at times overly harsh manner.

The first and third sections of the concerto, performed with vitality, were, nevertheless, unconvincing in many spots because of a serious lack of dynamic contrast on the part of the orchestra. In certain passages of the third section, the warm melody carried by the strings was covered up by excessively loud bells.

Much of the effort Mr. Browning put forth in the technically difficult parts of the concerto was hampered by his failure to articulate the important crisp staccato markings properly. Passages emerged with a lyrical effect when they should have been played with a certain savagery.

The performance in general was characterized by a lack of balance between orchestra and soloist in all but the middle section, and a basic lack of crispness on Mr Browning's part.

The rest of the program was exceptionally well done. The Schubert and Brahms symphonies were explored to their fullest by Mr. Leinsdorf, who exhibited his complete understanding of both works.

THE BOSTON SYMPHONY ORCHESTRA
Erich Leinsdorf, Music Director
John Browning, piano soloist
Schubert — Symphony in B flat, No. 5
Prokofiev — Piano Concerto No. 1 in D flat major, Op. 10
Brahms — Symphony No. 1 in C minor, Op. 68

Record-American (m) (e)
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NOV 24 1965

Browning Again Performs Prokovieff With the BSO

(By ROLFE BOSWELL)—John Browning, a many-splendored pianist, again proved his mastery of Sergei Prokovieff's great, but difficult, concerti when he played the Russian virtuoso-composer's first published work in that format with the Boston Symphony Orchestra last night. Erich Leinsdorf, conducting, likewise showed his sympathy with Prokovieff's idiom.

Curtain-raiser was Schubert's delightful fifth symphony (in B-flat) in a lyrical and smartly paced performance, invested with radiance and bloom. The opening allegro was rather brisk, the andante perhaps a shade too relaxed, the minuet stately and the lively finale missed nothing of the music's elegance to round out a thoroughly enjoyable performance.

ONE MOVEMENT

Prokovieff's first piano concerto (Op. 10, in D-flat), dating from 1911, nominally is in one continuous movement, with a solemn introduction (allegro brioso) and a perky conclusion. In between there is a slow, contemplative episode (andante assai, in G#-minor), a charming oasis of intimate, restrained lyricism, quite typical of Prokovieff.

Mr. Browning's propensity for the big line left an impression of a vari-colored, rhapsodic tonal kaleidoscope in which buoyant rhythms and brilliant virtuosity predominated. If he lavished his beautiful tone on the slow segment, he did so without undue sentimentalization. Throughout there was zest and communicative excitement bolstered by skilled orchestral playing and conducting.

BROAD BRAHMS

After the interval came the first symphony by Brahms (Op. 68, in C-minor), which began excitingly, with a stirring and forthright conception of the noble introduction. The first three movements were taken broadly and expansively, for Dr. Leinsdorf obviously grasps this monumental work in largeness of line and grandeur in pace and accent.

In the final summation (allegro non troppo), the sumptuous symphonic writing took on added herioc stature in its glowing and elegant orchestral sound. This was Brahms mit Salz, nicht Schmaltz.

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ROBERT TAYLOR'S NOTES

Bruckner Music Rediscovered

By ROBERT TAYLOR

Bruckner's "awakening" as a symphonist was relatively slow. In this he resembled Beethoven; both achieved fulfillment as composers of masses and sonatas before emerging as symphonists with a style. Unfortunately, that style in Bruckner's case is propagandized as a stereotype.

Lawrence Gilman's florid program notes for the New York Philharmonic are typical; and since they were widely reprinted, probably conditioned many a popular Brucknerite description.

"Sometimes rapt and transfigured, he saw visions and dreamed dreams as colossal, as grandoise, as awful in lonely splendor, as those of William Blake. At his greatest he is both poet and seer, looking at us with fathomless grave eyes, speaking soberly of incredible things, or uttering magnificence like a Hebrew prophet; or rolling up the Heavens like a scroll."

This weekend at the Friday-Saturday series of the Boston Symphony Orchestra Erich Leinsdorf has re-introduced Bruckner's Fourth to which the composer appended the title "Romantic." It is a work of absolute music to which the composer naively tacked a program (later repudiated) to slake the narrative taste of the period. There is nothing in it of William Blake; what Bruckner examined with his fathomless, grave eyes was a symphony that deployed cyclic principles of musical design.

BRUCKNER DEVELOPED these cyclic principles to a refined degree in No. 5, the so-called "Tragic" Symphony which is composed in the cheery key of B-flat major. And he went even further in this direction in No. 2 than he did in 4. Nevertheless, No. 4 is of significance in pointing out to the general Bruckner listener something that the authorities already know — that, contrary to widespread belief, Bruckner's symphonies are not concerned with the tribulations and triumphs of the soul, death and transfiguration.

No. 4, indeed, is the second in popularity in America (Seven is undoubtedly first), a condition one would attribute to the tight-knit coherence attained by the cyclic design. But Beethoven is the chief source of inspiration for the Bruckner style — or rather styles — an influence chiefly in the inner movements.

It is over-simplification to think of Beethoven alone; Bruckner's inventiveness was propelled by Schubertian and Wagnerian points of departure. From the Third on, he requires three trumpets in every orchestra, a la Wagner. (The brass choir at the end of the Fifth was Schalk's idea, enthusiastically seconded.) Bruckner used trombones; he used woodwinds in pairs until 8 and 9; he used tuba; he used cymbal and triangle. In one respect he was different, since he never used English horn or brass clarinet.

THESE INSTRUMENTAL resources were paralleled by inventions of style, an evolution that makes the categorization of Bruckner extremely formidable. In an interesting article called "Bruckner's Three Styles" in a 1963 issue of Chord and Discord issued by The Bruckner Society, the critic Warren Storey Smith, makes a persuasive stylistic analysis of the nine symphonies, pointing out the traits unique to each.

He builds a persuasive case for a dividing line between One as a formative score and Two. The D Minor Symphony, which is disputed in terms of time and place (it is generally called "Nullte") does not for practical purposes come under grouping. But from Two to Five runs a distinct individuality in slow movements and scherzos while the outer movements have a greater conformity to then-existing standards.

Six is a case of its own, a transitional work toward the long-arched lines of the familiar musical image. The point about the earlier style is its logic, skill in motivic manipulation and economy of means: qualities absent from the naive peasant stereotype. "If we had to discover the man from a study of his scores, we would find ourselves confronted by a better-rounded personality than the one that is commonly accepted," states Mr. Smith. "It is a dangerous and deceptive practice to confuse the creator of a work of art with his creation."

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John Browning Soloist With BSO in Concerto

(By ROLFE BOSWELL)—John Browning, magnetic young American virtuoso, gave an incisive and pungent performance of Prokovieff's second piano concerto (Op. 16, in G minor) with the Boston Symphony Orchestra here yesterday afternoon. There followed a vibrant and inspired reading of Bruckner's "Romantic" fourth symphony by Erich Leinsdorf manifesting his poetic understanding of the Austrian organist-composer's orchestral work.

Prokovieff's second concerto was composed and premiered in 1913, but the manuscript was lost during the Bolshevik Revolution, so he reconstructed it for presentation with Serge Koussevitzky, his fellow exile, in Paris in 1924. There are four movements — andantino, scherzo, intermezzo and finale. The second movement is a brilliant, characteristically virtuosic, scherzo, with a continuous toccata-like solo part in rapid semiquavers from first to last bar. These sustained, ecstatic rhythms make boogie-woogie appear child's play. "It is devilish," John Browning told this annotator.

Though this concerto plentifully exposes the Russian pianist composer's pawky grotesqueries, it also displays less recognizable, though no less attractive, rare artistry as well as technical proficiency. The obverse side of his sardonic humor discloses warm, lyrical profits, in deft melodic lines.

With Dr. Leinsdorf and Mr. Browning as principals, the concerto fairly glowed with orchestral and pianistic color and the stirring finale, wherein fantastic images are juxtaposed with a singing theme, elicited full-throated cheers.

Thirty years ago, American concertgoers patronizingly regarded Anton Bruckner as the "Austrian Franck"; now the Belgian-born organist-composer merits attention only as the "Franckish Bruckner." One man's Mede is another man's Persian.

Bruckner's fourth symphony, keyed in E-flat, also is known as the "Wald" or "Forest" symphony. Full of the love of nature, this popular work begins contemplatively and the slow andante is melancholy. The scherzo appears to represent a hunting scene and the finale was built impressively, with a long, gradual crescendo.

Bruckner utilizes his thematic materials from the preceding three segments in a summation which foreshadows Cesar Franck's cyclical method.

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Christian Science Monitor (e)
BOSTON, Mass.
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NOV 20 1965

Prokofiev concerto

The brilliance of Browning

By Harold Rogers

ARTS
ENTERTAINMENT

Erich Leinsdorf has devised a program of pure entertainment for the Boston Symphony's weekend concerts. He has bracketed Prokofiev's Piano Concerto No. 2 with Bruckner's Symphony No. 4, the "Romantic." Both are long works. And both—as they were played Friday afternoon at Symphony Hall—were delightful.

It was the young and electric John Browning who dazzled the ears with Prokofiev's pyrotechnics. Grabbing fistfuls of notes from the keyboard, he flung them brilliantly into the air.

Showcase for virtuosity

The Prokofiev, of course, is a virtuoso piece; it's a showcase for technical excellence. And Mr. Browning is a virtuoso of the first order. But one wonders what he might do with an introspective work such as the Beethoven Fourth. It is true that a listener never can make a final evaluation of a pianist's musicianship by hearing him play one concerto—especially one of superficial sparkle. A complete recital always is required to tell the last word.

Mr. Browning dropped a few notes in the cadenza of the first movement, but they were no major loss. And with Mr. Leinsdorf's orchestral aid he built the fourth and final section to a sunburst of a climax. Naturally he was acclaimed by his galvanized listeners.

Richly textured music

After the intermission Mr. Leinsdorf gave us the hour-long Bruckner, and it was a radiant hour. The "Romantic' Symphony is all sunshine and cheer. How easily one can revel in the richly textured score — in those sequential climaxes, in the thematic imitation, in throbbing countermelodies, and in the sheer ebullience of the mood. Here, too, were sunbursts — many of them. And laurels should adorn the brows of the horn players, so marvelous their unanimity in the Scherzo.

Mr. Leinsdorf himself appeared to revel in this Austrian joy. He held his force in supreme command, yet let them sing. He is Bruckner's man, no doubt about that.

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: PROKOFIEV AND BRUCKNER

Mr. Leinsdorf noted his return from a short vacation last week with a pair of infrequently played works of two of his favorite composers — Prokofiev and Bruckner. The pieces in question included the Prokofiev Second Piano Concerto in G minor, opus 16, with John Browning as soloist, and the Symphony No. 4, "The Romantic", of Bruckner.

The Concerto, written when Prokofiev was just over twenty years old and still a conservatory student, and revised ten years later in 1924, must have been quite a shocker in its day. Even now, a well done performance, as this one certainly was, will heat up the audience, although later a listener might wonder just why he allowed himself to become so excited over the obvious. It is, trimmings aside, a terribly eclectically Russian work, here right out of Rachmaninoff, there out of Moussorgsky and elsewhere unmistakably the presager of the Prokofiev who was soon to compose the Scythian Suite, the "Love of Three Oranges" and the First Violin Concerto.

There are those who see this concerto as definite anti-romanticism, a kind of epater-le-bourgeois work. All the noise and jagged figurations hide a melodic line that in places is almost sentimental and, one might add, incredibly threadbare in its thematic materials. The piece has latterly become something of a favorite among an up-and-coming group of very young pianists. Malcolm Frazier and Loren Hollander, if I recall correctly, have performed it recently, and now Mr. Browning, too, has demonstrated that its stupendous technical difficulties are as nothing to him. Interpretively, to make a valid judgment as to whether the soloist here was playing down the lyricism at the expense of the percusiveness, or vice versa, would require a good many performances more than this listener is apt to come by.

There is no argument, though, over the romantic content of the Bruckner Fourth Symphony, whose sub-title came from the composer himself. This performance was only its third here altogether and the first in thirty-three years, even though it is one of the most popular of all the Bruckner line.

Indeed, the Fourth could be called A Child's Introduction to Bruckner. The phrases are set out in absolutely straight block like form, and when the composer comes to the end of an idea, he simply stops and marks time, then abruptly embarks upon some other straight line. Yet those phrases in the aggregate bound with some of the loveliest, purest melodies to be found this side of Franz Schubert. And the interlinking of mood and theme provide a surprising and subtle unity to the long (sixty-three minute) work. All of which suggests that one more or less takes the Fourth Symphony on its own terms or not at all. If the heaven storming climaxes, the overpowering sonorities, and the occasional unmatched poignancy of the later Bruckner symphonies are your quest, you will find little satisfaction in the "Romantic".

As with the three other Bruckner Symphonies he has conducted in his previous years here, Mr. Leinsdorf demonstrated the greatest sort of affinity for the music; his comprehension of the giant structure was equalled only by the meticulousness of his attention to detail. The orchestra, though, was not at its best for him. The brasses have sounded more sonorous and the strings more alive. This is puzzling, for in all three preceding Bruckner performances the players have been at the very top of their form.

This week's concert feautres music of Mozart, Hindemith and Irving Fine and will see the first Boston performance of Nielsen's Symphony No. 6, the "Sinfonia Semplice."

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Symphony This Week

Browning to Play Again on Tuesday

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will be heard in three concerts this week: the third concert of the Tuesday "B" Series, Tuesday (Nov. 23) at 7:30, and the eighth pair of weekend concerts Friday (Nov. 26) at 2:00 and Saturday (Nov. 27) at 8:30.

John Browning, pianist, will conclude his current Boston engagement with the orchestra at the Tuesday evening concert, playing the Prokofiev Piano Concerto No. 1. Mr. Leinsdorf will open the program with Schubert's Symphony No. 5 and will conclude it with the Brahms Symphony No. 1.

At the Friday and Saturday concerts Mr. Leinsdorf will begin with two works by Mozart: the First Entr'acte from "Thamos, King of Egypt," K. 345, and the original version of the Symphony No. 31, K. 297.

The program will continue with Hindemith's Concerto for Woodwinds, Harp and Orchestra, in which the solo parts will be played by Doriot Anthony Dwyer, principal flute; Gino Cioffi, principal clarinet; Ralph Gomberg, principal oboe; Sherman Walt, principal bassoon; and Bernard Zighera, principal harp. After the intermission Mr. Leinsdorf will conduct Irving Fine's "Serious Song" and conclude with Carl Nielsen's Symphony No. 6.

The complete programs:

Tuesday, Nov. 23, 7:30 p.m., Erich Leinsdorf conducting:
SCHUBERT—Symphony No. 5
PROKOFIEV—Piano Concerto No. 1 (John Browning, Soloist)
BRAHMS—Symphony No. 1

Friday, Nov. 26, 2 p.m., Saturday, Nov. 27, 8:30 p.m., Erich Leinsdorf conducting:
MOZART—First "Entr'acte" from "Thamos, King of Egypt," K. 345
MOZART—Symphony No. 31 (original version), K. 297
HINDEMITH—Concerto for Woodwinds, Harp and Orchestra (Dwyer, Cioffi, Gomberg, Walt, Zighera, soloists)
FINE—Serious Song
NIELSEN—Symphony No. 6

SHOWTHROUGH

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TUES. B #3

Third Program

TUESDAY EVENING, NOVEMBER 23, *at* 7:30 *o'clock*

SCHUBERT ..... Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

PROKOFIEV ..... Piano Concerto No. 1 in D-flat major, *Op.* 10
(In one movement)

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

SOLOIST
JOHN BROWNING
MR. BROWNING plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

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Carvalho to Conduct The Boston Symphony

Eleazar de Carvalho will be guest conductor, Claude Frank piano soloist and Erich Leinsdorf have one program at the three concerts this week by the Boston Symphony.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 28 1965

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BRAHMS—Piano Concerto No. 1
CLAUDE FRANK, soloist
NIELSEN—Symphony No. 6
WAGNER—Excerpts from "Die Gotterdammerung"

Friday at 2 p.m. and Saturday at 8:30 a.m.: Eleazar de Carvalho, guest conductor:
PEROTINUS-CARVALHO — "Sederunt Principes"
LUTOSLAWSKI—Jeux Venitiens
STRAVINSKY—Le Sacre du Printemps

SHOWTHROUGH

38

TUES. B #3

Third Program

TUESDAY EVENING, NOVEMBER 23, *at* 7:30 *o'clock*

SCHUBERT ..... Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

PROKOFIEV ..... Piano Concerto No. 1 in D-flat major, *Op.* 10
(In one movement)

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

SOLOIST
JOHN BROWNING
Mr. BROWNING plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

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SHOWTHROUGH

FRI.-SAT. #8

39

Eighth Program

AFTERNOON, NOVEMBER 26, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 27, *at* 8:30 *o'clock*

Entr'acte from "Thamos, King of Egypt," K. 345
(First performance at these concerts)

Symphony in D major, "Paris," K. 297
I. Allegro assai
II. Andante
III. Allegro
(First Boston performance in this version)

HINDEMITH ..... Concerto for Woodwinds, Harp and Orchestra
I. Mässig schnell
II. Grazioso
III. Rondo: Ziemlich schnell
Soloists: DORIOT ANTHONY DWYER, RALPH GOMBERG, GINO CIOFFI, SHERMAN WALT, BERNARD ZIGHERA
(First performance at these concerts)

INTERMISSION

FINE ..... Serious Song: Lament for String Orchestra
(First performance at these concerts)

NIELSEN ..... Symphony No. 6, "Sinfonia Semplice"
I. Tempo giusto
II. Humoreske
III. Proposta seria
IV. Tema con variazioni
(First performance in Boston)

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BALDWIN PIANO RCA VICTOR RECORDS

[457]

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BOSTON, Mass.
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NOV 26 1965

BSO Honors Carl Nielsen

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Other first BSO presentations will be the first entr'acte from the music Mozart wrote for "Thamos, King of Egypt" (KV-345), a German stage play; Hindemith's concerto for woodwinds, harp and orchestra, with first-chair players from the orchestra, and Irving Fine's Serious Song, a lament for string orchestra.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 27 1965

Leinsdorf conducting

Nielsen Sixth

By Roland Nadeau

ARTS
ENTERTAINMENT

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And this was a cause for gratitude. These days too many things find their way onto symphony programs that shouldn't be there. They are novel but seldom excellent, or for that matter even decently good.

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Inconspicuous art

In the Mozart Mr. Leinsdorf was inconspicuous in his presence — and rightly so. Good Mozart requires from the conductor very little that is obvious to the eye: a nudge from the baton, perhaps, or a raised eyebrow here, a slight incline of the torso there.

Most of the work comes with the first few initiatory beats when a right tempo is established; also with the balancing of forces at rehearsal. The rest lies with the players themselves, who must play with utter precision in total restraint, yet sing, sing, sing.

This they did. And the very fact that the orchestral forces were about what Mozart would have liked — the strings were nearly halved — made for excellent balance.

The Hindemith that followed was happy, both as a composition and as to how it was played. It is light Hindemith with a delicious quote from the Mendelssohn Wedding March in the finale. (Hindemith wrote this as a wedding anniversary gift for his wife.) It is also exceptionally lyric and texturally transparent. The concertino was uniformly good; Mr. Leinsdorf carefully balanced his soloists with the rest of the orchestra.

Sob and passion

Irving Fine's Lament is a traditional-modern piece in the manner of Barber's Adagio for Strings and Schoenberg's "Transfigured Night." Though composed in 1955, it offers much old-fashioned romantic sob and passion, laced here and there with dissonantal tremors and groans.

Nielsen's Symphony is pleasant enough, though in no way distinguished. It lacks true cohesiveness and motive follow-through. It is also not too melodic and is harmonically quite bland.

Yet the second movement, "Humoreske," is very winning. It is blatantly funny, making full use of all kinds of gaucheries in the brass amidst various clinks and whomps in the percussion.

Circ. 450,248
RECORD-AMERICAN
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SHOWTHROUGH

FRI.-SAT. #8

39

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Eighth Program

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[457]

Christian Science Monitor (e)
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Circ. 171,536
NOV 27 1965

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Chicago's AMERICAN
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NOV 19 1965

GERAINT EVANS

Opera Tonight

"WOZZECK"

Opera in 3 acts by Alban Berg [Chicago premiere]. Conductor: Bruno Bartoletti. Producer: Virginio Puecher. Sets and costumes designed by Luciano Damiani [courtesy of Maggio Musicale Fiorentino]. Presented by Lyric Opera of Chicago.

CAST: Mmes. Helga Pilarczyk, Margaret Roggero; Massrs. Geraint Evans, Nicola Tagger, Herbert Handt, Morley Meredith, Richard Carl Knoll, Herbert Kraus, Bernard Izzo.

8 p. m., Opera house.

Roger Dettmer

Martinon Return Sparks Concert

JEAN MARTINON RETURNED to Orchestra hall last evening from a 3-week leave of absence to put Chicago's symphonic house in order. If the program as such was not one to excite the mind or adrenal glands, all of it was so much better played than any since September — with the bonus of interpretive insight and conviction—that it properly qualified as the real beginning of a diamond jubilee celebration.

On hand to share the maestro's homecoming [from a San Francisco and Los Angeles success with Debussy's "Pelleas et Melisande"] was Violinist Yehudi Menuhin, at the summit of his powers in the American premiere of music commissioned 9 years ago from the local Fromm Foundation.

In response to his presence, the largest Thursday night audience of the autumn turned up. I'm afraid, tho, that the choice of concerto — by Oedeon Partos, a Hungarian-born and -trained Israeli — turned off many.

THE PARTOS has a curious, one even could say suspicious, history of delayed performance. Completed 7 years ago, it was first played by Menuhin at a reading-rehearsal in Tel-Aviv on March 27, 1959, but not in public concert until July of last year.

It is a long-winded work in 3 movements — slow, fast, slow — rooted in the "Arabic maqam," elsewhere defined by the composer as "chromatic modality." This synthesis of Israeli and Arabic elements could possibly have great value in settling border disputes, simply by putting both sides to sleep.

It makes severe demands upon the soloist's technical powers, met by Menuhin with voluptuous tone, absolute control, and unflagging musical concentration.

PARTOS has scored the accompaniment thickly and excessively in the style of Alban Berg's "Three Orchestral Pieces," altho Martinon and his forces performed assertively, alertly. Yet the musical sum was lots of music of a type heard behind motion-picture credits, with an overlay of Paganinisms for the soloist.

The concert began with Prokofiev's concert suite from "The Love of 3 Oranges"—arguably dated music in this form, but the handiwork withal of a composer Martinon conducts as well as any colleague in the world today, and better than most. His and the orchestra's performance had wit, discipline, a brilliant surface, and sensitive dynamics, except for loud cutting brass.

THE NIGHT'S symphony—before which a startling number of persons departed Orchestra hall—was Dvorak's "From the New World." There were plenty of deviations from the score [mezzo-forte at the start of the Largo, for example, instead of triple-piano], but Martinon's was an ingratiating performance in the non-nationalistic manner. Solo winds, except for a chronically flat clarinet, were on their mettle, and the strings played gloriously. Only the brass were overloud — urged to equate mezzo-piano with forte, and mezzo-forte with fortissimo — while the solo horn walked a tightrope precariously.

Cheers for the home team.

NOTES: Instead of the Shostakovich 'Cello Concerto on Dec. 9-11, Mstislav Rostropovich is listed to play the Dvorak instead under Georg Solti's direction. More cheers.

Van Cliburn will be soloist with the Chicago Symphony orchestra, Irwin Hoffman conducting, at a special Arie Crown theater concert on Dec. 10 at 8:15 p. m—a benefit for the women's board of the Woodlawn Community Services Agency, Inc. . . . John F. Welch, formerly promotion manager of Downbeat magazine, has joined the Chicago Symphony as assistant manager. . . . A fourth series of concerts [D] has been added to the Orchestra's youth programs — at 1:30 p. m. on Dec. 7, Feb. 1, and April 19 of the current season.

FOR Thanksgiving weekend in Boston, Erich Leinsdorf has scheduled the Sixth Symphony ["Sinfonia Semplice"] of Carl Nielsen in honor of the composer's centenary.

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Evening Globe
BOSTON, Mass.
Circ. 149,058
NOV 27 1965

At Symphony

Leinsdorf Observes Nielsen Centenary

By MICHAEL STEINBERG

Contact with the mind of Carl Nielsen, whose centenary Erich Leinsdorf observed by conducting the Sixth Symphony on Friday afternoon, is a delightful and stimulating experience. It was a pleasure also that Leinsdorf chose the late and fairly unfamiliar "Sinfonia Semplice." It is not so large and rhetorically minded a work as some of his earlier symphonies. It is oddly shaped, quizzical, individual, often quirky, sometimes nearly mad.

All its contrasts and juxtapositions are unexpected and abrupt. A long and highly developed first movement is followed by two movements that are terse and epigrammatic and themselves strikingly contrasted in mood, a "Humoreske" and a "Proposta seria." The finale is a set of variations that almost defiantly makes a point of being episodic and discontinuous. It is also very funny.

Nielsen's abruptions take curious forms, but even his most extra-musical seeming jokes are organic. During the "Humoreske," a trombone keeps yawning derisively. The effect is amusing in the most obvious sense, but at the next level there appears the contrast between the staccato chatter of the woodwinds and the legato parody that the trombone glissandos represent.

★

One of the variations in the finale is a waltz in which Nielsen intrepidly, and with complete success, exploits that most perilous thing, wrong-note humour. Suddenly, the zany waltz is interrupted by exuberant brasses whose intrusiveness suggests that they must have turned over two pages at once. Their interruption is left unexplained for the time being, but when the coda begins with brass fanfares, made of rather similar gestures, it becomes a kind of rationalization of the previous lunacy.

The orchestral writing is virtuosic and original. Nielsen has witty ideas about percussion, and he carries off brilliant stunts like a variation for violins alone. The Boston Symphony rose to the technical challenge with great effect, but Leinsdorf's conducting seemed a bit lethargic. It was the first Boston performance of a symphony that is "semplice" only because of the compo[illegible] s nerve in using ideas [illegible] devices most writers w[illegible]d not dare touch.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

NOV 27 1965

SYMPHONY 'Sinfonia Semplice' a Disappointment

By ROBERT TAYLOR

The music on yesterday's engaging program at Symphony bore various degrees of the "first performance" label: first series performances (Mozart's Entr'acte, Hindemith's Concerto, Fine's "Serious Song"), first Boston performance in the present version (the "Paris" Symphony), and first Boston performance (Nielsen's No. 6).

The last then is of first importance, and I must confess to disappointment in the "Sinfonia Semplice," although I have been looking forward to a Nielsen work this season. It is the Danish composer's centenary; the Symphony No. 6 represents him in the same class with Glazunov and Dukas (also this year's centenarians) rather than one step ahead of Sibelius, Nielsen's Scandinavian coeval.

Eclectic Side

The score reveals the eclectic side of a highly original composer. The structure covers an architectural scale worthy of Bruckner, but the quality of the ideas is second-hand. From the late German romantics Nielsen borrows his handling of solo voices, the penetration of the chamber music idiom into full orchestra from Stravinsky, the assymetries of melody and rhythm; from Strauss the perky accents of literary parody.

Thus, seldom does the work sound particularly fresh; it is too obvious. When Nielson writes a Humoreske, with triangles and drum taps smeared by a mocking trombone glissando—the latter presumably a satiric comment on the state of modern music—he repeats the point so insistently that one longs for the bleating of sheep in a "Don Quixote." Strauss knew where to stop, generally.

Nevertheless, despite the fact that the symphony is, on one level, a tissue of mannerisms, the color and the dynamics cannot be called derivative; here Nielsen's individuality is marked. Naivete in a composer can also be a source of blunt originality. The crystalline tingle of the small percussion instruments within the monumental pattern, the opposition of pastoral bassoon to strongly-inflected strings, the vigor of the inventions translated into waltz, woodwind cabalettas, brass, of the final movement, give the design an idiosyncratic edge.

This is a paradoxical rarity, a symphony that communicates both invention and the semblance of it, yet the reading made even Neilsen's gesture remarkably clear.

Of the remainder of the program I was most impressed by Mozart's Entr'acte from "Thamos" and the Hindemith Concerto. The former is only an aphorism, compressed and amazingly dramatic, the shaping of ominous harmonies and the dissonances that occur after the stark opening chords, arrest one by their vividly sombre fantasy. From these one might deduce why Mozart was once considered a desperate innovator.

Cites Imbalance

The Concerto for Woodwinds, Harp and Orchestra brought forward Doriot Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt and Bernard Zighera. Hindemith's witty silver-anniversary commemoration, which employs the opening phrase of Mendelssohn's Wedding March, illustrates his gift for lucid ingenuity in a form straddling chamber music and full orchestra, conveying a captivating sense of humor.

The performance struck me as imbalanced. The piercing oboe and the flute projected, the composer leaves enough space for the harp, but the clarinet and bassoon were often covered. Nevertheless, the playing was excellent in itself, while the diversionary character of the concerto had a polyphonic sparkle.

Irving Fine's Serious Song suffered somewhat by the programming: a solidly-crafted lyric lament with tapered lines for string orchestra, still it is conventional by comparison. The "Paris" Symphony got a crisp, splendidly detailed rendering in this version—the choice of variants has long worried musicologists—but the andante was, for me, too objectively modelled, with the result that the surface correctness shed a cold radiance. Mr. Leinsdorf's unfailing clarity was a shade remote.

Eleazar de Carvalho will be guest conductor next weekend. He schedules Stravinsky's Rite of Spring, Lutoslawski's Jeux Venitiens and the Perotinus-Carvalho Sederunt Principes.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the eighth program of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Entr'acte from "Thamos, King of Egypt," K. 345	Mozart
Symphony in D major, "Paris," K. 297	Mozart
Concerto for Woodwinds, Harp and Orchestra	Hindemith
Serious Song: Lament for String Orchestra	Fine
Symphony No. 6, "Sinfonia Semplice"	Nielsen

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Morning Globe
BOSTON, Mass.
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NOV 27 1965

Other Theater News on Page 14

At Symphony

Leinsdorf Observes Nielsen Centenary

By MICHAEL STEINBERG

Contact with the mind of Carl Nielsen, whose centenary Erich Leinsdorf observed by conducting the Sixth Symphony on Friday afternoon, is a delightful and stimulating experience. It was a pleasure also that Leinsdorf chose the late and fairly unfamiliar "Sinfonia Semplice." It is not so large and rhetorically minded a work as some of his earlier symphonies. It is oddly shaped, quizzical, individual, often quirky, sometimes nearly mad.

All its contrasts and juxtapositions are unexpected and abrupt. A long and highly developed first movement is followed by two movements that are terse and epigrammatic and themselves strikingly contrasted in mood, a "Humoreske" and a "Proposta seria." The finale is a set of variations that almost defiantly makes a point of being episodic and discontinuous. It is also very funny.

Nielsen's abruptions take curious forms, but even his most extra-musical seeming jokes are organic. During the "Humoreske," a trombone keeps yawning derisively. The effect is amusing in the most obvious sense, but at the next level there appears the contrast between the staccato chatter of the woodwinds and the legato parody that the trombone glissandos represent.

★

One of the variations in the finale is a waltz in which Nielsen intrepidly, and with complete success, exploits that most perilous thing, wrong-note humour. Suddenly, the zany waltz is interrupted by exuberant brasses whose intrusiveness suggests that they must have turned over two pages at once. Their interruption is left unexplained for the time being, but when the coda begins with brass fanfares, made of rather similar gestures, it becomes a kind of rationalization of the previous lunacy.

The orchestral writing is virtuosic and original. Nielsen has witty ideas about percussion, and he carries off brilliant stunts like a variation for violins alone. The Boston Symphony rose to the technical challenge with great effect, but Leinsdorf's conducting seemed a bit lethargic. It was the first Boston performance of a symphony that is "semplice" only because of the composer's nerve in using ideas and devices most writers would not dare touch.

★

Irving Fine's "Serious Song: Lament for String Orchestra," played by the Symphony for the first time, is an impressive and eloquent piece of writing. It was beautifully played.

Hindemith's Concerto for flute, oboe, clarinet, bassoon, harp, and orchestra, was also heard for the first time at a Boston Symphony concert. A sterile lump of busy-work, it was very well played by Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, and Bernard Zighera.

Leinsdorf began the concert with two pieces by Mozart, the first of them an entr'acte from "Thamos, King of Egypt," another first performance at Symphony. So, in a way, was the "Paris" Symphony, No. 31 in D, because it was given in its original form with an Andante as middle movement rather than the better known Andantino that Mozart substituted later. The Andante is the more serious of the two alternatives, more lyric than galant, and gorgeously scored. There was songful and vital playing in the Andante, but the allegros and the "Thamos" excerpt were rattled off blandly, without much sense of contrast and character. The orchestral playing as such was on the highest level all afternoon.

SHOWTHROUGH

TUES. A #3

Third Program

TUESDAY EVENING, NOVEMBER 30, *at* 8:30 *o'clock*

BRAHMS ..... *Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

INTERMISSION

NIELSEN ..... Symphony No. 6, "Sinfonia Semplice"

I. Tempo giusto
II. Humoreske
III. Proposta seria
IV. Tema con variazioni

(First performance in this series)

WAGNER ..... "Dawn" and "Siegfried's Rhine Journey" from "Götterdämmerung"

SOLOIST
CLAUDE FRANK
MR. FRANK plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

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NOV 29 1965

BSO to Offer Brahms Op. 15 With Piano Solo

Claude Frank will be piano soloist with the Boston Symphony Orchestra, Erich Leinsdorf conducting, in the Brahms concerto in D-minor (Op. 15) at Symphony Hall on Tuesday at 7:30 p. m. Though this early masterpiece is entitled a concerto, many musicologists reward it as more of a symphony (which it started out to be) with piano obbligato.

It was last played here with the BSO by Van Cliburn a couple of seasons ago, a recorded performance now available on a RCA Victor disc. Since it takes three-quarters of an hour to perform, the intermission will follow.

Thereafter there will be a repeat performance of Carl Nielsen's stunning sixth symphony ("Sinfonia Semplice"), which was premiered here last weekend by the BSO in honor of the centenary of the birth of the great Danish composer.

Tuesday's concert will be concluded by orchestral excerpts from Wagner's "Twilight of the Gods."

Next weekend's BSO concerts (Friday, 2 p. m., Saturday, 8:30 p. m.) will bring another guest conductor to the podium, Eleazar de Carvalho, music director of the St. Louis Symphony Orchestra, who is to present his own transcription of "Sederunt principes," a 12th century quadruple organum by Pelotinus Magnus.

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Christian Science Monitor (e)
BOSTON, Mass.
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NOV 27 1965

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Herald Dec 1

Symphony

Frank Sensitive, Beguiling; Ill Leinsdorf Misses Concert

By ROBERT TAYLOR

Erich Leinsdorf last night missed a concert through an indisposition, his first since becoming music director of The Boston Symphony Orchestra three years ago.

Concertgoers at the Tuesday Evening Series found the following notice inserted into their program books:

"Owing to the illness of Mr. Leinsdorf, tonight's concert will be conducted by the orchestra's associate conductor, Richard Burgin, and the program will be otherwise unchanged."

Advised to Rest

The nature of Mr. Leinsdorf's complaint is uncomplicated; Sanford R. Sistare of the hall's press department said that the conductor simply has a case of "the prevailing virus," and has been advised to rest. Mr. Leinsdorf's engagements for the next day or two have been cancelled, and he expected to rejoin his orchestra shortly. The guest conductor for this weekend is Eleazar de Carvalho, who was already scheduled.

My musical purpose at Symphony Hall last night concerned the presence of Claude Frank, who was the soloist in the Brahms Piano Concerto No. 1, in D Minor, Op. 15. He gave a sensitive, scrupulous and beguiling performance.

The work is an exceedingly difficult affair in terms of extroverted virtuosity; the piano and the orchestra are treated in terms of equality. The D Minor Concerto, nevertheless, contains plenty of violence, and I thought Mr. Frank shaped a conception that was large and urgent without being stagy.

He didn't hammer at the keyboard to attain dramatic momentum; the chains of trills in the opening, with the yawning octave stretch for right-hand thumb and fourth finger, were splendidly weighted. Mr. Frank presented a strong opening, a profund and delicately-phrased Adagio and, at the expense of a few wrong notes, a stirring Rondo and impressive short cadlenza. He was idiomatic and profound.

The drawback to the performance was the accompaniment, in general, coarse and altogether too loud. This was hardly surprising under contingent circumstances: Mr. Burgin kept the orchestra at the dynamic level of the hard-riding Maestoso. The horn-playing, furthermore, was variable. All in all, though, one can be grateful for an utterance that captured the solo basics.

Carl Nielsen's quirky "Sinfonia Semplice," and Wagner's "Gotterdammerung" Scenes, "Dawn" and "Siegfried's Rhine Journey," completed the program, these having been reviewed at length on their initial hearing under Mr. Leinsdorf.

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DEC 4 1965

SYMPHONY: Bland, Inert Modernism

By ROBERT TAYLOR

"Jeux Venitiens," the first Boston performance of a 1961 score by the 52-year-old Polish composer, Witold Lutoslawsik, which guest conductor Eleazer de Carvalho offers at this weekend's concerts of The Boston Symphony Orchestra, is a piece which I am temperamentally incapable of liking.

The structure, background and philosophy of the work offer no problem. The composer explores the possibilities of random music under a certain amount of control; in the process lurks the historic shadows of the Dada movement. Tension between pattern and chance pervades the music, and the players are scattered into groups, seemingly without aim, but in fact with a degree of selectivity.

The four-part composition allows the individual playing groups some rhythmic freedom. There are no bar-lines or rhythmic signatures in the opening and closing sections—everything develops profile to express the freedom of a contemporary musical language.

I would object that the "Jeux Venitiens," while it occasionally contrives a timbre or an epigrammatic glint suggestive of Webern, fails to come to grips with the problem: what really is so-called 'aleatory' or chance music, and how can it enlarge musical experience? How far does one go with guesswork? To what degree can spontaneity be disciplined? Is this a style, and if so, what is style? And, most important, we are left with the ambiguous issue of the personality of the composer. Lutoslawski seems to suggest that it can be obliterated by technique, then takes this back in a kind of intellectual fan-dance.

It would object, furthermore, to the imposed mechanical rigidity of the concept, which is merely a device as much as any device in the past. This is not a radical music; one doesn't feel the impulse to riot, as did the Paris audience at the premiere of "Sacre," but to yawn. We have heard it all before: an aged gesturing, an academic's music buzzing around problems of aesthetic form when no fresh sensibility is apprehended. John Cage, however irritating, at least understands this, and hurls away tradition entirely.

It was an interesting stroke to place "The Rite of Spring" on the same program in contrast, for if we have long since absorbed its once-startling rhythmic and metrical innovations, we still encounter in it the originality of the ideas, still marvel at Stravinsky's breakthrough attained without the assistance of an a-priori theory.

The performance, however, was by and large, bland and inert. Eleazar de Carvalho is a roughshod conductor whose continual underlinings and heavy accents get in the way of the work. The music, though formidable in pulse, does not require so much fussiness; the rhythmic scheme is no more than the simple alteration of three and two, and once launched, insistently demands straightforward restraint.

Stravinsky is clear enough. He has conducted his own work and is specific about the recipe. "The chef d'orchestre is hardly more than a mechanical agent, a time-beater who fires a pistol at the beginning of each section but lets the music run by itself." Mr. de Carvalho fired off the pistol, but apparently mistook it, as the performance proceeded, for a Gatling gun.

His handling of his version of the Perotin "Sederunt Principes" went smoothly; but here the trouble lay in the tasteless instrumental violation of the 13th century plain chant. Perotin was a medieval composer whose inovations in various forms of discantus are only now being fully appreciated. The deadly repetition of his noble melody together with the tolling of cathedral bells brought back to one Hollywood's notions of the sham-Gothic, and had no relation to four-part vocal line.

The Symphony

The Boston Symphony Orchestra, Eleazar de Carvalho, guest conductor, presented the ninth program of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Sederunt Principes, Perotinus-Carvalho
Jeux Venitiens, Lutoslawski
"Le Sacre du Printemps" Stravinsky

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Claude Frank soloist in Brahms concerto

By Harold Rogers

Claude Frank—it one may judge by his performance last night at Symphony Hall—has a subjective approach to the re-creation of music. And this is the right one.

It was Mr. Frank's thoughtful and interior evocation of the solo role that saved the Brahms Piano Concerto No. 1 in this performance with the Boston Symphony. He saved it, though the orchestral accompaniment ran counter, for the most part, to the magnificent Brahmsian moods he created. An extrovert orchestra is inimical to a subjective soloist. Last night they headed for the same double bar, but Mr. Frank took the high road, and the orchestra the low.

There may have been some extraneous reasons for this. Erich Leinsdorf was indisposed (the first time he missed a concert for reasons of health since assuming the directorship more than three years ago). Richard Burgin, the associate conductor, was hurriedly called in to replace him. And the players are generally more casual under Mr. Burgin than under Mr. Leinsdorf.

A warm patina

But if the orchestra was at times brash, the listener had the privilege of focusing his attention on Mr. Frank's superb artistry. His tone has a warm patina, regardless of dynamic range—whether in the pianissimo passages of the Adagio or in the more brilliant crescendos.

Mr. Frank avoids superficial display. He eschews pyrotechnics for their own sake. He is devoted, rather, to the inherent musical idea at all times. And this is the art that communicates. For these reasons the warmth of his performance was equaled by the warmth of the ovation that followed.

After the intermission Mr. Burgin completed the program that Mr. Leinsdorf had already scheduled — the Nielsen Symphony No. 6, known as the "Sinfonia Semplice," and two sections from Wagner's "Götterdämmerung": "Dawn" and "Siegfried's Rhine Journey."

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Frank Plays Brahms With BSO

(By ROLFE BOSWELL)—Brahms' early first piano concerto (Op. 15, in D-minor) received a sturdy, albeit muddy, performance in opening last night's Boston Symphony Orchestra concert. Its patchwork exposition was not the fault of Claude Frank, the guest pianist, but of the lackadaisical orchestral support led by Assoc. Condr. Richard Burgin, supplanting the ailing Erich Leinsdorf on the podium. Frank's cool, clean touch is quite appropriate for this thick-textured, large-scaled work and he played with undiminished vitality despite the conductor's heavy-handed way with the score. Burgin is hardly the mercurial virtuoso in his batonless direction and he frequently lost the forward motion of the work when the soloist, who had mastered the tempo, was not playing.

In this latest BSO presentation, there was an ineluctable sense of strain and stolidity which, however difficult to express in mere words, was chillingly evident even to the most sympathetic listener in Symphony Hall. Perhaps there was a clash of personalities between soloist and ocnductor which served to recall the composer's own reaction to his first concerto's dismal world premiere in 1859: "A brilliant and decided failure." That wasn't Brahm's fault, one must be Frank at all times.

After the interval, Carl Neilsen's stunning sixth symphony, premiered here by Dr. Leinsdorf last weekend, was presented again. It was apparent that the BSO musicians had forgotten nothing in this cheerful, whimsical musical masterwork.

Nielsen, who subtitled four of his half-dozen symphonies, described this final one, dating from 1925, as "Sinfonia Semplice" ("Simple Symphony") yet its simplicity is not readily apparent. The great Dane herein embraced the 20th Century in much the same conservatively adventurous way as Leos Janacek did a year later in his engaging sinfonietta and Bela Bartok did in 1943 with his Koussevitzky - commissioned concerto for orchestra.

Nielsen's "Sinfoni Semplice" resembles the Bartok masterpiece especially in its luminescent scoring for groups of individual instruments rather than for the massive weight of a deep-throated concert-grand orchestra. Throughout the four movements there are light-hearted episodes of coloristic instrumental effects—in the brief Humoreske, for instance, wherein a molasses trombone's function is described as simulating a "contemptuous yawning."

This symphonic smorgasbord serves forth brilliantly effective contrasts, juxtaposing the breathtakingly beautiful with the savagely ironical commonplace, as if to underline the ever-yawning gulf between mankind's higher aspirations and his concomitant failure to attain them.

Press-time exigencies prevented coverage of the concluding "Dawn" and "Siegfried's Rhine Journey," orchestral excerpts from Wagner's 'Dusk of the Gods," so this annotator, an "Imperfect Wagnerite" anyway, took French leave as abruptly as Debussy left Bayreuth.

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The Sound of Music

Burgin Encounters A Big, Bad Brahms

By Peter M. Knapp

Associate Conductor Richard Burgin subbed for the ailing Erich Leinsdorf at last night's concert of the Boston Symphony Orchestra and found himself note-to-nose with Johannes Brahms' Piano Concerto No. 1.

The Brahms First, of course, is a test anywhere on a program, but to begin with this craggy concerto right after the oboe has sounded the tuning "A" is cruel and unusual punishment to inflict on a substitute conductor.

It was little wonder, then, that the performance did not go especially well, and in truth it was a curious run-through. Burgin's choice of tempo for the orchestral introduction was inauspicious: despite the decisive enactment of the initial theme, it was dreadfully slow. Thus neither the orchestra, nor conductor nor soloist Claude Frank made much of the first movement — the meat of the concerto.

Dense Texture

Frank, the pianist, for the Boston Symphony Chamber Players, didn't help much by overpedaling while trying to blast through the dense wall of sound Burgin was getting from the orchestra. Brahms' orchestration is often thick, but not that impenetrable!

Gradually, the sound thinned out during the development section and the concerto settled down into an uneasy compromise. The adagio had some beautiful moments, but they too often went slack to give lasting satisfaction. In the rondo, Frank had the opportunity to set his own tempo, and seemed more comfortable with the stiff pace he set.

Unfortunately, the pianist did not seem at his best, despite some impressive virtuosity and a gorgeous series of cross-hand trills in the adagio. His playing often was too percussive and the hard, twangy sound of his instrument was no asset.

The second half of the program was immeasurably better. There was a tidy performance of Carl Nielsen's Symphony No. 6, and an opulent-sounding pair of excerpts from Wagner's "Goetterdaemmerung," (Dawn" and "siegfried's Rhine Journey"), abetted by Burgin's vigorous direction and superb intonation by the Bostonians.

Something familiar had to be done as an antidote to the quirky Nielsen symphony, whose assortment of musical surprises provided enough novelty for the evening. Nielsen (1865-1931) is to Denmark what Sibelius is to Finland (they were born in the same year). But even here the comparison is onerous, because Nielsen defies comparison and categorizing. He was an original.

Nielsen Symphony

The Danish composer's Sixth Symphony was completed in 1925, and bears little resemblance to anything else going on in the musical world at that time (or perhaps any time). While he called it the "Simple Symphony", it is anything but that to play. Ideas tumble out like gum balls from a slot machine and hardly are they presented then they are the thrust aside for new material.

Development of themes are quickly passed by and one gets the feeling that a fey and restless mind is guiding the works. The orchestration (heavy on the percussion, with glockenspiel and triangle employed often) sounds as if it were concocted by Till Eulenspiegel.

The symphony does open with passages for strings bearing the grace and transparency of Prokofiev's "Classical Symphony," but then the orchestra divides into sections, with each pursuing its own busywork.

The most astounding (and humorous) sections are the daffy Humoreske second movement, a mad dialogue for percussion instruments punctuated by sneers from the trombones — it provides a wonderful satire on the "new music" with its treatment of oddly-placed sounds in space — and the imaginative grotesque set of variations on a theme which concludes the work.

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DEC 1 1965

ymphony

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Evening Globe
BOSTON, Mass.
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DEC 1 1965

At Symphony

Claude Frank Soloist; Richard Burgin Conducts

By MICHAEL STEINBERG

Claude Frank played the Brahms D minor Piano Concerto with the Boston Symphony Tuesday evening. Richard Burgin conducted in place of Erich Leinsdorf, who is ill. Leinsdorf, it seems, has the same virus that everyone else has been contending with, and it is expected that he will be back on the job momentarily. This was the first concert he has missed since becoming music director here.

Frank is a great musician and a superb pianist. His playing is marvelously clear, intellectually and texturally. The long phrases of the Adagio had extraordinary tensile strength. Frank knew so well where these lines were going and he was so skilled at ordering their notes into a hierarchy of values that he was able to sustain their continuity and convey the sweetness and expressivity without falling into the fussy and false affettuoso manner with so many pianists cheapen this music.

Frank's playing was also remarkable for its rhythmic life, and for the freedom and, at times, the grandeur or the grace or the wit with which the many Brahmsian cross-rhythms were projected. At every level of perception and projection, Frank demonstrated impressive qualities of interpretive power, taste and natural musicality.

Of all concertos, the Brahms D minor must rank high among those one would not want to play with a conductor with whom one has not prepared it. In spite of what Burgin as well as Frank had to offer, the performance was not a complete success. There were very beautiful things in the performance of the orchestra part, notably the lyric warmth in all three movements. On the other hand, Burgin did not seem at ease with Leinsdorf's retouching of the instrumentation, a revision that is at best kinder to the orchestra than to the piano, and which came out quite murky most of the time.

Also, the D minor Concerto is not the same piece for the two men. Burgin's interpretation is very Brahmsian, slow, with heavy and rather round weight accents, quite dark. Frank's interpretation goes more toward the lean and swift; it is transparent, and subtly, almost lightly, inflected, even in espressivo. The first movement suffered most from the suggestion of two simultaneous performances. The ensemble problems in the second and third movement are intrinsically not so difficult — also, no doubt, the performers were more relaxed —and things went much better.

Burgin also conducted Carl Nielsen's Symphony No. 6, "Sinfonia Semplice," and on a second hearing I realized that even with the delight I had taken in the piece last Friday, I had badly under-estimated its varied humors and, as I began to see, profundities. The performance by Burgin and the orchestra was marvellous, impressively cohesive and with admirable flair for catching the mood.

The concert ended with the "Dawn" and "Rhine Journey" fragments from Wagner's "Goetterdaemmerung," with the hideous anticlimax of Humperdinck's concert ending. It had grand flow and except for some raucous brass playing, splendid sound.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

DEC 1 1965

At Symphony

Claude Frank Soloist; Richard Burgin Conducts

By MICHAEL STEINBERG

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FRI.-SAT. #9

Ninth Program

FRIDAY AFTERNOON, DECEMBER 3, *at* 2:00 *o'clock*

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SATURDAY EVENING, DECEMBER 4, *at* 8:30 *o'clock*

ELEAZAR DE CARVALHO, *Guest Conductor*

PEROTINUS–CARVALHO ..... Sederunt Principes
(First performance at these concerts)

LUTOSLAWSKI ..... Jeux Vénitiens
(First performance in Boston)

INTERMISSION

STRAVINSKY ..... "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

II. The Sacrifice

Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One

BALDWIN PIANO

RCA VICTOR RECORDS

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Herald (m)
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DEC 3 1965

ELEAZAR de CARVALHO, music director of the St. Louis Symphony, will be the guest conductor of the Boston Symphony Orchestra at the concerts this afternoon and tomorrow night in Symphony Hall.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
DEC 2 1965

Guest Conductor

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
DEC 4 1965

Guest DeCarvalho Conducts BSO in Thrilling 'Rite of Spring'

By ROLFE BOSWELL

Igor Stravinsky's "Rite of Spring," still as fresh as pussywillows after half a century, brought yesterday afternoon's Boston Symphony Orchestra concert to a bone-chilling conclusion with a mighty thunderclap. Eleazar de Carvalho, musical director of the St. Louis Symphony, the guest conductor, held his reins skillfully, with Russian war horsemanship.

To open with a novelty, he offered his own instrumented version of "Sederunt Principes," a 13th-century organum quadruplum by Perotinus Magnus, pioneering contrapuntist and organist at Notre-Dame de Paris (1180-1230).

It is said, with some justification, that the building style of those days reflected the style of what then was a new music. Wonderful Notre-Dame seems eloquently to support this opinion; the dissolution of compact masses into moving rhythms the mystical expansion of space, the pleasure in ornamentation.

Those magnificent cathedrals of France are veritable guideposts ("frozen music," according to Arthur Honegger) on our way through the music of the polyphonic age. Sir Winston Churchill once remarked, very sagely: "Man forms the buildings, but, thereafter, the buildings form the man." From Perotin, his French name, that Gothic monument elicited harmonies as stark and spare as gargoyles. This transcribed piece might be transliterated as "Gentlemen, be seated."

That is what some of the orchestra's principals (including several ladies) did for the ensuing kielbasa sandwich, fresh from Poland: "Jeux Venitiens," by Witold Lutoslawski. These "Venetian Games" are experimental, aleatory music, sounding as if it were improvised from bar to bar, without benefit of gondoliers.

So powerful was the impact of Stravinsky's "Sacre du Printemps" that it touched off a riot at its first performance in Paris (May, 1913).

It does not sound nearly so terrifying now, but it remains among the great modern masterpieces, an evocation of the terrific power of the primitive in modern man that was to be unleashed in the four wartime years which followed its premiere. Stravinsky's "Springtime sacrifice," to use a title more commensurate with the subject (subtitled "Pictures of Pagan Russia"), invokes primordial chaos, with hot springs bubbling in the convulsing earth, upon which hairy Scythians stamp out bloodily sacrificial ritualistic dances.

The score calls for rhythms of shattering force and daring harmonics which are fascinating and breath-taking. Venturing into this aboriginal abyss, Stravinsky elicited the greatest music he ever composed; everything is mystical, vast and massive. His raw materia musica may have come from a sect which has existed in Russia from ancient times known as the Khlysti, who have invocational chants representing the five elements — earth, air, water, fire and music.

It is difficult to determine from Stravinsky's use of such material whether the basis from which he worked was mystical, in the manner of his arch-rival, Alexander Scriabin, or whether he was merely being clever in the manner of his teacher, Nikolai Rimsky-Korsakov. Whichever is the case, Stravinsky's "Springtime Sacrifice" has exerted powerful persuasion upon many later composers through its complex rythms, fragmentary and repetitive melodies and polytonal harmonies (harmonies in two or more keys at one).

"Le Sare du Printemps" was merely the outcome of a barbaric outlook applied to the technique of French Impressionism for commercial purposes (a ballet). Thus, its composer dealt with his folk tunes in a harmonic style without the remotest emotional or technical relationship to the harmonies suggested by the melodies themselves. In that way lay Stravinsky's greatness.

Dr. de Carvalho gave a splendid, propulsive reading of this algebraic score, manifesting all the vibrant, barbaric color of the music; thus, nistrumental textures were directed with requisite lucidity and flow, vouchsafing a clear perception of the composer's purposes. There was considerable feeling for the musical line and continuity and though some of the rhythmic subtleties peerless Pierre Monteux was wont to elicit may have been missing, the luxurious Bostonian strings were not required to scratch out the thoroughly alembicated sound the composer himself favors as a conductor of his own works.

One listener left Symphony Hall feeling as undressed as a Dukhobor.

FRI.-SAT. #9

Ninth Program

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BALDWIN PIANO

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DEC 3 1965

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DEC 2 1965

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Record-American (m) (e)
BOSTON, Mass.
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By ROLFE BOSWELL

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Morning Globe
BOSTON, Mass.
Circ. 221,211

DEC 4 1965

At Symphony

De Carvalho Conducts Lutoslawski, Stravinsky

By MICHAEL STEINBERG

Witold Lutoslawski, whose "Jeux Venitiens" Eleazar de Carvalho conducted at Friday afternoon's Boston Symphony concert, is a Polish composer now in his early 50's. An astonishing number, really, of impressive composers have emerged in Poland in the last decade. Lutoslawski, who was on the Tanglewood faculty in 1962, is one of the finest of these composers and certainly the outstanding representative of his generation.

Lutslawski's earlier music, including a "Music of Mourning" and a "Concerto for Orchestra" that have had several American performances, is in the vein of late Bartok. With the cultural opening up of Poland in 1956, he became acquainted with the music of Buolez, Stockhausen, Cage, and others representing various advanced or experimental currents, and like many of his compatriots, he was suddenly and deeply influenced by what he heard.

"Jeux Venitiens," a composition in four movements, was written in 1962. It contains some aleatory elements. The first movement, for example, is punctuated by percussion reports that go off at regular intervals. Each of the orchestra's groups, woodwinds, strings, brass, timpani, other percussion, piano four hands, has its own music to play; tempi are not coordinated and those players whose assigned music is short have to go back and repeat until the next percussion explosion gives the signal to proceed to the next musical paragraphs. The players do not actually make up any of the music, the counterpoint, is going to depend on their choice of speed. The elements are fixed, but their interaction could vary from one performance to the next.

There is similar freedom in parts of the last movement, but the second and third are fully written. The music has for the most part a most delicate sonority. Actually, to write exquisite whispers, murmurings, and shufflings, is becoming an almost commonplace accomplishment, but even so, Lutoslawski manages it with unusual finesse. The variety of pace, texture, and intensity of gesture, keeps the music going in a lively fashion. The third movement, a nervously disjointed flute solo against a quiet, percussive (but not necessarily percussion) accompaniment, is especially attractive, and it was very effectively played by James Pappoutsakis.

The last movement, since it is rather gross in some of its effects, is not always consistent with what comes before, and it is less convincing. "Jeux Venitiens" is a decorative piece, charming in its humors, and exquisite to hear when played by a virtuoso orchestra. The performance counded superb.

De Carvalho had begun the concert with his own orchestration of "Sederunt principes," a four-voice organum by Perotin, who was choirmaster at Notre Dame in Paris at the end of the 12th century.

Since we have nothing but the bare notes of the piece, any performance today is in a sense an arrangement. With his orchestration and his performance style, de Carvalho made it sound oddly unreal. Were we to hear it, say, as a background score for a documentary film on medieval France, we would probably pronounce it a fake, though so far as I know not a note of the original has been altered. It most resembles Respighi in his Burton Holmes vein, contemplating stained glass or perhaps pines in some suitably holy place. The orchestral writing is not as tricky, however. By its own lights, the arrangement is skillfully done except for the miscalculation of having a bass clarinet play some of the Gregorian chant.

In the second half of the program, de Carvalho conducted Stravinsky's "Rite of Spring." The playing was lively and exciting, though it lacked the hardness of rhythm and sonority that makes Stravinsky's own performance so peculiarly effective. And sitting in the oboe section was Louis Speyer, who retired fro mthe Boston Symphony in 1964 after 46 years' service, and who participated in the historic premier eof "Rite of Paris in 1913!

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

DEC 22 1965

Symphony Orch. On Vacation This Week

The Boston Symphony Orchestra will take a mid-winter vacation this week. The Symphony Hall Box Office will be open through Monday evening (Dec. 20) and will then be closed until 10 a.m. Monday, Dec. 27.

Erich Leinsdorf will conduct the next Symphony concert Tuesday evening, December 28, with Joseph Silverstein, Concertmaster, as soloist. Other concerts in that week will take place Thursday evening, Dec. 30, with Mr. Silverstein, and Jules Eskin as soloists; Friday afternoon, and Saturday evening Dec. 31 - Jan. 1, when Sherman Walt, principal bassoon, will be soloist.

Some tickets are still available at the Symphony Hall Box Office for the Orchestra's Pension Fund Concert of Sunday, January 9, at which Rudolf Serkin will be soloist in the Mozart Piano Concerto in D minor, K. 466 and the Piano Concerto No. 2 in B-flat by Brahms.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

DEC 5 1965

Boston Symphony Away This Week

The Boston Symphony will be on tour ~~this week~~. The orchestra will give concerts in Northampton, New Haven, Brooklyn and New York. Pianists John Browning and Claude Frank will be the soloists and Erich Leinsdorf will conduct.

The orchestra's next concerts in Symphony Hall will be on Dec. 14 when Frank will be the soloist, on Dec. 16 when several B.S.O. players will be featured, and on Dec. 17-18 when concertmaster Joseph Silverstein will be heard in the Sibelius Violin Concerto.

CAMBRIDGE #3

Third Program

TUESDAY EVENING, DECEMBER 14, *at* 8:30 *o'clock*

BRAHMS ..... *Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

INTERMISSION

NIELSEN ..... Symphony No. 6, "Sinfonia Semplice"

I. Tempo giusto
II. Humoreske
III. Proposta seria
IV. Tema con variazioni

(First performance in this series)

WAGNER ..... "Dawn" and "Siegfried's Rhine Journey" from "Götterdämmerung"

SOLOIST
CLAUDE FRANK
Mr. FRANK plays the Steinway Piano

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DEC 17 1965

Silverstein BSO Soloist

The Boston Symphony Orchestra's concertmaster, Joseph Silverstein, will be the soloist in a centennial performance of the celebrated violin concerto of Jan Sibelius Friday at 2 p. m. and Saturday at 8:30 p. m. Erich Leinsdorf will conduct.

These programs will be opened by the local premiere of George Rochberg's "Night Music" and continue with Robert Schumann's second symphony (Op. 61, in C). The Sibelius concerto will conclude the concerts.

Friday's concert will be musicast by WGBH-FM while the Saturday night presentation will be broadcast both by WGBH and by WCRB on AM and FM wavebands simultaneously.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
DEC 12 1965

JOSEPH SILVERSTEIN, concertmaster of the ~~Boston Symphony~~ Orchestra, who will be soloist at the Friday afternoon and Saturday evening concerts at Symphony Hall in Sibelius's Violin Concerto.

Symphony This Week

George Rochberg's Music Scheduled

The Boston Symphony Orchestra will present four concerts this week: The third concert of the Tuesday "Cambridge" Series at 8:30 p.m.; the second concert of the Thursday "B" Series at 8:30 p.m.; and the tenth pair of Friday afternoon-Saturday evening concerts, 2 and 8:30 p.m., respectively.

Claude Frank will be piano soloist at the Tuesday concert, which will be simultaneously telecast by WGBH-TV, Channel 2, and broadcast by WGBH-FM. Mr. Frank will begin the program with the Brahms Concerto No. 1, Erich Leinsdorf conducting. After the intermission, Mr. Leinsdorf will conduct Nielsen's Symphony No. 6 and excerpts from Wagner's "Gotterdammerung."

Mr. Leinsdorf will open the Thursday evening concert with Mozart's Sinfonia Concertante, K. 364, assisted by Joseph Silverstein, concertmaster, and Burton Fine, principal viola. The program will continue with Hindemith's Concerto for Woodwinds, Harp and Orchestra, performed by the soloists, Doriot Anthony Dwyer, Gino Cioffi, Ralph Gomberg, Sherman Walt, and Bernard Zighera. The concluding work will be the Brahms Symphony No. 2.

The concerts of Friday afternoon and Saturday evening will begin with the first performance in Boston of "Night Music" by George Rochberg. Mr. Leinsdorf will continue with Schumann's Symphony No. 2 in C major, Op. 61. Following intermission Joseph Silverstein will be soloist in the Sibelius Violin Concerto in D minor, Op. 47.

GEORGE ROCHBERG is presently serving as chairman of the Music Department of the University of Pennsylvania. The most recent of his many awards and honors have been a Fromm Foundation commission and a Commission by the Lincoln Center fund for music for a ballet. His orchestral works have been performed by the orchestras of Philadelphia, Cleveland, New York and Louisville.

The complete programs:

Tuesday, 8:30 p.m. "Cambridge" series, Symphony Hall, Erich Leinsdorf conducting:

BRAHMS—Piano Concerto No. 1, in D minor, Op. 15, CLAUDE FRANK, Soloist.

NIELSEN—Symphony No. 6, "Sinfonia Semplice."

WAGNER—"Dawn" and "Siegfried's Rhine Journey" from "Gotterdammerung".

Thursday, 8:30 p.m. "Series B," Symphony Hall, Erich Leinsdorf conducting:

MOZART—Sinfonia Concertante for Violin and Viola, K. 364, JOSEPH SILVERSTEIN and BURTON FINE, Soloists.

HINDEMITH—Conerto for Woodwinds, Harp and Orchestra, DORIOT ANTHONY DWYER, Flute; GINO CIOFFI, Clarinet; RALPH GOMBERG, Oboe; SHERMAN WALT, Bassoon; BERNARD ZIGHERA, Harp.

BRAHMS—Symphony No. 1, in C minor, Op. 68.

Friday, 2 p.m. and Saturday, 8:30 p.m. Symphony Hall, Mr. Leinsdorf conducting:

ROCHBERG—Night Music.
SCHUMANN—Symphony No. 2, in C maior, Op. 61.

SIBELIUS—Concerto for Violin and Orchestra in D minor, Op. 47. JOSEPH SILVERSTEIN, Soloist.

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GEORGE ROCHBERG is presently serving as chairman of the Music Department of the University of Pennsylvania. The most recent of his many awards and honors have been a Fromm Foundation commission and a Commission by the Lincoln Center fund for music for a ballet. His orchestral works have been performed by the orchestras of Philadelphia, Cleveland, New York and Louisville.

The complete programs:

Tuesday, 8:30 p.m. "Cambridge" series, Symphony Hall, Erich Leinsdorf conducting:

BRAHMS—Piano Concerto No. 1, in D minor, Op. 15. CLAUDE FRANK, Soloist.

NIELSEN—Symphony No. 6, "Sinfonia Semplice."

WAGNER—"Dawn" and "Siegfried's Rhine Journey" from "Gotterdammerung".

Thursday, 8:30 p.m. "Series B," Symphony Hall, Erich Leinsdorf conducting:

MOZART—Sinfonia Concertante for Violin and Viola, K. 364. JOSEPH SILVERSTEIN and BURTON FINE, Soloists.

HINDEMITH—Conerto for Woodwinds, Harp and Orchestra. DORIOT ANTHONY DWYER, Flute; GINO CIOFFI, Clarinet; RALPH GOMBERG, Oboe; SHERMAN WALT, Bassoon; BERNARD ZIGHERA, Harp.

BRAHMS—Symphony No. 1, in C minor, Op. 68.

Friday, 2 p.m. and Saturday, 8:30 p.m. Symphony Hall, Mr. Leinsdorf conducting:

ROCHBERG—Night Music.
SCHUMANN—Symphony No. 2, in C major, Op. 61.

SIBELIUS—Concerto for Violin and Orchestra in D minor, Op. 47. JOSEPH SILVERSTEIN, Soloist.

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Traveler (e)
BOSTON, Mass.
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DEC 14 1965

49

In Time For Resuming Of Pre-Symphony Luncheons

BSO Back After Tour Of East

By PEGGY BROWN
Society Editor

The Boston Symphony Orchestra is back in Boston (after a week in Northampton, New Haven and New York) and the pre-Symphony luncheons at the Midtown Motor Inn resume on Friday.

The luncheons have taken on an international theme this season. This week to celebrate the 100th anniversary of the birth of Finnish composer Jean Sibelius, Harry Ellis Dickson's after-luncheon talk will pay tribute to him.

Coming to Boston especially for the luncheon, as guests of honor, are Mrs. Serge Koussevitzky and the Finnish Consul General in New York and Mrs. Paul Gustafsson.

Mrs. Koussevitzky, widow of the BSO's famed conductor, is chairman of the National Committee for the Centennial Celebrations in the U.S., which are under the patronage of President and Mrs. Lyndon B. Johnson.

Others to attend are members of the Finlandia Foundation in Boston, members of various music groups—and, of course, many Friday Symphony subscribers.

FOR THE UNUSUAL in Christmas gifts, we suggest a peek at the Boston University Art Gallery. The 1965 Christmas Art Exhibit and Sale opened there yesterday with paintings, drawings, sculpture and graphics by B.U. art students at prices ranging from $5 to $150.

There are original Christmas cards and jewelry designs, too. All the work has been done outside class, the students are managing the Art Gallery themselves, and the proceeds raise scholarship funds.

Admission is free to the gallery, which is at 855 Commonwealth Ave. The sale will run through Friday and the hours are 10 a.m. to 8 p.m.

NEWS FROM NEW YORK tells us that Gail Kredenser, formerly a feature writer of the Boston Traveler, was married on Dec. 7 in Alexandria, Va., to Stanley Mack.

Gail, the daughter of Mrs. and Mrs. Hyman Kredenser of Mattapan, currently is editor of the Herald-Tribune weekly and monthly school supplement. She was graduated from Boston University and is finishing work on her master's degree in journalism.

Stanley, the son of Mr. and Mrs. Frank Mack of Providence, R.I., is an artist and art editor of the Herald-Tribune's Book Week. He is a graduate of the Rhode Island School of Design.

STORK CLUB NOTES: ... There's much rejoicing at the Richard H. Amermans' in Rutherford, N.J. Their fifth child and a daughter, at last, arrived on Nov. 22. Her name is Katherine Dale Amerman, in honor of her paternal grandmother, Mrs. Katherine Y. Amerman, who celebrated her 100th birthday on Nov. 10. Rejoicing in Brookline are Mr. and Mrs. Bertram E. Adams, maternal grandparents.

... A baby girl was born to Mr. and Mrs. Benton L. Lerner of Norwood on Nov. 14 at Beth Israel Hospital and she has been named Robyn Allison Lerner. Her mother is the former Ruth Shultz of Dorchester and grandparents are Mr. and Mrs. David Shultz and Irving Lerner of Mattapan.

THE JUNIOR LEAGUE — SPONSORED New England Regional Auditions for the Metropolitan Opera will be held Feb. 12 and 13, 1966, and the committee has announced the awards: $600 first prize; 400 second prize; and $200 third prize.

Half of each prize comes from the Metropolitan Opera National Council and half from the generosity of the patrons of the New England Regional Auditions.

Preliminary screenings, before the auditions, will be held Jan. 29 at the School of Fine and Applied Arts, Boston University. All applications, available at music schools, must be submitted to the Metropolitan Auditions Committee, Junior League of Boston, Inc., on or before Jan. 21.

C. CRAWFORD

50

THURS. B #2

Second Program

THURSDAY EVENING, DECEMBER 16, *at* 8:30 *o'clock*

MOZART . . . . . Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

I. Allegro maestoso
II. Andante
III. Presto

Soloists: JOSEPH SILVERSTEIN, BURTON FINE

HINDEMITH . . . . . Concerto for Woodwinds, Harp and Orchestra

I. Mässig schnell
II. Grazioso
III. Rondo: Ziemlich schnell

Soloists: DORIOT ANTHONY DWYER, RALPH GOMBERG, GINO CIOFFI, SHERMAN WALT, BERNARD ZIGHERA

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

BALDWIN PIANO

*RCA VICTOR RECORDS

FRI.-SAT. # 10

Tenth Program

AY AFTERNOON, DECEMBER 17, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 18, *at* 8:30 *o'clock*

THBERG ..... Night Music
(First performance at these concerts)

MANN ..... Symphony No. 2, in C major, *Op.* 61
I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

INTERMISSION

SIBELIUS ..... Concerto for Violin and Orchestra, in D minor, *Op.* 47
I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO

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Morning Globe
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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
DEC 18 1965

Sibelius Violin Concerto Is Played by Silverstein

(By ROLFE BOSWELL)—Joseph Silverstein, Boston Symphony Orchestra concertmaster, and his musicianly colleagues, gave a refulgent performance of the Sibelius violin concerto in Symphony Hall yesterday afternoon. Erich Leinsdorf conducted this superbly finished exposition of the great Finnish composer's work in concerted form as a centennial tribute.

Though the solo part of the Sibelian Opus 47 presents even more taxing difficulties than Beethoven's celebrated "Kreutzer Sonata," numbered identically, Silverstein approached these violinistic obstacles with virtuosic aplomb. Dr. Leinsdorf manifested strength and insight in coping with the sinewy orchestral structure.

Silverstein's forthright and seemingly effortless technique is a prime necessity for such magisterial works as the Sibelius concerto and he made light of its obstacles with well-turned phrasings and circumspect tempo rubato. Plangent and limpid tonal artistry marked the long, rhapsodical opening movement, setting the imprint on a noble presentation.

This combination of violinist and orchestra reached an apex in the slow movement, where the lovely sound the soloist elicited was rich, yet without artificial lushness. The delightful romanza, reminiscent of the "Tales of Hoffmann," might be dubbed a Sibelian "Offenbacharolle." There Silverstein's perfection of intonation added much to listening pleasures.

It was in the almost-unplayable concluding allegro that soloist and conductor came into their own in projecting the Finnish composer's capping climax in a surge of exultation. The BSO players gave them sturdy support.

The Sibelius concerto is craggy and virile, rather than sentimental; though predominantly romantic in concept, Nordic flavors permeate a score that is muscular, yet deeply lyrical and abounding in characteristic rhythms. Above all, it has real substance and, despite the extremely difficult soloist's role, it is free from the fancy fiddlestickery which is for watching rather than hearing.

Curtain-raiser was George Rochberg's "Night Music for Orchestra," in a first BSO performance. Though the composer is chairman of the University of Pennsylvania's music faculty, this was on academician's eclectic confection, but an effulgently beautiful nocturne equally effective in the daytime, full of eerie sounds and evocative melodies.

It was followed by Schumann's second symphony (Op 61, in C), a work distinguished by greater intensity than was manifested in that composer's three other symphonies. Dr. Leinsdorf, who used the Weingartner-Mahler rescoring of Schumann's original instrumentation, appeared to be as impressed as were his listeners by this passionate and lyrical score and evoked a sensitive performance exquisite in its gemlike detail.

The slow movement, called "jewel of Schumann's symphonic composition" by Harold C. Schonberg of the New York Times, was presented with warm sympathy for both its breath-taking main theme and contrasting segments.

This fine program is to be repeated here tonight and will be broadcast live from Symphony Hall by WGBH-FM and by WGBH-FM and by WCRB on both AM and FM channels.

At Symphony

Superb Performances From Leinsdorf, BSO

By GEORGE GELLES

That all too rare concert that reduces criticism to so much nit-picking was played by the Boston Symphony on Friday afternoon. Erich Leinsdorf conducted works by George Rochberg, Schumann, and Sibelius, and gave us three superb performances.

Sibelius' Violin Concerto had as soloist Symphony concertmaster Joseph Silverstein. The collaboration between conductor and soloist worked marvellously well for both men obviously have strong, and right ideas about the piece. If the opening movement is put together a bit loosely, if it seems like interminable cadenzas, it was given shape and played wonderfully by Silverstein. He has a real feeling for the music, and he knows, for instance, just how much the slow movement can be bent, how heavily inflected the piece can be before it loses shape. What we got was very lovely, not only from the soloist, but from the brief orchestral woodwind solos at the start of the movement.

The Rochberg "Night Music" won the George Gershwin Memorial Contest for the composer back in 1953, though it was actually written four years earlier. A very conservative work, both in structure and orchestration, it is also very effective. If Rochberg is not interested specifically in "nocturnal" sounds, he is interested in the darker side of the orchestral palette and begins his piece with the contrabassoon, bass drum, and a struck cymbal repeating an ostinato figure, working his way up through the higher sounding English horn to the full orchestra.

The happiest feature of this 10 minute work is the middle of the three sections, a cello solo, expertly played by Jules Eskin, which is engaging in itself and by virtue of its accompaniment of high strings over a bass pedal contrasts nicely in texture with the opening section of the work. I might add that the English horn solo gave much pleasure as played by Laurence Thorstenberg.

Leinsdorf's Schumann, the Second Symphony, was such a great pleasure because it was so straight forward a reading. Except for a bit of unnecessary fussiness in the first of the two trios, things wents along business-like, and sounded exceptionally fine. If anything, the opening movements was underplayed, for we had to wait right up to the coda, which was correctly taken at the same tempo as the rest of the movement, not rushed, before we were inundated by a wall of sound. But what a sound! Very beautiful, not only here but throughout the concert, and expertly managed by Leinsdorf.

FRI.-SAT. # 10

51

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Tenth Program

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III. Allegro ma non tanto

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO

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[585]

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52

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Jewish Advocate
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DEC 23 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

SILVERSTEIN'S SIBELIUS

Joseph Silverstein, after taking third place in the Brussels Queen Elizabeth Contest and winning a Naumberg Foundation Award from the symphony ranks some years ago, foreswore the blandishments of a solo career to become the concertmaster of the Boston Symphony orchestra. The exactions of that position, however, have certainly not removed him from the solo stage — indeed, he is a welcome and familiar figure who performs in all manner of concertos and ensembles with a remarkably consistent display of effortless technique and selflessness of style.

One of the more pervasive aspects of his appearances has been the uncompromisingly non-popular variety of nearly all the pieces he has performed for the regular subscription series here. They have included Mozart's D major, G major, Stravinsky, Bartok and Schoenberg Concertos, with only the short "Tzigane" of Ravel as a concession to lushness.

When Mr. Silverstein assayed the Sibelius concerto, then, last week-end, the event for him constituted something in the nature of a sabbatical. For this culminating piece of Sibelius' first period on revisitation now sounds like a big, somewhat specially treated example of violin writing much in the tradition of the Tchaikowsky and Bruch Concertos, whose line it extends. As such, it has a considerable lyrical power, color, and sweep combined with a certain moth eaten aspect, easy to hear and just a bit boring.

The technical difficulties are massive, though, and it is no virtuoso's showpiece. Mr. Silverstein demonstrated most convincingly that sawing away at his concertmaster's task and magnificently contributing to the revitalizing of the BSO string section in the doing, had in no way rusted his command of the instrument. The finger work was accurate and speedy; the tone big and fiery or small and silken as called for; and the soulfullness abounded aplenty. Only in those few measures with the staccato thirds in the second subject of the third movement was there anything but ease of negotiation, but whether this was accountable to the performer, the composer or the accompanying conductor would be hard to say.

Mr. Leinsdorf for the first time here gave his interpretation of Robert Schumann's Second Symphony, the C major, or rather his, Mahler's, and Weingartner's interpretation of Schumann's Second Symphony. I have yet to encounter anyone who has heard this work as the compser wrote it. Such a version, if it exists, might prove to be an uncommonly interesting phenomenon, though most likely it might turn out to be the most crashing sort of bore.

In any case, this was a performance marked at times by considerable suavity and polish, but more often by coarse brass work (as in the Introduction on Friday afternoon). It was a reading so controlled that it never caught fire, although incendiary materials certainly exist in abundance in the whirling scherzo and in the soaring adagio. Schumann's Second Symphony without the fire will prove listless, and I am afraid that that was the end result.

The concert opened with the first performance at these concerts of George Rochberg's "Night Music." This is a short mood impression with which the composer, now chairman of the Music Department at the University of Pennsylvania, won the George Gershwin Memorial Contest back in 1953. It is one of the five projected movements of a symphony which the composer decided to sequester and let stand on its own. The employment of the contra-bassoon in extended passages at the beginning and end, with the solo cello doing a long mid-section peroration, is carried off with musical materials so spare that one wonders how it could have been attempted at all. Yet, given the limited scope of the piece, it rather makes its point.

In accordance with the recently introduced regimen, the Symphony is on vacation for the holiday week. It returns for New Year's week-end for a program that includes the first performance of Viola's Bassoon Concerto, with Sherman Walt as soloist, Haydn's Clock Symphony, Brahms' Third Symphony and Johann Strauss' New-Wien. Mr. Leinsdorf will again conduct.

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Herald (m)
BOSTON, Mass.
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MUSIC

Silverstein Proves Brilliant In Sibelius' Violin Concerto

By ROBERT TAYLOR

One of the most enjoyable aspects of the contemporary Boston music scene is the development of Joseph Silverstein as a soloist. Rarely does a violinist display such capacity for growth. His performance of the Sibelius Violin Concerto yesterday was brilliant—personally, I thought it more expressive than Heifetz's with Hendl or Oistrakh with Ehrling on LP—and commanding.

The concertmaster of The Boston Symphony Orchestra appeared as part of a centenary tribute (Sibelius was born Dec. 8). The choice of the Violin Concerto constitutes a fastidious selection; Sibelius has been both widly overpraised and disparaged, yet in the composer's controversial oeuvre this work is indisputable, and the chances of survival excellent.

Difficult Score

Mr. Silverstein's ideas about the score are subjective, warm and generously-scaled. It is a grateful concerto for the soloist because of Sibelius' precise dynamic markings.

Nevertheless, it is also a difficult score to interpret idiomatically while sustaining a performing identity. The moody fermatas that follow the broad-spanned bowings are a temptation to pure romanticism; the severe rhythms of the finale lead one to an objective style.

In fact, however, Sibelius's writing is neither romantic or classical as these terms are understood. Of all the comments about his originality — or want of it — Neville Cardus seems to me closest to the mark when he states that Sibelius puzzles the orthodox (and advance-guardists) not because of the language he uses but by his way of musical thinking. The Violin Concerto is elliptical, although built out of the simple contrasts, accents and crescendi of the virtuoso form.

Romantic Attitude

I liked Mr. Silverstein's interpretation because he adapted a romantic attitude toward the brusque gestures of this work, and in his hands the transitions achieved a forceful yet undistorted utterance.

There was an ample tone; the attacks were crisp and the portamento admirably controlled. And through a wide vibrato projected, in the first movement, the half-veiled lyrical trance that colors the solo voice, the emotional depth of the adagio and the virile power of the end-section—a noble sensitivity of phrase and structure.

It was a concert in which everything seemed to go well. Just as Mr. Leinsdorf maintained a delicate balance in the Sibelius, so he gave an eloquent reading of the Schumann Second. The performance was admirably clear. Having brass that can play softly is a distinct advantage in the C Major, and the horns and trumpets, voicing the pianissimo motto that punctuates the score, were virtually celestial.

Second in Choice

Indeed the account was lambent enough to persuade one that Mr. Mr. Leinsdorf was employing Schumann's original orchestration. He was using the Mahler-Weingartner, I discovered later, which is thoroughly persuasive, although Schumann's gifts as an orchestrator are under-rated. The Second Symphony likewise is devalued as the weakest of the Four when it is, in fact, the choice.

Besides the subtle coloration of the details, Mr. Leinsdorf's interpretation was distinguished by exuberant verve. Here was Schumann in his freshness and and spontaneity, a beautifully-flowing cantabile line that lent a captivating momentum to the dynamics. The rubati were subtle, the grace of the work allied to energy. The sparkle of the fluent pattern proved irresistible.

To Frederick Prausnitz and the New England Conservatory Orchestra belongs credit for the Boston premiere of George Rochberg's "Night Music" about five seasons ago; and Mr. Leinsdorf's endorsment attests to Mr. Prausnitz's pioneering tastes. The darkly-colored, conservative-contemporary music is soundly-crafted, and its sombre Impressionistic blends establish a mood. On this program the score was dominated by the after-pieces, still it came across as an unpretentious and effective statement, with ideas firmly stated and pursued to logical musical conclusions.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 10th program of the 85th season yesterday in Symphony Hall. Joseph Silverstein, violin, was the soloist. The progam will be repeated tonight at 8:30.

Night Music — Rochberg
Symphony No. 2, in C Major, Op. 61 — Schumann
Concerto for Violin and Orchestra, in D Minor, Op. 47 — Sibelius

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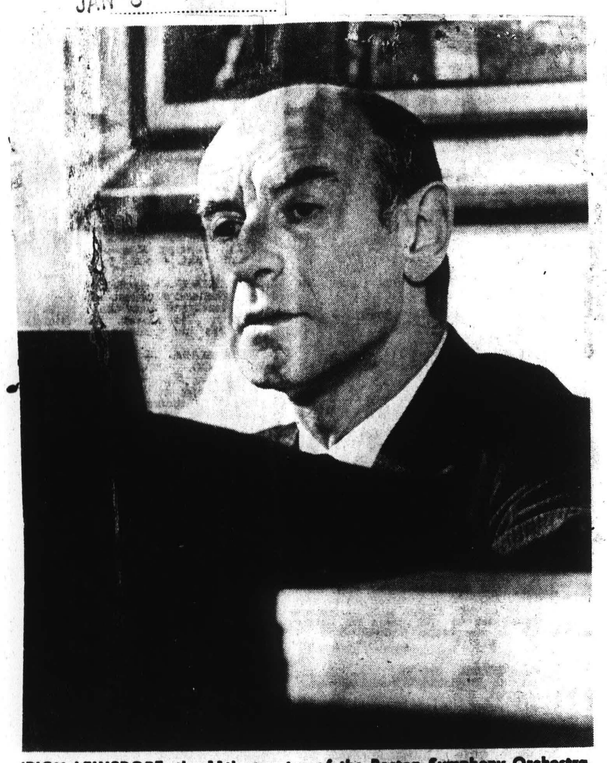
Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

JAN 8 1966



ERICH LEINSDORF, the 11th maestro of the Boston Symphony Orchestra, is the former music director and conductor of the Metropolitan Opera.

Musical Notes

The Boston Symphony Orchestra is taking a mid-winter vacation. The Symphony Hall Box Office will be closed until 10 a.m., Monday, Dec. 27.

Erich Leinsdorf will conduct the next Symphony concert Tuesday evening, Dec. 28, with Joseph Silverstein, concertmaster, as soloist. Other concerts in that week will take place Thursday evening, Dec. 30, with Mr. Silverstein and Jules Eskin as soloists; Friday afternoon, and Saturday evening Dec. 31-Jan. 1, when Sherman Walt, principal bassoon, will be soloist.

Some tickets are still available at the Symphony Hall Box Office for the Orchestra's Pension Fund Concert of Sunday, Jan. 9, at which Rudolf Serkin will be soloist in the Mozart Piano Concerto in D minor, K. 466 and the Piano Concerto No. 2 in B-flat by Brahms.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

DEC 19 1965

B.S.O. Vacation

The Boston Symphony will be on vacation today through Dec. 26. The orchestra will resume concerts on Tuesday evening, Dec. 28, when concertmaster Joseph Silverstein will be soloist. Silverstein and principal cellist Jules Eskin will be heard Dec. 30, and principal bassoonist Sherman Walt will be featured at the concerts of Dec. 31-Jan. 1.

The Symphony Hall box office will be open through Monday evening, Dec. 20, and will then be closed until 10 a.m. next Monday.

Boston Symphony concerts in January will include the annual pension fund program. Rudolf Serkin will play Mozart's Piano Concerto, K. 466, and the Brahms No. 2 on Jan. 9.

SHOWTHROUGH

TUES. A #4

Fourth Program

TUESDAY EVENING, DECEMBER 28, *at* 8:30 *o'clock*

FINE ..... Serious Song: Lament for String Orchestra
(First performance in this series)

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61
I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

INTERMISSION

SIBELIUS ..... Concerto for Violin and Orchestra, in D minor, *Op.* 47
I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 286,021
DEC 26 1965

Week's Orchestra Concerts

Three Symphony Players Soloists

Erich Leinsdorf has invited three of his principal players to be soloists in the orchestra's concerts this week.

Tuesday night at 8:30 p.m., the fourth concert of the Tuesday "A" series, Concertmaster Joseph Silverstein will be soloist in the Sibelius Violin Concerto. Mr. Leinsdorf will also conduct Irving Fine's "Serious Song" and the Schumann Symphony No. 2.

Jules Eskin, principal cello, will join Mr. Silverstein Thurday night at 8:30 p.m., the third program of the Thursday "A" series, in a performance of the Brahms Double Concerto. Mr. Leinsdorf will open the program with Fine's "Serious Song" and close with the Symphony No. 2 of Schumann.

At the weekend concerts Friday afternoon at 2 p.m. and Saturday night at 8:30 p.m., the soloist will be Sherman Walt, principal bassoon. He will appear in the opening work, the Bassoon Concerto by the 16th century composer Viola. Mr. Leinsdorf and the orchestra will continue with the Haydn Symphony No. 101. After intermission they will perform Brahms' Symphony No. 3 and "Neu Wien" by Johann Strauss.

SOME TICKETS are still available at the Symphony Hall box office for the orchestra's Pension Fund concert of Sunday, Jan. 9, at which Rudolf Serkin will be soloist in the Mozart Piano Concerto in D minor, K. 466 and the Piano Concerto No. 2 in B-flat by Brahms.

The complete programs for this week:

Tuesday, at 8:30 p.m., Erich Leinsdorf conducting:
FINE—Serious Song
SCHUMANN—Symphony No. 2 in C major, Op 61
SIBELIUS—Violin Concerto in D minor, Op. 47 (JOSEPH SILVERSTEIN, Soloist)
Thursday, at 8:30 p.m., Erich Leinsdorf conducting:
FINE—Serious Song
BRAHMS—Concerto for Violin and Violoncello in A minor, Op. 102 JOSEPH SILVERSTEIN and JULES ESKIN, soloists)
SCHUMANN—Symphony No. 2
Friday, at 2 p.m. and Saturday, 8:30 p.m., Erich Leinsdorf conducting:
VIOLA—Concerto for Bassoon and Orchestra (SHERMAN WALT, soloist)
HAYDN—Symphony No. 101, in D major ("The Clock")
BRAHMS—Symphony No. 3, in F major Op. 90
J. STRAUSS—Neu Wien

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
DEC 29 1965

The Sound of Music

Golden Silverstein

By Peter M. Knapp

Joseph Silverstein, the gifted and busy concertmaster of the Boston Symphony, has been notable for his efficiency and technical mastery.

At last night's concert by the BSO, Silverstein showed considerably more in his playing of the Sibelius Violin Concerto. It was by far the peak of a program that also contained works by Irving Fine and Robert Schumann under Erich Leinsdorf's direction.

Silverstein's musicality has been ripening with experience and generous doses of solo work. As a matter of taste, we have generally found his tone to be overly slight and sweet, pretty but not very substantial, and his interpretations on the bland side. But in Sibelius' d minor concerto, Silverstein's playing was genuinely exceptional.

At His Best

There seemed more body and warm hues to his tonal palette than usual, a greater variety of inflection and a good deal of meaningful expression. And the violinist was at his most technically precise, even in the most demanding of passages — the furious coda to the first movement, delicate double-stopping in the second, beautiful trills and a series of harmonics in the finale

The opening section generally is taken as a bravura piece, with decisive declamation in setting forth the long theme and subsequent entrances. Silverstein could have used more of this in spots — particularly the ascending octaves which require some accenting to be effective.

Yet his way in spinning out the initial theme with subdued lyricism and in de-emphasizing the dramatics worked well, too. This general tone of lyricism persisted throughout the concerto, though of course the finale had more "bite" than the other movements. In the adagio, the soloist's vibrato did get excessively throbbing.

Unfortunately, Leinsdorf's accompaniment in the first two movements, while solicitous, was not very helpful in being overly restrained. The collaboration was best in the finale—the weakest of the three movements—and the rhythmic pulse established by Leinsdorf and notably executed by timpanist Everett Firth gave Silverstein a solid underpinning.

Sentiment Excised

Before intermission, Leinsdorf led Schumann's Symphony No. 2 in C major through a reading that was orderly, controlled and sharply clear. But in purging the sentimentality from this romantic symphany, Leinsdorf also took away much of its meaning, its emotion and its sonority.

No one has to put up with treacly renditions of romantic symphonies. But at the same time their heart is lost without some degree of passion and the depth of warm sound that is their trademark. The Schumann thus was bloodless, despite the conductor's success in trimming textures to a shimmering clarity and the orchestra's responsiveness.

The concert opened with the elegaic "Serious Song: Lament for String Orchestra" by the late Irving Fine, a Boston native who spent most of his career in the Hub and died there in 1962. A readily accessible piece, it was glowingly played by the BSO strings.

JOSEPH SILVERSTEIN
. . . Symphony soloist

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
DEC 27 1965

BSO Offers 4 Concerts

Four concerts have been scheduled by the Boston Symphony Orchestra for this week. All are to be conducted by Erich Leinsdorf.

Tuesday at 8:30 p. m., Concertmaster Joseph Silverstein will be soloist in the Sibelius violin concerto. Also programmed are Irving Fine's "Serious Song" and Schumann's second symphony.

Thursday at 8:30 p. m., Silverstein and Jules Eskin, principal cellist, will perform the Brahms double concerto. The Fine and Schumann works will be repeated.

The weekend concerts Friday at 2 p. m. and Saturday at 8:30 p. m. will begin with a bassoon concerto by the 16th century composer Viola, which will be played by Sherman Walt, principal bassoonist. Also to be performed are Haydn's "Clock" and Brahms' third symphonies. The program is to conclude with "Neu Wien" by Johann Strauss.

SHOWTHROUGH

TUES. A #4

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Fourth Program

TUESDAY EVENING, DECEMBER 28, *at* 8:30 *o'clock*

FINE . . . . . Serious Song: Lament for String Orchestra
(First performance in this series)

SCHUMANN . . . . . Symphony No. 2, in C major, *Op.* 61
I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

INTERMISSION

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47
I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
DEC 29 1965

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Golden Silverstein

By Peter M. Knapp

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At last night's concert by the BSO, Silverstein showed considerably more in his playing of the Sibelius Violin Concerto. It was by far the peak of a program that also contained works by Irving Fine and Robert Schumann under Erich Leinsdorf's direction.

Silverstein's musicality has been ripening with experience and generous doses of solo work. As a matter of taste, we have generally found his tone to be overly slight and sweet, pretty but not very substantial, and his interpretations on the bland side. But in Sibelius' d minor concerto, Silverstein's playing was genuinely exceptional.

At His Best

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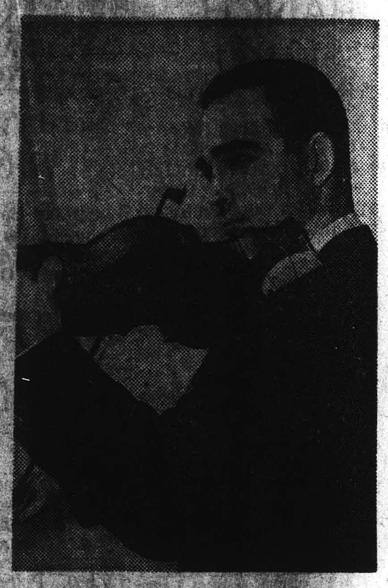

JOSEPH SILVERSTEIN
. . . Symphony soloist

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BOSTON, Mass.
Circ. 450,248
DEC 27 1965

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The weekend concerts Friday at 2 p. m. and Saturday at 8:30 p. m. will begin with a bassoon concerto by the 16th century composer Viola, which will be played by Sherman Walt, principal bassoonist. Also to be performed are Haydn's "Clock" and Brahms' third symphonies. The program is to conclude with "Neu Wien" by Johann Strauss.

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Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
DEC 26 1965

Week's Orchestra Concerts

Three Symphony Players Soloists

Erich Leinsdorf has invited three of his principal players to be soloists in the orchestra's concerts this week.

Tuesday night at 8:30 p.m., the fourth concert of the Tuesday "A" series, Concertmaster Joseph Silverstein will be soloist in the Sibelius Violin Concerto. Mr. Leinsdorf will also conduct Irving Fine's "Serious Song" and the Schumann Symphony No. 2.

Jules Eskin, principal cello, will join Mr. Silverstein Thurday night at 8:30 p.m., the third program of the Thursday "A" series, in a performance of the Brahms Double Concerto. Mr. Leinsdorf will open the program with Fine's "Serious Song" and close with the Symphony No. 2 of Schumann.

At the weekend concerts Friday afternoon at 2 p.m. and Saturday night at 8:30 p.m., the soloist will be Sherman Walt, principal bassoon. He will appear in the opening work, the Bassoon Concerto by the 16th century composer Viola. Mr. Leinsdorf and the orchestra will continue with the Haydn Symphony No. 101. After intermission they will perform Brahms' Symphony No. 3 and "Neu Wien" by Johann Strauss.

SOME TICKETS are still available at the Symphony Hall box office for the orchestra's Pension Fund concert of Sunday, Jan. 9, at which Rudolf Serkin will be soloist in the Mozart Piano Concerto in D minor, K. 466 and the Piano Concerto No. 2 in B-flat by Brahms.

The complete programs for this week:

Tuesday, at 8:30 p.m., Erich Leinsdorf conducting:
FINE—Serious Song
SCHUMANN—Symphony No. 2 in C major, Op. 61
SIBELIUS—Violin Concerto in D minor, Op. 47 (JOSEPH SILVERSTEIN, Soloist)
Thursday, at 8:30 p.m., Erich Leinsdorf conducting:
FINE—Serious Song
BRAHMS—Concerto for Violin and Violoncello in A minor, Op. 102 (JOSEPH SILVERSTEIN and JULES ESKIN, soloists)
SCHUMANN—Symphony No. 2
Friday, at 2 p.m. and Saturday, 8:30 p.m., Erich Leinsdorf conducting:
VIOLA—Concerto for Bassoon and Orchestra (SHERMAN WALT, soloist)
HAYDN—Symphony No. 101, in D major (The Clock)
BRAHMS—Symphony No. 3, in F major Op. 90
J. STRAUSS—Neu Wien

THURS. A #3

55

Third Program

THURSDAY EVENING, DECEMBER 30, *at* 8:30 *o'clock*

FINE ..... Serious Song: Lament for String Orchestra

BRAHMS ..... Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

INTERMISSION

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

SOLOISTS

JOSEPH SILVERSTEIN *Violin* — JULES ESKIN *Cello*

BALDWIN PIANO — RCA VICTOR RECORDS

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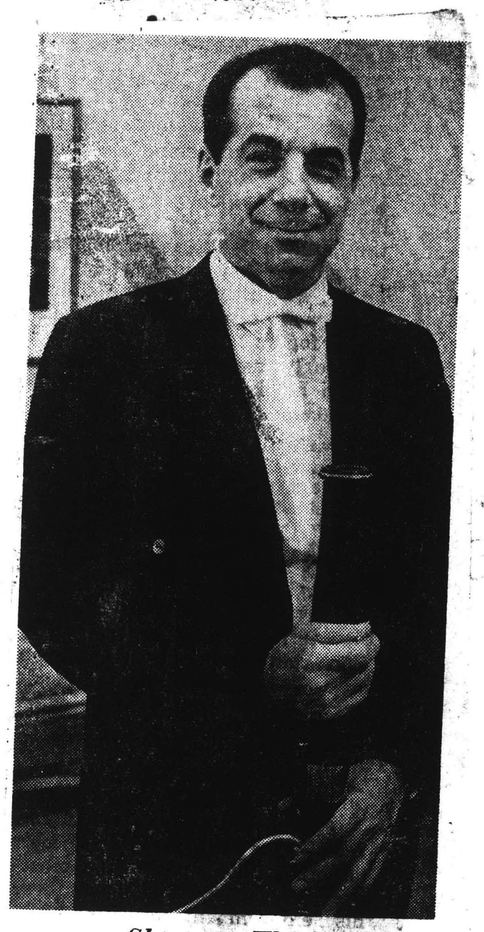
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
DEC 30 1965



Sherman Walt

. . . principal bassoonist of the Boston Symphony, will be soloist Friday afternoon and Saturday night in the Bassoon Concerto by Viola, a 16th-century composer. Erich Leinsdorf will conduct at Symphony Hall.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
DEC 29 1965

Soloist

Boston Symphony principal bassoonist Sherman Walt will play the Bassoon Concerto by Viola at the orchestra's concerts Friday afternoon and Saturday evening.

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Herald (m)
BOSTON, Mass.
Circ. 171,361
DEC 29 1965

BOSTON SYMPHONY ORCHESTRA co-soloists for the concert tomorrow night in Symphony Hall are Joseph Silverstein, first violinist, and Jules Eskin, cellist. They will play the Brahms Double Concerto. The orchestra will be conducted by Eric Leinsdorf.

THURS. A #3

55

EIGHTY-FIFTH SEASON · NINETEEN HUNDRED AND SIXTY-FIVE-SIXTY-SIX

Third Program

THURSDAY EVENING, DECEMBER 30, *at* 8:30 *o'clock*

FINE . . . . . Serious Song: Lament for String Orchestra

BRAHMS . . . Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

INTERMISSION

SCHUMANN . . . . . Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

SOLOISTS

JOSEPH SILVERSTEIN *Violin* — JULES ESKIN *Cello*

BALDWIN PIANO — RCA VICTOR RECORDS

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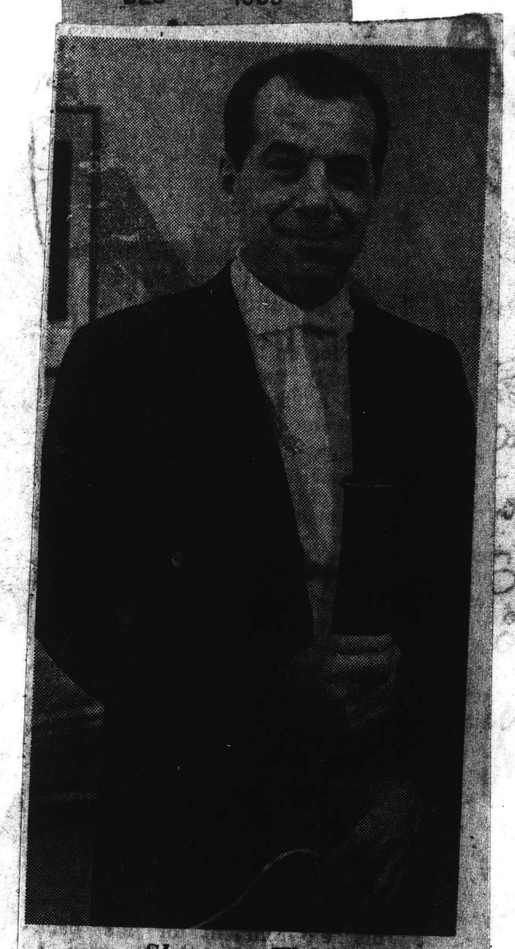
DEC 30 1965



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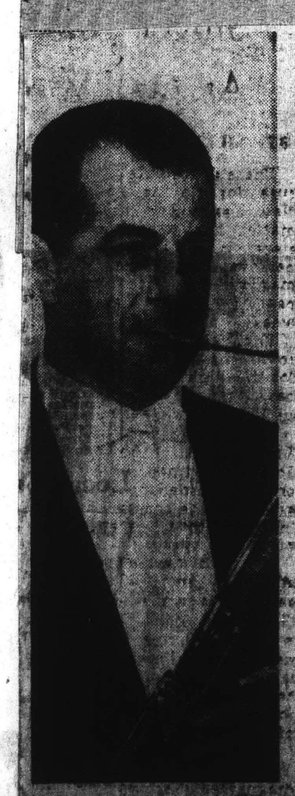
Morning Globe
BOSTON, Mass.
Circ. 221,211
DEC 29 1965



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Circ. 171,361
DEC 29 1965

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515

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 31, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 1, *at* 8:30 *o'clock*

VIOLA ..... Concerto for Bassoon and Orchestra

I. Andante – Allegro
II. Andante – Largo
III. Allegro

(First performance in Boston)

HAYDN ..... Symphony No. 101 in D major ("The Clock")

I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace

INTERMISSION

BRAHMS ..... Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

JOHANN STRAUSS ..... Neu-Wien

SOLOIST
SHERMAN WALT

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

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BOSTON, Mass.
Circ. 450,248
DEC 31 1965

SMART SET

Town House Opens Jan. 13

By ROSE WALSH

Dynamic William Morris Hunt, executive producer of the Cambridge Drama Festival, opens the 5-week morning series, "Topics at a Town House" at the Boston Center for Adult Education, 5 Commonwealth ave., on Thursday, Jan. 13, at 11 o'clock. Featured speaker who in 1959 received the Rodgers and Hammerstein award for "the person who has done the most for the theater in Boston," has chosen for his subject, "The Theater Here."

On Jan. 27 gemologist Sim Sneider will discuss stones and jewelry designs. Lillian Aylward, dramatic reader, who is scheduled for Feb. 10 is to talk on "Ladies From Shakespeare." The Feb. 24 speaker, Carleton B. Lees is executive secretary of Mass. Horticultural Society and his topic is "Gardens In Your Life." For the final "Topic," Marvin Ziskind of Decor Unlimited will suggest accessories for the home and will show examples from the antique and contemporary art world.

The public is cordially invited to attend the series. Tickets are available at the Center, or by phoning 267-4430.

BOSTON SYMPHONY ORCHESTRA's Friday afternoon and Saturday evening (Jan. 1) concerts at Symphony Hall will have Sherman Walt, principal bassoon, as soloist. He will appear in the opening work, the Bassoon Concerto by the 16th century composer Viola. Mr. Leinsdorf and the Orchestra will continue with the Haydn Symphony No. 101. After intermission they will perform Brahms' Symphony No. 3 and "Neu Wien" by Johann Strauss.

For the benefit of the famed Orchestra Pension Fund, curtribute hi services Fund (currently pays approximately $239,000 each year to some 95 Boston Symphony Orchestra pensioners), Rudolf Serkin has offered to contribute his services in a special concert Sunday afternoon, Jan. 9, at Symphony Hall. He will be heard in two concerti, Mozart's Piano Concerto in D minor, K, 466, and the Brahams Piano Concerto No. 2 in B-flat. Mr. Leinsdorf and the Brahms Piano Concertra will also contribute their services. Some tickets are still available at the Symphony Hall box office.

PERKINS SCHOOL FOR the Blind Alumni Ass'n is offering a competition for anyone who can compose suitable music to words which were adopted for a School Song at the annual reunion last June. It is called Alma Mater.

Hail to Thee, our Alma Mater
Hail to Thee, O School so dear,
All thy children, past and present
Raise their voices loud and clear
To give thanks and to give homage
For the wonders you have wrought;
All we are and ever hope for
Perkins School we owe to Thee.

To the young and to the growing
In the class, and on the grounds,
Life's great lessons you have taught us
Truth enduring, truth profund.
Where we live or where we travel,
All we are and hope to be
Perkins School, our Alma Mater
What we are we owe to Thee.

Competition is open to all past and present Perkins pupils. (The prize is $100). Music can be submitted in braille, ink or on tape. Manuel Rubin, 24 Pearl st., E. Bridgewater, Mass. is receiving the entries. Closing date is March 4.

★ ★ ★

RECENTLY ANNOUNCED by her parents is the engagement of Miss Joan Hotchkiss Symonds, daughter of Mr. and Mrs. Harold Wilson Symonds of Marblehead, to Kenneth Roger Maxwell, son of Mrs. Eleanor K. Maxwell of Malden and Roger Maxwell of Burlington.

A graduate of Kents Hill School, the future bride is a senior at Dean Junior College. Her fiance is a graduate of East Coast Aero Tech School and a senior at Boston University School of Engineering.

THE PERFECT TOUCH—Christina Thompson, debutante daughter of Mr. and Mrs. Francis J. Thompson of Swampscott, gives that perfect touch to father's tie at recent St. Nicholas Cotillion at the Sheraton Plaza Hotel.
Record American Photo: Archie

535

FRI.-SAT. #11

Eleventh Program

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SATURDAY EVENING, JANUARY 1, *at* 8:30 *o'clock*

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I. Andante — Allegro
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(First performance in Boston)

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I. Adagio; Presto
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INTERMISSION

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I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

JOHANN STRAUSS ..... Neu-Wien

SOLOIST
SHERMAN WALT

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BOSTON, Mass.
Circ. 450,248
DEC 31 1965

SMART SET

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For the benefit of the Retired Orchestra Pension Fund, (currently pays approximately $239,000 each year to some 95 Boston Symphony Orchestra pensioners), Rudolf Serkin has offered to contribute his services in a special concert Sunday afternoon, Jan. 9, at Symphony Hall. He will be heard in two concerti, Mozart's Piano Concerto in D minor, K. 466, and the Brahms Piano Concerto No. 2 in B-flat. Mr. Leinsdorf and the Brahms Piano Concerto will also contribute their services. Some tickets are still available at the Symphony Hall box office.

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Raise their voices loud and clear
To give thanks and to give homage
For the wonders you have wrought;
All we are and ever hope for
Perkins School we owe to Thee.

To the young and to the growing
In the class, and on the grounds,
Life's great lessons you have taught us
Truth enduring, truth profund.
Where we live or where we travel,
All we are and hope to be
Perkins School, our Alma Mater
What we are we owe to Thee.

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Record American Photo Archive

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 3 1966

New Year appraisal

The Leinsdorf era

By Roland Nadeau

The Boston Symphony ended its final concert of 1965 at Symphony Hall on Friday afternoon with a slender string of waltzes by Johann Strauss called "New Wine." We assume that this was Erich Leinsdorf's way of toasting the New Year.

Though we look ahead with Mr. Leinsdorf to the music of the new year, we may also take a little time to look back. Mr. Leinsdorf is now in his fourth season as music director of the orchestra. What has he accomplished?

First, and very important, he has made the Boston Symphony sound better than it ever has—and it was excellent when he took charge. This he has achieved in several ways.

His sense of pitch—one of the finest anywhere—has driven him to demand from the players immaculate intonation and the best tone that they can give. His superior baton technique has led to better and better ensemble. Whenever a player needs to know precisely where an important beat is, Mr. Leinsdorf's tiny baton looms suddenly large and clear.

Better balance

The orchestra is now beautifully balanced. There is no question that the players are listening to one another more than they did four years ago. They blend well; the leading melodic part is always in sharp focus.

In the matter of balance, Mr. Leinsdorf has aided the orchestra immeasurably. In early music he trims his strings down in number so that the paired woodwinds can be heard in forte passages. In certain romantic scores he adds a third player to the woodwinds and makes it possible for them to be heard against the brass and large string choir.

In the area of programing—one of the most delicate responsibilities of any conductor—Mr. Leinsdorf has been imaginative and, on the whole, successful. True, many criticize his lack of daring when it comes to contemporary works. Others lament the absence of their favorite French bon-bons. He leans heavily on the standards. Nevertheless, his programs are balanced and the season is always full of surprises.

Emotionally cool

Friday's program, for example, was built around two old chestnuts: Haydn's "Clock" Symphony and the Brahms Symphony No. 3. But introducing these was a perfectly fresh bassoon concerto by the 18th-century Spanish composer Anselmo Viola. It was a Boston première, elegantly performed by Sherman Walt, the orchestra's principal bassoonist.

And last we come to the field of interpretation and artistic projection. Here he has had mixed results. He does not often fire up his Symphony Hall audience. The press has rarely been ecstatic. He has fiercely loyal partisans. But others, perhaps remembering the smoldering embers of a Munch or a Koussevitzky, miss the good old days.

This lack of unqualified success with the public might be owing to the fact that he is not a visual conductor. He doesn't put on much of a show. Not for him is the velvet cloak, frothed hair, Olympian stance. He is all business. He works for sound, not spectacle.

Much that is beautiful in his physical gestures is lost because of its very subtlety. Sometimes the most important thing that he does interpretively comes through the tiniest flick of the wrist—hardly visible beyond the fifth row.

Much lies below the surface. Leinsdorf works through detail. He refines, he balances. He trims here, pads there. His musical thought is as neat as a French formal garden. Perhaps because of this his music sounds careful, controlled—almost tethered.

In the year to come we eagerly anticipate the many beauties of the Boston Symphony that stem directly from Mr. Leinsdorf. And we hope that occasionally he will let loose, let fly, loosen the reins a bit—just to see what will happen.

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
1 1966

Music With Vienna Lilt In BSO New Year Concert

(By ROLFE BOSWELL)—The Boston Symphony Orchestra presented its New Year's Eve concert in Symphony Hall yesterday afternoon with expansive compliments to its 85th season. Erich Leinsdorf chose a program with Viennese flair for musical artistry which his perorming colleagues played with Bostonian finesse.

Though a delectable novelty opened the proceedings, Anselmo Viola's bassoon concerto was from the forgotten past, a time of Spanish sunshine, not a gray and flat precocity of our untalented present. Sherman Walt, principal bassoonist, manifested superior skill in executing several cadenzas, presumably his own, with involuted roulades of virtuosity.

Padre Viola (1738-1798) obviously was composing classical musical examples with facility comparable to that of his contemporary, Padre Antonio Soler, long before what passes for "Spanish music" nowadays was invented by a Russian, Mikhail Glinka, and assassinated, not so long ago, by an Englishman, Sir William Walton. All this was done with solo bassoon, flutes, oboes and horns in pairs, and 21 strings, but no simulated guitars or castanets. How refreshing!

Haydn's "Clock Symphony" (No. 101, in D) turned the pages of the Old Year in 24¼ minutes, giving sufficient time to reflect on sins of omission and commission. It is unfortunate that so many Haydn symphonies (Hen, Bear, Schoolmaster, Philosopher, Surprise, Clock and Farewell) bear descriptive subtitles not of the composer's devising, for these have detracted from so many equally meritorious works which are merely numbered.

Except for the very heady first movement, with its brisk Presto, and the subtle lyricism of the tick-tocking Andante, the "Clock Symphony" isn't top-flight Haydn, what with its pigtailed minuet and almost-frivolous finale. Dr. Leinsdorf's reading typically Viennese—polished, prankish and pointed.

After the interval, we could look to the future with Brahms' heroic third symphony (Op. 90, in F) in a straightforward reading, very well played, being particularly exciting in the coda to the opening movement. The whole spirit of the Brahms "Eroica" is youthfully impetuous in the beginning Allegro con brio, tender in the ensuing Andante, wooing in the third segment (Poco allegretto).

As for the finale, it is the core, a dramatic climax, which makes so many Brahmins regard this as the greatest of the four symphonies. It is architectural rather than pictorial, coloristic instrumentation being subordinated to thematic interest.

Dr. Leinsdorf's was a spacious, but unmannered, conception of this muscular score, with few idiosyncrasies. In Brahms, there usually is latitude for interpretative mannerisms, but a straightforward performance, controlled as well as this one was, ends up by conveying almost as clearly cut an impression as a more individualistic and perhaps more exorbitant reading.

In conclusion came Johann Strauss' "Neu Wien Waltzes," (Op. 342) to transport imprudent Gemuetlichkeit to Prudential New Boston a stone's throw away. It was sufficiently zesty to persuade one to order Wiener schnitzel instead of roast goose for the New Year's feast.

This same Welcome 1966 program is to be repeated tonight at 8:30 with musicasts from WGBH-FM and from WCRB on both AM and FM dials.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JAN 6 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

NEW YEAR'S AT SYMPHONY

That rare avis, a newly discovered bassoon concerto, showed up at Symphony Hall last week-end. It was by Anselmo Viola, a Spanish contemporary of Haydn. The work was recently exhumed in the Curtis Institute Library by Sol Schoenbach, director of the Settlement School of Music in Philadelphia. On the basis of the program notes provided by Mr. Schoenbach, one would have been justified in believing that his discovery could compare favorably with that of the Dead Sea Scrolls. The Concerto, he wrote, "is a particularly fine example of Spanish music of the 18th century." As for the composer, "his music . . . is marked by a distinct originality, unusual skill in modulation, and was especially noted for the purity of counterpoint." Etc.

Actually, the piece is unbelievably devoid of ordinary craftsmanship, let alone inspiration. The melodies are utterly wooden, arranged in sawed off, block-like forms. The development is rudimentary and the contrasting solo passage work is dull and tedious. Here was writing of the level of, say, a Stamitz at the age of fourteen.

Why, then, play it? Because except for the thin little oeuvres of Mozart, Vivaldi and Marcello the bassoon concert literature is virtually as improvised as that of the tuba or glockenspiel. Sherman Walt's superb artistry deserves to be heard alone in something more than exposed passages from his principal's chair in the orchestra and undoubtedly in some desperation the program makers felt obliged to reach out for this. Whatever the aspersions that may be cast upon the vehicle, they certainly do not apply to the soloist. If elegance of style, impeccable technique and high musical intelligence could make a Haydn out of a Viola, Mr. Walt's performance would have done it. Alas, his powers while formidable are after all not supranatural, and we had to wait for the real thing in the next piece, Haydn's Symphony No. 101 in D major, "The Clock."

"The Clock" is perhaps the most popular member of Haydn's second London set, no doubt on account of the Andante movement. So copious are its ideas, so delicate its construction, and so animated is its spirit, small wonder that it easily manages to survive the assaults of countless performances of amateur orchestras. The trouble with Mr. Leinsdorf's reading was that the professionalism was there to the point of dryness. Only in the highly contrapuntal Finale did the spirit of the symphony break through to the fullest. Incidentally, if you want to hear how a bassoon obligato should really be done, pay attention to the appropriate passages in the "clock" movement.

The piece-de-resistance of the concert was Brahms' F major Symphony, the Third. Mr. Leinsdorf manifestly was lavishing great devotion and intensity upon this masterpiece and, at least in the two outer movements, he came through with a very strong and even stunning reading. The sound of the orchestra and the proportion and detail work in the interpretation found the Bostonians at their very best. In the middle movements there was a demonstrable sag. The sound of the orchestra remained beautiful as did the phrase shaping. Therefore, the cause would seem to lie in the tempi. These were quite slow and led to much fussing, ultimately, I think, to some over-sentimentality. The F major Symphony may be magesterial, but the opulence of its melodies and easy communicability of its poetry is best conveyed by a straightforward interpretation.

For reasons that appear to be related to the New Year, the program ended with the Neu-Wien of Johann Strauss the Younger. These waltzes in the right context are charming enough, but to have to sit through them just thirty seconds after leaving the poignant loveliness of the Brahms under the circumstances was outrageous. Mr. Leinsdorf hasn't made many lapses of taste, but he certainly managed to do so in this instance.

This week's program consists of Brahms' "Tragic Overture," the first performance at these concerts of Richard Strauss' Concerto for Oboe and Small Orchestra and Tchaikovsky's "Pathetique" Symphony." The oboe soloist will be Ralph Gomberg and Mr. Leinsdorf will again conduct.

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Herald (m)
BOSTON, Mass.
Circ. 171,361
JAN 1 1966

SYMPHONY

Bassoon Virtuosity Tops Holiday Weekend Concert

By ROBERT TAYLOR

A delightful holiday weekend program this—the virtuosity of bassoonist Sherman Walt in a newly-forgotten 18th Century concerto, a Leinsdorf performance of Haydn's "Clock" Symphony that was a marvel of continuity, an idiomatic though less compelling Brahms Third, and an exhilarating suit of Johann Strauss waltzes to greet the New Year.

The witty Cecil Forsyth in his book on Orchestration compares the tone of the bassoon to a poor man complaining about his poverty. t can have an almost inaudible, nagging insistence above the top tenor F—but the characteristics of the instrument, the sonorous middle register, the full-bodied bottom register and ability to convey a vibrant range of expressive moods make it a good deal more than the stereotyper bass of the woodwind-horns or the tranquil background for the brighter-toned colors.

Persuasive Power

Mr. Walt shows one of the bassoon as a solo instrument of persuasive powers. His embouchure, his intonation, his ability to play staccato and legato without calling attention to the formidable technic of his work, place him in a category with Waterhouse, Ochlberger and some of the other modern virtuosi.

ndeed, one of these, Sol Schoenbach, who used to be first bassoonist with the Philadelphians, appears to be responsible for digging up the Padre Anselmo Viola Concerto, which received its local premiere on this occasion.

The Concerto is a typically florid work of its period, but gracefully put together and full of polished contrapuntal writing We may assume the difficult cadenzas to be the inspiration of Mr. Walt; like his quasi-contemporary, Vivaldi, Padre Anselmo probably composed for the two-and-a-helf octaves of the period Chorist-fagott.

Active Revelation

The program notes were singularly unrevealing in this regard, lacking the date of composition and the general relationship of the composer to the bassoon. Were Viola a less obscure composer this would not be troublesome for one cannot assume an audience of musicologists.

Nevertheless, the rhythmic crispness of the soloist, his dexterity of fingering, his compass of the instrument's possibilities and balance with the tutti of the chamber orchestra carried its own form of revelation. The solo bassoon is seldom-enough heard and its peculiar timbres exploited so thoroughly.

The Clock Symphony of Haydn proved the orchestral highlight of the program. It hasn't been done here since Charles Munch tried to set the world's speed record in 1957; but if the previous occasion merely demonstrated Dr. Munch's lack of affinity with Haydn, the tempi of Mr. Leinsdorf proved astonishingly eloquent.

Crystalline Flow

The lines of the reading were splendidly paced, the detail supremely clear. The phrasing of the symphony brought out detail—I cannot recall hearing the basses so beautifully articulated, nor the brasses so softly burnished—but the central characteristic of the performance was its crystalline flow. The clean, molded elegance of the score was not without vitality and animation; and altogether, the finely-weighted sensitivity of the texture and form of the "Clock" was a remarkable accomplishment.

The Brahms Third was a solid account from Mr. Leinsdorf, but if it did not transpire on the same level, he had a more dense, full-blown and, in many ways, impossible task. The approach was soundly romantic, and the first two movements went extremely well.

Loud Horns

The last two were strongly underlined with some rather loud horn playing. This is almost the result of the structure, however, which flows away from its climax and the dramatic impact of the opening material; and which demands from a conductor that he gather together a bold final point. The breadth of the interpretation came through idiomatically, illustrating some of the unavoidable problems of the score.

Finally, as a charming New Year's gesture in the Austrian tradition, the Neu-Wein of Johann Strauss was uncorked. The zest of the Strauss waltz lies in the spirit of its rubato; too often we hear American orchestras either exaggerating the lilt or hammering away with machinelike precision.

The pensive bend and sway of the Leinsdorf rubato was irresistible, and as it gained momentum the often abused Viennese glamour was palpable, glittering and real.

Next weekend, Ralph Gocberg will be soloist in the Strauss Oboe Concerto. Mr. Leinsdorf has also scheduled the Tchaikowski "Pathetique" and Brahm's "Tragic" Overture.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf ~~conducting, presented~~ the 11th program of the 85th season yesterday in Symphony Hall. Sherman Walt, bassoon, was the soloist. The program will be repeated tonight at 8:30.

Concerto for Bassoon and Orchestra — Viola
Symphony No. 101, in D Maior ("The Clock") — Haydn
Symphony No. 3, in F Maior, Op 90 — Brahms
Neu-Wien — Strauss

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 1 1966

At Symphony

Who is Viola Anyway? And the New Vienna

By MICHAEL STEINBERG

Whenever it is performed, which is too seldom, Haydn's music is the freshest on a program. At Friday afternoon's Boston Symphony concert, Erich Leinsdorf provided the rich pleasure of a performance of the Clock Symphony, No. 101, in D. Beginning with the remarkable, though altogether unostentatious, sonority of the first unison D, there is not a casual or a mechanical event in it. The joy of hearing music that offers so much stimulation and delight is of piercing intensity.

It was a good performance. Some of it was a bit casually shaped (certainly with a more vivid sense of punctuation more could be made of the dark introduction), but the physical sonority of the piece was beautifully realized. Leinsdorf, incidentally, is one of the conductors who fix up the odd harmonies in the Trio, the place where the strings insist on playing the accompaniment in the tonic after the flute has gone on to the dominant: a pity, but far from the worst thing that ever happened to Haydn on Huntington av.

After the intermission, there was the Brahms Third, which for me holds clear title to being the most beautiful symphony after Beethoven—perhaps, for that matter, after Haydn. The performance had energy and was well shaped. All of it was at the very least a clear presentation. Some of it was really masterful and went beyond clarity to revelation. The plunge into the first movement coda, for example, and the coda itself, and also the difficult transition in the finale's coda.

There was adventurous, sensitive and wholly successful play with tempo in the third movement. There was also the unconvincing mannerism of the excessively detached upbeat in the Andante's second theme. And, to a really notable degree, it was a performance that revealed how very beautifully the Brahms Third is scored.

What happened before and after Haydn and Brahms was depressing. At the beginning there was the Viola Bassoon Concerto. It is a difficult piece to talk about. It leads to questions like "What is a viola-bassoon?" "Viola and bassoon?" "By Viola who?" and, ultimately "Who is Viola?"

Viola is Anselmo Viola, a Spaniard who lived from 1738 to 1798 and, on the evidence of his bassoon concerto, a numskull. Unfortunately, this ineptly thrown together, witless piece of hack work found its way into the library of the Curtiss Institute in Philadelphia, and this was all too readily available for performance. There is a sentence in Sol Schoenbach's program notes that strikes real terror: ". . . further research revealed that the Bassoon Conceto by Anselmo Viola is a particularly fine example of Spanish music of the 18th century."

Is there, I wonder, some statute under which Sherman Walt the Symphony's excellent solo bassoonist, can be prosecuted for bringing Viola to our attention? At any rate, he played well, managing the required singing, chortling and cackling with virtuosic ease. The orchestra did not sound altogether awake. Small wonder.

Leinsdorf ended the concert with "Neu Wien," an unfamiliar and delightful waltz sequence by Johann Strauss Jr. played in honor of the New Year and perhaps of the New Boston as well. Brahms' admiration-moving-toward-love for Strauss is, of course, well known and rather touching and revealing. Yet, there is a time to weep and a time to laugh, a time to mourn and a time to dance, and I think Brahms' would have felt that those fresh and inventive "New Vienna" waltzes had a place more suitable than as a hasty epilogue to the melancholy, though radiant, sunset in the last pages of his Third Symphony. Moreover, the conducting and playing of the Strauss was numbingly heavy.

CAMBRIDGE #4

59

Fourth Program

SUNDAY EVENING, JANUARY 4, *at* 8:30 *o'clock*

FINE ..... Serious Song: Lament for String Orchestra
(First performance in this series)

HAYDN ..... Symphony No. 101 in D major ("The Clock")
I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace

INTERMISSION

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61
I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

JOHANN STRAUSS ..... Neu-Wien

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
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JAN 2 1966

Oboe, Piano Soloists With Boston Symphony

Principal oboist of the Boston Symphony, Ralph Gomberg, and the pianist Rudolf Serkin will be soloists with the orchestra at this week's concerts. Erich Leinsdorf will conduct.

On Tuesday (Jan. 4, 8:30) the fourth "Cambridge" concert, the program will begin with Irving Fine's "Serious Song" and continue with Haydn's Symphony No. 101. After intermission, Leinsdorf will conduct the Schumann Symphony No. 2 and "Neu Wien," by Johann Strauss. The concert will be broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM.

Friday afternoon and Saturday evening the program will open with Brahms' "Tragic" Overture, Op. 81. Gomberg will then be heard in the Oboe Concerto by Richard Strauss. After an intermission the program will close with Tchaikovsky's Symphony No. 6, "Pathetique."

The week-end program will have its final rehearsal Thursday evening at 7:30 in the third open rehearsal of the season. Subscribers to the series will be admitted to Symphony Hall as usual at 6:45 p.m.

Serkin will contribute his services for the benefit of the orchestra's pension fund in his Sunday afternoon appearance, as will Leinsdorf and the members of the orchestra. Each year the pension fund pays approximately $240,000 to some 95 Boston Symphony Orchestra pensioners. Leinsdorf will open the program by conducting Smetana's Overture to "The Bartered Bride." Serkin will join the orchestra for performances of Mozart's Piano Concerto, K. 466 and the Brahms Piano Concerto No. 2.

Three Quintets

The Boston Symphony String Quartet will give its second Jordan Hall concert of the season Friday evening, Jan. 7. The orchestra's assistant principal violist, Reuben Green, will be guest artist, for two Mozart quintets, the C minor, K. 406 and the D major, K. 593, and the Brahms Quintet in G major, Op. 111.

Members of the quartet are concertmaster Joseph Silverstein, violinist George Zazofsky, principal violinist Burton Fine and principal cellist Jules Eskin.

Green, a native of Boston, received his formal education at Boston University. Originally a student of the violin with former Boston Symphony Orchestra member Nikolai Kassman, he later turned to the viola, studying then with another former Boston Symphony member, Georges Poitrel. Green has himself been a member of the Boston Symphony Orchestra since 1950.

Silverstein, Zazofsky, Fine, and Eskin all received their formal music education at the Curtis Institute of Music, Philadelphia. Presently, in addition to their association with the Boston Symphony Orchestra, the quartet members serve on the string faculty of the New England Conservatory.

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JAN 1 1965

FOUR B. S. O. CONCERTS

The Boston Symphony Orchestra will be heard in regular subscription concerts on Tuesday, Friday and Saturday this week, and in a special Pension Fund concert next Sunday afternoon, Jan. 9.

CAMBRIDGE #4

59

Fourth Program

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FINE . . . . . Serious Song: Lament for String Orchestra
(First performance in this series)

HAYDN . . . . . Symphony No. 101 in D major ("The Clock")

I. Adagio; Presto
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III. Minuet: Allegretto
IV. Finale: Vivace

INTERMISSION

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I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
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IV. Allegro molto vivace

JOHANN STRAUSS . . . . . Neu-Wien

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JAN 1 1965

FOUR B. S. O. CONCERTS

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SHOWTHROUGH

60

FRI.-SAT. # 12

Twelfth Program

FRIDAY AFTERNOON, JANUARY 7, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 8, *at* 8:30 *o'clock*

BRAHMS ..... Tragic Overture, *Op.* 81

STRAUSS ..... Concerto for Oboe and Small Orchestra
Allegro moderato — Vivace — Allegro moderato — Vivace
(First performance at these concerts)

INTERMISSION

TCHAIKOVSKY .... *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"
I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

SOLOIST
RALPH GOMBERG

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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JAN 8 1966

Strauss Oboe Concerto In 1st BSO Performance

(By ROLFE BOSWELL)—The First Boston Symphony Orchestra performance of the Richard Strauss oboe concerto was a welcome perky interlude between two staple symphonic works of tragic connotations. It was played spdendidly by Ralph Gomberg, the BSO's principal oboist, with limpid, controlled tone. Erich Leinsdorf conducted yesterday afternoon's concert.

It began with the Brahms "Tragic" overture (Op. 81) in a rhythmically taut and beautifully played performance of great balance and power. Some captious critics have ranked this overture among Brahms' duller pieces, as if it were overstuffed pomposity; to others it is a distillation of the tragic in all its manifold moods.

Actually, the "Tragic" overture is a perfect orchestral masterpiece—music of sternly controlled power, unerring in its orchestration, utterly devoid of rhythmic and figurative padding. Of particular merit in yesterday's rendition was the broad and bold playing of the brass choir.

The stunning oboe concerto was composed when Strauss was an astonishing 81 years old. Critics have pointed out that this concerto contains no really new ideas—that the composer was working with the tools of the 19th century. True enough, yet it is an excellent example of vintage Strauss, brimful of melody and harmony. Gomberg coped with the several cadenzas with mellifluent grace and Dr. Leinsdorf conducted with gifted understanding.

After the intermission Tchaikovsky's sixth symphony (Op. 74, in B minor), the "Pathetique," was given a searching and masterly interpretation. In listening to Tchaikovsky's symphonic swansong, it is well to bear in mind that the word "pathetique," in its original Russian sense, bears a close resemblance to the original Greek "pathos," meaning sorrow, rather than the Anglicized "pathetic," with its intimation of "pitiful."

There is little or nothing of wretchedness of a pitiful creation or situation in the majestic measures of this symphonic masterpiece. Sorrow there is, indeed, but it is the epitome of dignity and has the strength of eulogy.

The melodic line of the gloomy first movement rises slowly, as from the depths of despair. The pleasant second offers an unusual five-eight measure. The third-movement march, of amazingly skillful construction and electrifying effectiveness, was enthusiastically applauded, against the rules.

Tchaikovsky gave his finale, again contrary to the rules, a mournful conclusion, a deeply stirring lament of weeping violins. It was the composer's farewell to life, for he died soon thereafter.

Among all 19th century symphonists, only Tchaikovsky had the requisite courage to end a symphony upon a note of pain and frustration, voicing the melancholy of the complete list as Schubert depicted the glory of the incomplete in his so-called "Unfinished Symphony."

C.S.M. JAN. 8, 1966

Strauss concerto

Gomberg oboe soloist

By Harold Rogers

ARTS
ENTERTAINMENT

Mozartean in mood and grace, the Richard Strauss Concerto for Oboe and Small Orchestra was heard for the first time at the weekend Boston Symphony concerts yesterday afternoon.

It dates from 1945—late in the composer's list. It is a skillfully devised miniature, for which Ralph Gomberg was soloist and Erich Leinsdorf the conductor. Theirs was an adroit intermingling of talents. Balance, tone, clarity—these and other musical qualities were combined in a performance both winsome and delightful.

As the principal oboe of the orchestra, Mr. Gomberg and his artistry are far from being an unknown quantity; yet on this occasion his abilities were happily displayed in an ideal showcase. Beauty of tone (nothing stringy or wispy about it), eloquent phrasing (tastefully tapered), and flawless facility (scales, trills, mordents, whatever) —all were such as to win him bravos from his colleagues and rounds of applause from his listeners.

No schmaltz

Mr. Leinsdorf opened the program with a stirring reading of the Brahms "Tragic" Overture. After the Strauss he concluded with a traversal of the Tchaikovsky "Pathétique" Symphony No. 6 that was quite different from the usual, yet nonetheless compelling on that account.

In the first movement Mr. Leinsdorf made some portions more dramatically incisive; others more spaciously sentimental; but on the whole it was emotionally dry. Yet the absence of schmaltz was not missed. A careful listener could revel in the clarification that Mr. Leinsdorf brought to the score. Countermelodies were exquisitely elucidated. And climaxes were built with no loss of clarity or control.

The Allegro con grazia in five-four time was sheer loveliness for its lightness and charm. Mr. Leinsdorf built the march of the third movement into an extraordinary edifice of sound that provoked applause—as it usually does—from listeners who are misled into thinking it is the final movement.

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They scurried back to their seats in some confusion. The Tchaikovsky Sixth should hold no surprises for anyone at this late date.

Soloist

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SHOWTHROUGH

60

FRI.-SAT. # 12

Twelfth Program

FRIDAY AFTERNOON, JANUARY 7, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 8, *at* 8:30 *o'clock*

BRAHMS ..... Tragic Overture, *Op.* 81

STRAUSS ..... Concerto for Oboe and Small Orchestra
Allegro moderato — Vivace — Allegro moderato — Vivace
(First performance at these concerts)

INTERMISSION

TCHAIKOVSKY .... *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"
I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

SOLOIST
RALPH GOMBERG

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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BOSTON, Mass.
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JAN 8 1966

Strauss Oboe Concerto In 1st BSO Performance

(By ROLFE BOSWELL) — The First Boston Symphony Orchestra performance of the Richard Strauss oboe concerto was a welcome perky interlude between two staple symphonic works of tragic connotations. It was played spdendidly by Ralph Gomberg, the BSO's principal oboist, with limpid, controlled tone. Erich Leinsdorf conducted yesterday afternoon's concert.

It began with the Brahms "Tragic" overture (Op. 81) in a rhythmically taut and beautifully played performance of great balance and power. Some captious critics have ranked this overture among Brahms' duller pieces, as if it were overstuffed pomposity; to others it is a distillation of the tragic in all its manifold moods.

Actually, the "Tragic" overture is a perfect orchestral masterpiece—music of sternly controlled power, unerring in its orchestration, utterly devoid of rhythmic and figurative padding. Of particular merit in yesterday's rendition was the broad and bold playing of the brass choir.

The stunning oboe concerto was composed when Strauss was an astonishing 81 years old. Critics have pointed out that this concerto contains no really new ideas—that the composer was working with the tools of the 19th century. True enough, yet it is an excellent example of vintage Strauss, brimful of melody and harmony. Gomberg coped with the several cadenzas with mellifluent grace and Dr. Leinsdorf conducted with gifted understanding.

After the intermission Tchaikovsky's sixth symphony (Op. 74, in B minor), the "Pathetique," was given a searching and masterly interpretation. In listening to Tchaikovsky's symphonic swansong, it is well to bear in mind that the word "pathetique," in its original Russian sense, bears a close resemblance to the original Greek "pathos," meaning sorrow, rather than the Anglicized "pathetic," with its intimation of "pitiful."

There is little or nothing of wretchedness of a pitiful creation or situation in the majestic measures of this symphonic masterpiece. Sorrow there is, indeed, but it is the epitome of dignity and has the strength of eulogy.

The melodic line of the gloomy first movement rises slowly, as from the depths of despair. The pleasant second offers an unusual five-eight measure. The third-movement march, of amazingly skillful construction and electrifying effectiveness, was enthusiastically applauded, against the rules.

Tchaikovsky gave his finale, again contrary to the rules, a mournful conclusion, a deeply stirring lament of weeping violins. It was the composer's farewell to life, for he died soon thereafter.

Among all 19th century symphonists, only Tchaikovsky had the requisite courage to end a symphony upon a note of pain and frustration, voicing the melancholy of the complete just as Schubert depicted the glory of the incomplete in his so-called "Unfinished Symphony."

C.S.M. JAN. 8, 1966

Strauss concerto

Gomberg oboe soloist

By Harold Rogers

Mozartean in mood and grace, the Richard Strauss Concerto for Oboe and Small Orchestra was heard for the first time at the weekend Boston Symphony concerts yesterday afternoon.

It dates from 1945—late in the composer's list. It is a skillfully devised miniature, for which Ralph Gomberg was soloist and Erich Leinsdorf the conductor. Theirs was an adroit intermingling of talents. Balance, tone, clarity—these and other musical qualities were combined in a performance both winsome and delightful.

As the principal oboe of the orchestra, Mr. Gomberg and his artistry are far from being an unknown quantity; yet on this occasion his abilities were happily displayed in an ideal showcase. Beauty of tone (nothing stringy or wispy about it), eloquent phrasing (tastefully tapered), and flawless facility (scales, trills, mordents, whatever) —all were such as to win him bravos from his colleagues and rounds of applause from his listeners.

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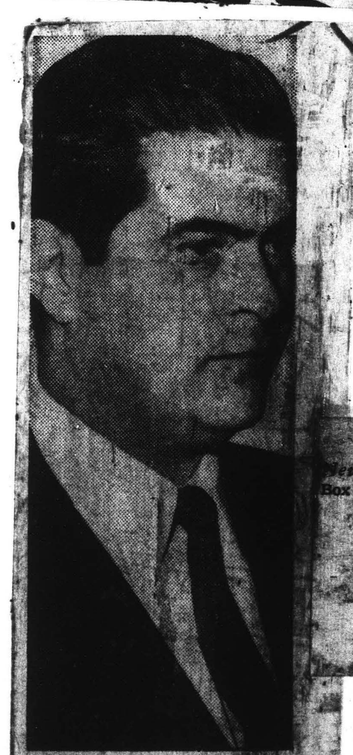
ARTS
ENTERTAINMENT



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TUES. B #4

61

Fourth Program

ESDAY EVENING, JANUARY 11, *at* 7:30 *o'clock*

..... Overture to "The Bartered Bride"

BEETHOVEN ..... Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

INTERMISSION

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

SOLOISTS

JOSEPH SILVERSTEIN — *Violin*
JULES ESKIN — *Cello*

BALDWIN PIANO — RCA VICTOR RECORDS

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Morning Globe
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Some of the late Strauss is remarkable, "Metamorphosen," for example, and the Last Songs, but the Oboe Concerto, written 1945-6, is shamelessly watered down "Rosenkavalier," the sort of thing Strauss probably thought of as Mozartean. It is not so much delicate as prissy, and thin and unsubstantial though it is, the mixture is nastily sweet.

If Strauss' Concerto does not offer much musical nourishment, is is potentially a rewarding virtuoso vehicle. The elaborate playing style—a kind of inspired fussiness, really—of an oboist like Leon Goossens can make listening entertaining.

Gomberg's skills, while considerable, are of a more routine nature, and while his playing can be fussy (those predictable crescendos on every long note!), it is certainly not inspired. Gomberg's playing was mostly rather stiff, and all the roulades in the first movement sounded less like the free ornamentation they are meant to suggest than like etudes produced by the perspiring student under the teacher's lash.

The accompaniment was neatly done. However, there are many moments of chamber-musical interplay for the solo oboe with orchestral solos, flute, clarinet, violin, etc., and these were kept so down and so far in the background that still another dimension of the music was lost in performance.

The Brahms was rhythmically slack. Syncopations sounded like ponderous downbeats, and there was no variation of tension. A similar dullness took over in the Tchaikovsky, emphasized by some unjustifiably slow tempi.

Also, the orchestral playing was curiously bad. Not that there were wrong notes or that things were out of tune, but no one seemed to be listening and paying attention. Attacks were crude and unvaried. As one example out of very many, the viola entrance just before the big tune appears for the first time in the Tchaikovsky might have been a tape slice, so unaware was the playing of what the cellos had just been doing.

There is something sad in hearing a first-rate orchestra not being made to use more than one fifth of its skill. The Boston Symphony is singularly qualified to play beautifully, but the musically crude and heedless playing is something that might have been achieved with any professionally routine pickup group.

SYMPHONY: Strauss Oboe Concerto a Lyric Triumph

By ROBERT TAYLOR

Richard Strauss's Oboe Concerto, which received its first performance at the Friday-Saturday series of The Boston Symphony Orchestra yesterday, Ralph Gomberg as soloist, is minor Strauss. The standard is relative. It means almost-major-anyone-else.

We may consider the Concerto a fine addition to the dearth of solo oboe literature and a remarkable return to the style of his youthful writing on the part of an 81-year-old master. Eighty-one: The lyric gallantry and grace of the score comprise a creative twist that invokes the shade of Verdi.

A Deft Solution

Moreover, apart from the awesome biographical data, the Concerto represents a deft solution to the problem of the oboe as a display instrument. It is not a grateful virtuoso voice due to the fact that arpeggiated passages and extreme notes are less important than a singing tone. Furthermore, the technical problems involved in sustaining the phrase, which require a player to rest three or four measures per playing measure, present obvious difficulties.

Strauss's approach is to throw the limpid oboe cantabile into relief against a splendidly-scored chamber orchestra. The tone color of the instrument receives full melodic accentuation against a simple yet opulent tutti; and the impressive middle range of the oboe is beautifully exploited. The rhythmic lay-out, fast-slow, fast-slow, is neat and classical, and while the accompaniment to "Don Juan" seems to me infinitely more interesting as an oboe setting, the Concerto certainly offers a wider dynamic pattern.

I have nothing save admiration for Ralph Gomberg's sostenuto phrasing. He ran into a breathing obstacle in the first cadenza, but his tone, a poignant and penetrating sound without reediness or acidity, held a liquid simplicity. The intricate cross-fingerings and scale passages were encompassed by the artist, and the delicacy of sound from p to ff achieved enormous refinement and verve. Mr. Leinsdorf's policy of employing solo performers from the first desks of the orchestra has been more revealing this season than the appearances of the itinerant virtuosi.

This was not a well-balanced program; the "Pathetique" Symphony ought to provide contrast, but following the Strauss it suffers from bloat. Not that Mr. Leinsdorf's interpretation is overblown; in fact, precisely the opposite; and I like his nonsentimental treatment of this music. But it is impossible after a score that is as wholly objective as The Oboe Concerto.

Aim of Clarity

The shaping of the melodies was brisk, pointed and stylish. Instead of lugubrious melodrama, the aim was unequivocal clarity, averting the heaviness of texture implicit in a visionary romanticism.

Mr. Leinsdorf's tempi lent an expansive gravity to the melodies, which for once one didn't hear as ritard cliche. There was enough rubato to provide an animated character, and the slight pause preceding the entrance of the second theme was just right. The tempo changes seemed to me equally persuasive, particularly the second movement, superbly paced.

The march movement might have been more dramatic. As it was the bellicose character of this station seemed a rather logical outgrowth of the metrical pulse of the preceding movement; it was a shade understated. Nevertheless, there was a stampede for the exists, and I suppose the odchestra has to do something (Koussevitzky used to encourage applause here I am told), so Mr. Leinsdorf acknowledged and then unfolded a long-breathed finale when things settled down.

His "Pathetique" showed his scrupulous musical qualities, his stress on music qua music: and the "Tragic" Overture also. It can be a terribly stodgy piece when given a rhetorical emphasis, the performance yesterday was a model of allegro non troppo continuity, clear, detailed and moving forward to a complete statement without a turgid stroke. The reading was wonderfully flexible.

Next weekend, Jean Martinon as guest conductor schedules the "Italian" Symphony of Mendelssohn; Constant's "24 Preludes for Orchestra" and Strauss's "Ein Heldenleben".

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 12th program of the 85th season yesterday in Symphony Hall. Ralph Gomberg, oboe, was the soloist. The program will be repeated tonight at 8:30.

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Concerto for Oboe and Small Orchestra — Strauss
Symphony No. 6, in B Minor, Op. 74, "Pathetique" — Tchaikowsky

TUES. B #4

61

Fourth Program

TUESDAY EVENING, JANUARY 11, *at* 7:30 *o'clock*

SMETANA ..... Overture to "The Bartered Bride"

BRAHMS ... Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

INTERMISSION

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
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SOLOISTS

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Symphony No. 6, in B Minor, Op. 74, "Pathetique" — Tchaikovsky

62

FRI.-SAT. # 13

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 14, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 15, *at* 8:30 *o'clock*

JEAN MARTINON, *Guest Conductor*

MENDELSSOHN ..... *Symphony No. 4 in A major ("Italian"), *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

CONSTANT ..... 24 Preludes for Orchestra
(First performance in Boston)

INTERMISSION

STRAUSS ..... *"Ein Heldenleben," Tone Poem, *Op.* 40
VIOLIN SOLO: JOSEPH SILVERSTEIN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO

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JEAN MARTINON, music director of the Chicago Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra tomorrow afternoon and Saturday night in Symphony Hall. He will also conduct the concerts next week as well as spend a week on tour with the orchestra.

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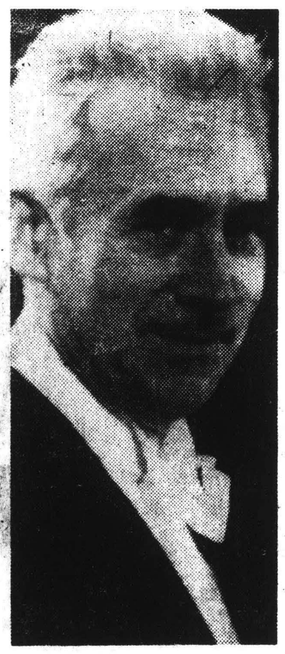
JAN 11 1966



Conductor

Music director of the Chicago Symphony, Jean Martinon, will be guest conductor of the Boston Symphony through the end of the month. His concerts Friday and Saturday will be devoted to music of Mendelssohn, Marius Constant and Strauss.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 15 1966

Symphony guest

Martinon takes baton

By Robert Dumm

ARTS
ENTERTAINMENT

Yesterday's Boston Symphony program made a fine presentation for its guest conductor, Jean Martinon. He makes his musical intentions very clear, and inspires the musicians to lively music-making.

He began with Mendelssohn's Fourth Symphony in A major (the "Italian"), and revealed solid workmanship, verve, and effective sense of climax. Mr. Martinon uses a baton, and whirls it where the phrase must soar, but finesses the minute slurs, upbeats, and squeezes that turn the principle of rhythm into an audible fact.

True, he has a French way with the music, that amazing French knack for moving through life on the upbeats. The pizzicatos were a little damp, the brasses a little muzzled. All the elves had got their horns buffed smooth, by pure savoir-faire, without a mite's loss in dash and zest.

Constant's preludes

Mr. Martinon then gave us the 24 Preludes for Orchestra by Marius Constant, a contemporary French composer. He had conducted its first American performance in 1964 (with the Chicago Symphony, his home orchestra), and the long symbiosis shows in his charged gestures and electric contrasts.

The music mixes several present-day manners, and aims at a taut, unified impression. The short "preludes" are not separately discernible, except as extreme contrasts in the selection and use of instruments.

The composer enriches the orchestra by adding piano, maracas, bongos, celesta, vibraphone and tamtam to the percussion, and base or treble extras to the other choirs. He likes the outer limits of individual instruments—contrabass in its high positions, violin harmonics, tuba with mute, the gong tickled by fingers — all quite "electronic" at times.

Each prelude is conceived as an "essence" incapable of "development" and, as the composer explains, each has a different "center of gravity that may be either a sound-pivot or a rhythmic cell." The result is the delirium—and surfeit—of sniffing 24 perfumes. The name Messaien stands out from the list of Constant's teachers.

Miming the score

Suffused by acoustic pleasure, one nevertheless wonders—what shape might the piece have had in line-drawing, without color? Perhaps the color is all. One suspects it most at the shockers, undoubtedly intended for fun, but sounding just peevish.

The program ended with Strauss's Heldenleben, Op. 40, and more open persuasion from Mr. Martinon. He was in his glory. His right arm "bowed" every surging phrase, and his compact body mimed every powerful movement of the score. Now he revealed his "May-I-introduce?" gesture — the left arm appealingly outstretched — "May I present the violins?" Any musician so invited made his warmest bow, particularly the first violin, Joseph Silverstein, whose solo line is supposed to be the hero's spouse.

In face of such suavité, who would mention the one or two large chords that spread, or the need for stickum to hold every one of the dotted note values?

62

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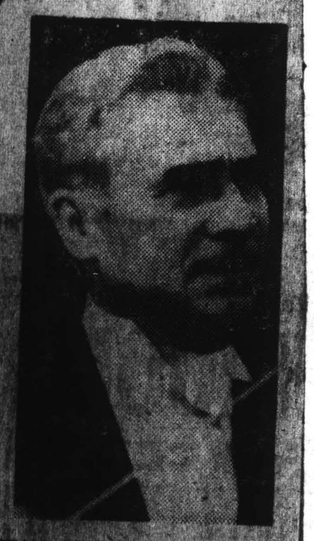

JEAN MARTINON, music director of the Chicago Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra tomorrow afternoon and Saturday night in Symphony Hall. He will also conduct the concerts next week as well as spend a week on tour with the orchestra.

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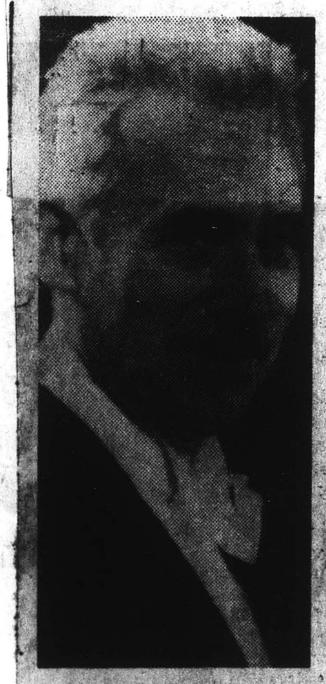
Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 11 1966



Conductor

Music director of the Chicago Symphony, Jean Martinon, will be guest conductor of the Boston Symphony through the end of the month. His concerts Friday and Saturday will be devoted to music of Mendelssohn, Marius Constant and Strauss.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 15 1966

Symphony guest

Martinon takes baton

ARTS
ENTERTAINMENT

By Robert Dumm

Yesterday's Boston Symphony program made a fine presentation for its guest conductor, Jean Martinon. He makes his musical intentions very clear, and inspires the musicians to lively music-making.

He began with Mendelssohn's Fourth Symphony in A major (the "Italian"), and revealed solid workmanship, verve, and effective sense of climax. Mr. Martinon uses a baton, and whirls it where the phrase must soar, but finesses the minute slurs, upbeats, and squeezes that turn the principle of rhythm into an audible fact.

True, he has a French way with the music, that amazing French knack for moving through life on the upbeats. The pizzicatos were a little damp, the brasses a little muzzled. All the elves had got their horns buffed smooth, by pure savoir-faire, without a mite's loss in dash and zest.

Constant's preludes

Mr. Martinon then gave us the 24 Preludes for Orchestra by Marius Constant, a contemporary French composer. He had conducted its first American performance in 1964 (with the Chicago Symphony, his home orchestra), and the long symbiosis shows in his charged gestures and electric contrasts.

The music mixes several present-day manners, and aims at a taut, unified impression. The short "preludes" are not separately discernible, except as extreme contrasts in the selection and use of instruments.

The composer enriches the orchestra by adding piano, maracas, bongos, celesta, vibraphone and tamtam to the percussion, and base or treble extras to the other choirs. He likes the outer limits of individual instruments—contrabass in its high positions, violin harmonics, tuba with mute, the gong tickled by fingers—all quite "electronic" at times.

Each prelude is conceived as an "essence" incapable of "development" and, as the composer explains, each has a different "center of gravity that may be either a sound-pivot or a rhythmic cell." The result is the delirium—and surfeit—of sniffing 24 perfumes. The name Messaien stands out from the list of Constant's teachers.

Miming the score

Suffused by acoustic pleasure, one nevertheless wonders—what shape might the piece have had in line-drawing, without color? Perhaps the color is all. One suspects it most at the shockers, undoubtedly intended for fury, but sounding just peevish.

The program ended with Strauss's Heldenleben, Op. 40, and more open persuasion from Mr. Martinon. He was in his glory. His right arm "bowed" every surging phrase, and his compact body mimed every powerful movement of the score. Now he revealed his "May-I-introduce?" gesture — the left arm appealingly outstretched — "May I present the violins?" Any musician so invited made his warmest bow, particularly the first violin, Joseph Silverstein, whose solo line is supposed to be the hero's spouse.

In face of such suavité, who would mention the one or two large chords that spread, or the need for stickum to hold every one of the dotted note values?

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Globe 1/15/66

At Symphony Hall

Jean Martinon Conducts Mendelssohn, Strauss

By MICHAEL STEINBERG

Jean Martinon, now the music director in Chicago, began a two-week guest engagement with the Boston Symphony on Friday afternoon with a program consisting of Mendelssohn's "Italian" Symphony, the 24 Preludes for Orchestra by Marius Constant, and Richard Strauss' "Ein Heldenleben."

Technically, Martinon is in most respects highly competent, and I add the qualifying phrase only because the performance of "Heldenleben" was not always sufficiently transparent. But the continued excellent condition of Martinon's own orchestra in Chicago is testimony to his ability, and at his Boston concert, he was admirably clear in the Mendelssohn, encouraging and obtaining some beautiful playing in that work and in the Constant.

Musically, Martinon can be quite erratic, though to be sure nothing he did on Friday afternoon came remotely close to the outrages he committed on Beethoven, Schumann, Brahms, Schoenberg, and Stravinsky, in the New York and Boston concerts with his own orchestra last season.

The second movement of the "Italian" Symphony, for example, was exquisitely done, phrased with a blend of elegance and passion perfectly appropriate to Mendelssohn, and marvellously played. Parenthetically, the clarity both of the scoring and of the playing, provided a really crystallized demonstration of the unevenness of the Symphony's woodwinds, that is, the superlative flute and bassoon playing as against the far less impressive oboe and clarinet.

There was also, however, in this second movement of the "Italian," the one Munchian thumbprint—Munch was Martinon's teacher—in the form of the sudden retard in the last phrase for woodwinds alone, about 20 measures from the end. And in the minuet, whose main section was again marvelously done, the Trio brought with it an even broader, coarser, and more meaningless series of retards.

The finale was excellent, but the first movement was made lumpy by the equal and heavy accents on almost every downbeat and deprived of much of its formal sense by the omission of the repeat.

One could, for that matter construe learning and performing Marius Constant's "Preludes" as prima facie evidence of at least doubtful musicianship. The work, by a 40-year-old French pupil of Enesco, Boulanger and Messiaen, is a disgrace. It is thoroughly professional so that it really sounds, but Constant's ideas of what should sound are not to be believed. Such a piece, along with something like the "Cinq Metaboles" of Dutilleux which Szell played here last February, go far to confirm the many reports that French music has reached a state of tragic bankruptcy.

Constant's "Preludes" reminded me of someone's suggestion a few years ago that a company might market fancy frozen garbage—such as crab shells or strawberry leaves in mid-Winter — which, along with champagne corks might be used to glamorize one's own pallid food remains so as to gain status with the neighbors. Constant has, with an astonishing degree of nerve boiled up his "Preludes" from the most superior leavings, with "Sacre du printemps" and "Wozzeck" most prominent among them, jumbling the ingredients together indiscriminately and in such a way as to leave them disconcertingly identifiable. In the end, the saddest aspect of it is that Constant was quite right in being able to count on the public's inability to recognize what he was doing. The 19th century equivalent of the Constant "Preludes" would sound like one of the inventions of Gerard Hoffnung or the newest of the musical gagwriters, Peter Schickele (alias P.D.Q. Bach).

Composer, conductor, and orchestra, were all below their best in the Strauss "Heldenleben." There was not only a certain muddiness, but Martinon also allowed most of the slow music to bog down. Joseph Silverstein's violin solo was less elegant technically than in the past. It also had some excessive touches of Palm Court style, while as portraiture it has in any event far less imagination and finesse than the remarkable performance Schwalbe, the Berlin Philharmonic concertmaster, gave here a year ago.

Cancellation

The Canadian folklore company called "Les Feux Follets" has cancelled its Boston performance at Symphony Hall Monday evening. Ticket refunds are available at the Symphony Hall box office. "Rerouting of the U.S. tour" was the reason given for the cancellation by Richard Rocco, who heads the 7's Productions, local sponsors.

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Record-American (m) (e)
BOSTON, Mass.
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Martinon Is BSO Guest Conductor

(By ROLFE BASWELL)—Jean Martinon, Chicago Symphony music director, began his guest conductorship of the Boston Symphony Orchestra yesterday afternoon with a typical musical sandwich comprising two staples—Mendelssohn's Italian round bread and Richard Strauss' Bavarian wry—with a blancmange sausage, fabricated in France by Marius Constant, inserted as insufficient sustenance.

Mendelsshon's so-called "Italian symphony (Op. 90) is "blue skies in A major," beginning with a joyous spread of string writing every bit as thrilling as when replicated by Strauss in his more grandiose tone poems. His ability to say what he wants to say with extreme economy of instrumentation is Mendelssohn's outstanding virtue as an orchestral composer.

Hence, one listens to his A-major symphony as an evocation of the Italian landscape or not, however it pleases him. Actually, the only specifically Italianate references are the so-called "Pilgrim's March" in the second movement, and the Saltarello, the Neapolitan dance serving as the musical bind of the finale.

M. Martinon made the music sound better than it is, especially in Mendelssohn's brisk outer movements, though the inner ones were perhaps a bit too relaxed. If his conception of the score may have not been the rare accomplishment Koussevitzky's was, yet the same deft instrumental precision and orchestral definition was there.

The 24 preludes for orchestra by Marius Constant (Bucharest-born of French parentage in 1925) were mercifully brief musical doodlings in the fashionable 12-tone format which would make acceptable background music for a revival of the Agatha Christie "Murder in the Blue Train" film, with or without Hercule Poirot. Presumably the crime took place in the springtime, for one heard echoes of Stravinsky's "Sacre du Printemps" to the skreeling of the wheels in Honegger's "Pacific 2-3-1."

Then the shining and warm sonorities of the brass chords empale his closing pages, a thanatopsis matchless for sheer beauty.

CHICAGO
SUN-TIMES
D. 600,000 SUN. 650,000
JAN 17 1966

FRONT ROW CENTER

CASTING HAS been completed for "The Misanthrope" to be presented beginning Feb. 5 at the University of Chicago Law School auditorium. The latest additions to the cast include Maurice Copeland who will play Gronte, Geneva Bugbee who will play Eliante, David Mink, who will play Acaste, and Arnold Warda who will play Clitandre. John Reich will direct the production which will star George Grizzard, Barbara Baxley, Brenda Forbes and Lee Richardson. Minor roles will be portrayed by Harvey Landa, Stephen Kish and John Towey.

JEAN MARTINON, music director of the Chicago Symphony Orchestra, is making 11 appearances as guest conductor with the Boston Symphony Orchestra through Jan. 28. His Boston repertoire will consist of the Symphony No. 4 (Mendelssohn); "Ein Heldenleben" (Strauss); "24 Preludes" (Constant); "Concert Music for Strings and Brass" (Hindemith); Symphony No. 3 (Beethoven), and "Sun Treader" (Ruggles).

THE DEPAUL University Community Symphony will give its second program of the season at 8:15 p.m. Tuesday in the Francis Parker High School Auditorium, 330 Webster. Leon Stein, musical director, has chosen a program of Handel, Mozart, Prokofiev, Delius, Debussy and Berlioz.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080
JAN 9 1966

B.S.O. Guest Conductor

Jean Martinon, music director of the Chicago Symphony Orchestra, will begin a three-week engagement as guest conductor of the Boston Symphony Orchestra this weekend. He will conduct the orchestra in Providence Thursday night, in the five succeeding Symphony Hall concerts, and in the six programs of the orchestra's third tour of the season. Erich Leinsdorf will conduct this Tuesday evening before departing on his mid-Winter vacation.

Leinsdorf's program for the fourth concert of the Tuesday "B" series will begin with Smetana's Overture to "The Bartered Bride" and continue with the Brahms Concerto for Violin and Cello, Joseph Silverstein and Jules Eskin soloists. After intermission he will conclude with Schumann's Second Symphony.

Martinon will open the concerts of Friday afternoon and Saturday evening with Mendelssohn's Symphony No. 4, Op. 90 ("Italian"). He then will conduct the first Boston performance of the 24 preludes for Orchestra by the French composer Marius Constant, a work which Leonard Bernstein introduced in Paris in 1958 and which Martinon has since conducted in Chicago. After intermission his program will conclude with the Strauss tone poem "Ein Heldenleben."

Today at 3 p.m. Leinsdorf and the orchestra will present the Winter pension fund concert with Rudolf Serkin as guest artist. The program will consist of Smetana's Overture to "The Bartered Bride"; Mozart's Piano Concerto in D minor, K. 466; and the Brahms Piano Concerto No. 2 in B-flat, Op. 83.

Martinon became music director of the Chicago Symphony in 1963. He made his United States debut as guest conductor of the Boston Symphony in 1957. He long has followed a dual career as composer and conductor, and continues to devote two or three months each year to composing despite the heavy demands of his conducting activities. He appeared at the Berkshire Festival this past Summer.

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JAN 15 1966

SYMPHONY: Martinon's 'Heldenleben' Superb

By ROBERT TAYLOR

The last thing I expected to hear on this weekend's Symphony program was a great 'Heldenleben'. Jean Martinon, as guest conductor, had begun with a performance of the 'Italian' symphony that sagged in the middle; and followed this with a first performance (in Boston) of the diluted atonal impressionism of Marius Constant's spineless 24 Preludes. Ein Heldenleben, however, provided an astonishing peak—a complete reversal of form.

New music first. The epithet is perhaps inaccurate since Constant, who was born of French parentage in Rumania, composed his Preludes in Paris eight years ago under a UNESCO commission. The choice of 24 'Preludes' intrigues one. It is traditionally justified by Chopin's example, but Chopin was writing in the 12 major and relative minor keys and Constant's language is atonal. Why not 22 or 2 Preludes?

Sonorous Profile

A closer numeric description might be "Pacific 231.5" since all the Preludes are linked, and in the fast ones the doppler effects are not dissimilar to Honegger's tempi in his hymn to the locomotive. It is all too accurate, though, to say that the chief rhythmic influence is Stravinsky, and that the sonorous profile of the music owes its existence to "Sacre". The Rite of Spring bears the same relationship to music of this period that Beethoven's Ninth does to the 19th Century.

The influence is both inspiring and deplorable. In Constant's case it is not the modernity of his music that hobbles expression, but want of modernity. The timbres of his pointillistic orchestra are often striking, especially at extremes: darkling lower register and upper harmonies, contra-bassoon solo and pianissimo harp. But one has heard it all before, labelled with the names of the contemporary masters, the percussive trademarks and textural contrasts.

Thus what really transpires in this music is a gentle and piquant flicker of sonorities. Unless one is busy counting the Preludes with a score, they float by, forgettable and evanescent, and with a sigh for the lost melodic framework of Debussy.

Jean Martinon, the conductor of the Chicago, is the subject of controversy, and one can understand why. His technique is good, his beat clear, his sound Gallic and his ideas super-charged. In the "Italian" Symphony of Mendelssohn he let the first movement more or less play itself with a graceful and relaxed line. The inner parts, however, were accented by fussy detail, with the result that evenness of pulse was lost in elaborate attention to voices.

Passionate Lyricism

The lines went slack here and the andante was more conspicuous for the pizzicati than for the development of the theme. The horn and bassoon harmonies of the trio held their lovely coloring effects, despite the general rhythmic letdown. The saltarello flowed charmingly, the difficult rhythmic pattern neither whipped up into a frenzy nor measured in stately terms.

If this was uneven Mendelssohn, the Heldenleben revealed a passionate lyricism rarely encountered. It sounded nobly, the hero's theme stated with a spacious, firm dramatic breadth. Too often the adversaries against which the main theme contends are either phantasmal understatements or just plain noisy. Martinon presents an exquisitely differentiated ensemble; and there was an utterly plausible shaping of tone and of contrast between the episodes.

Joseph Silverstein, once again demonstrating his solo mettle this season, played the solo violin of the Hero's (and is there no other translation for it?) Helpmate, with the rhapsodic intensity of the fervent Strauss style. In the climaxes the excitement was there, and everything about the score was concentrated, apt and believable. Ein Heldenleben is theatrical in essence, but in the end it transcends all banalities in a glow of emotion. Without that spark it is nothing. Mr. Martinon conducted the tone poem as though he identified himself with every turn of fate, and seldom has one heard it soar so gloriously.

Next weekend he is again guest and Mr. Martinon has scheduled his own Overture for a Greek Tragedy; Hindemith's Konzertmusik for Strings and Brass, Op. 50 and the Beethoven "Eroica" Symphony, Op. 55.

The Symphony

The Boston Symphony Orchestra, Jean Martinon conductor, presented the 13th program of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony No. 4 in A Major ("Italian"), Op. 90 — Mendelssohn
24 Preludes for Orchestra — Constant
"Ein Heldenleben," Op. 40 — Strauss

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JAN 9 1966

Martinon Guest of Symphony

Jean Martinon, music director of the Chicago Symphony Orchestra, will begin a three-week engagement as guest conductor of the Boston Symphony Orchestra this weekend. He will conduct the orchestra in Providence Thursday night, in the five succeeding Symphony Hall concerts and in the six programs of the orchestra's third tour of the season.

Erich Leinsdorf will conduct this Tuesday night before departing on his mid-winter vacation.

Mr. Leinsdorf's program for the fourth concert of the Tuesday "B" series at 7:30 p.m. will begin with Smetana's Overture to "The Bartered Bride" and continue with the Brahms Concerto for Violin and Cello, Joseph Silverstein and Jules Eskin soloists. After intermission he will conclude with Schumann's Second Symphony.

Mr. Martinon will open the concerts on Friday afternoon at 2 p.m. and Saturday night at 8:30 p.m. with Mendelssohn's Symphony No. 4, Op. 90 ("Italian"). He will then conduct the first Boston performance of the 24 Preludes for Orchestra by the French composer Marius Constant, a work which Leonard Bernstein introduced in Paris in 1958 and which Martinon has since conducted in Chicago. After intermission his program will conclude with the Strauss tone poem "Ein Heldenleben."

TODAY at 3 p.m. Leinsdorf and the orchestra will present the winter Pension Fund concert with Rudolf Serkin as guest artist. The program will consist of Smetana's Overture to "The Bartered Bride;" Mozart's Piano Concerto in D minor, K. 466; and the Brahms Piano Concerto No. 2 in B-flat, Op. 83. Tickets for this special concert will be available at the Box Office prior to the concert.

Martinon became music director of the Chicago Symphony Orchestra in 1963. He made his United States debut as guest conductor of the Boston Symphony long followed a dual career as composer and conductor, and continues to devote two or three months each year to composing despite the heavy demands of his conducting activities. He appeared at the Berkshire Festival this past summer.

The complete programs:

Today at 3 p.m.: Pension Fund Concert; Erich Leinsdorf conducting:
SMETANA—Overture to "The Bartered Bride"
MOZART—Piano Concerto in D minor, K. 466
BRAHMS—Piano Concerto No. 2
RUDOLF SERKIN, soloist

Tuesday at 7:30 p.m.: Erich Leinsdorf conducting:
SMETANA—Overture to "The Bartered Bride"
BRAHMS—Concerto for Violin and Violoncello, in A minor, Op. 102
SCHUMANN—Symphony No. 2 in C major, Op. 81
JOSEPH SILVERSTEIN, Violin; JULES ESKIN, Violoncello.

Friday at 2 p.m. and Saturday, 8:30 p.m.: Jean Martinon, guest conductor:
MENDELSSOHN—Symphony No. 4 in A major "Italian" Op. 90
CONSTANT—24 Preludes for Orchestra
STRAUSS—"Ein Heldenleben," Tone Poem, Op. 40

TUES. A #5

65

Fifth Program

DAY EVENING, JANUARY 18, *at* 8:30 *o'clock*

JEAN MARTINON, *Guest Conductor*

MENDELSSOHN *Symphony No. 4 in A major ("Italian"), *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

CONSTANT . . . . . 24 Preludes for Orchestra
(First performance in this series)

INTERMISSION

STRAUSS . . . . . *"Ein Heldenleben," Tone Poem, *Op.* 40
VIOLIN SOLO: JOSEPH SILVERSTEIN

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BOSTON, Mass.
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JAN 17 1966

Concerts Led By Martinon

Jean Martinon, Chicago Symphony music director, is guest conductor of the Boston Symphony Orchestra again this week. Tuesday evening's concert at 8:30 will repeat last weekend's program: Mendelssohn's "Italian" symphony, 24 orchestral preludes by Marius Constant, and "Ein Heldenleben" by Richard Strauss.

There will be an open rehearsal Thursday at 7:30 p.m. for the guest conductor's own "Overture to a Greek Tragedy," the late Paul Hindemith's Concert Music for Strings and Brasses (Op. 50) and Beethoven's "Eroica" symphony (Op. 55).

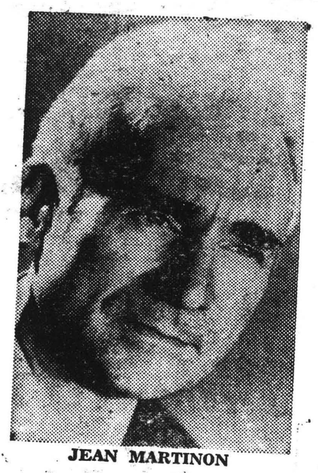
This program will be presented to subscribers Friday at 2 p.m. and Saturday at 8:30. Next week Martinon will take the orchestra on tour, performing at Portland, New Haven, New York and Brooklyn.

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JAN 16 1966

This Week at Symphony

Martinon to Direct His Own Overture



JEAN MARTINON

Jean Martinon, music director of the Chicago Symphony Orchestra, will begin his second week as guest conductor of the Boston Symphony Orchestra this week. He will conduct concerts Tuesday night at 8:30, Friday afternoon at 2, Saturday night at 8:30 and an Open Rehearsal Thursday night at 7:30

On Tuesday night, the fifth program of the Tuesday "A" Series, Mr. Martinon will open the concert with Mendelssohn's Symphony No. 4, and continue with the 24 Preludes for Orchestra by Marius Constant, which is receiving its first Boston performances under his direction.

Mr. Martinon will begin the Friday-Saturday programs with one of his own compositions, "Overture for a Greek Tragedy." This will be followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50.

The weekend program will receive its final preparation Thursday evening at the fourth Open Rrhearsal of the season, the proceeds from which will benefit the Orchestra's Pension Fund.

THE BOSTON Symphony Chamber Players, composed of principals of the Boston Symphony Orchestra, will be heard in their first Jordan Hall concert Friday night at 8:30. Their program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon and Piano; the Duo for Flute and Bassoon by Villa Lobos; and the Schubert Trio No. 1 in B-flat for Violin, Cello and Piano. Claude Frank, pianist, will join the Orchestra's first desk players in the works which require piano. Tickets are available at the Jordan Hall Box Office.

The complete programs:

Tuesday night at 8:30, Tuesday "A" Series, Jean Martinon, guest conductor:
MENDELSSOHN—Symphony No. 4 in A major, "Italian," Op. 90.
CONSTANT—24 Preludes for Orchestra.
STRAUSS—"Ein Heldenleben," Tone Poem, Op. 40.
Thursday night at 7:30, OPEN REHEARSAL, Jean Martinon, guest conductor.
Friday afternoon at 2 and Saturday night at 8:30, Jean Martinon, guest conductor:
MARTINON—Overture for a Greek Tragedy.
HINDEMITH—Konzertmusik for String and Brass Instruments, Op. 50.
BEETHOVEN—Symphony No. 3, in E-flat major, "Eroica," Op. 55.
Friday night at 8:30, Jordan hall, Boston Symphony Chamber Players.
MOZART—Quartet for Piano, Volin, Viola and Cello, K. 478. Claude Frank, Joseph Silverstein, Burton Fine, and Jules Eskin.
POULENC—Trio for Oboe, Bassoon and Piano. Ralph Gombers, Sherman Walt and Claude Frank.
VILLA LOBOS—Duo for Flute and Bassoon. Doriot Anthony Dwyer and Sherman Walt.
SCHUBERT—Trio No. 1 in B-flat for Violin, Cello and Piano. Joseph Silverstein, Jules Eskin and Claude Frank.

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JAN 16 1966

Martinon Continues at Symphony

Jean Martinon, music director of the Chicago Symphony Orchestra, begins his second week as guest conductor of the Boston Symphony Orchestra. He will conduct concerts Tuesday evening, Friday afternoon and Saturday evening, and an open rehearsal Thursday evening.

Tuesday night, the fifth program of the Tuesday "A" Series, Martinon will open the concert with Mendelssohn's Symphony No. 4, and continue with the 24 Preludes for Orchestra by Marius Constant, which is receiving its first Boston performances under his direction. After intermission, he will conclude with Strauss' tone poem, "Ein Heldenleben."

Martinon will begin the Friday-Saturday programs with one of his own compositions, "Overture for a Greek Tragedy." This will be followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50. After the intermission will come Symphony No. 3, "Eroica," of Beethoven.

The week-end program will receive its final preparation Thursday evening at the fourth open rehearsal of the season, the proceeds from which will benefit the orchestra's pension fund.

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INTERMISSION

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VIOLIN SOLO: JOSEPH SILVERSTEIN

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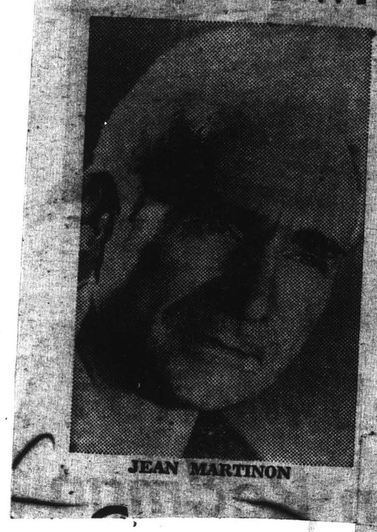
Sunday Herald
BOSTON, Mass.
Circ. 286,021

JAN 16 1966

This Week at Symphony

Martinon to Direct His Own Overture



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Jean Martinon, music director of the Chicago Symphony Orchestra, will begin his second week as guest conductor of the Boston Symphony Orchestra this week. He will conduct concerts Tuesday night at 8:30, Friday afternoon at 2, Saturday night at 8:30 and an Open Rehearsal Thursday night at 7:30.

On Tuesday night, the fifth program of the Tuesday "A" Series, Mr. Martinon will open the concert with Mendelssohn's Symphony No. 4, and continue with the 24 Preludes for Orchestra by Marius Constant, which is receiving its first Boston performances under his direction.

Mr. Martinon will begin the Friday-Saturday programs with one of his own compositions, "Overture for a Greek Tragedy." This will be followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50.

The weekend program will receive its final preparation Thursday evening at the fourth Open Rrhearsal of the season, the proceeds from which will benefit the Orchestra's Pension Fund.

THE BOSTON Symphony Chamber Players, composed of principals of the Boston Symphony Orchestra, will be heard in their first Jordan Hall concert Friday night at 8:30. Their program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon and Piano; the Duo for Flute and Bassoon by Villa Lobos; and the Schubert Trio No. 1 in B-flat for Violin, Cello and Piano. Claude Frank, pianist, will join the Orchestra's first desk players in the works which require piano. Tickets are available at the Jordan Hall Box Office.

The complete programs:

Tuesday night at 8:30, Tuesday "A" Series, Jean Martinon, guest conductor: MENDELSSOHN—Symphony No. 4 in A major, "Italian," Op. 90.
CONSTANT—24 Preludes for Orchestra.
STRAUSS—"Ein Heldenleben," Tone Poem, Op. 40.
Thursday night at 7:30, OPEN REHEARSAL, Jean Martinon, guest conductor.
Friday afternoon at 2, and Saturday night at 8:30, Jean Martinon, guest conductor:
MARTINON—Overture for a Greek Tragedy.
HINDEMITH—Konzertmusik, for String and Brass Instruments, Op. 50.
BEETHOVEN—Symphony No. 3, in E-flat major, "Eroica," Op. 55.
Friday night at 8:30, Jordan hall, Boston Symphony Chamber Players.
MOZART—Quartet for Piano, Violin, Viola and Cello, K. 478, Claude Frank, Joseph Silverstein, Burton Fine, and Jules Eskin.
POULENC—Trio for Oboe, Bassoon and Piano, Ralph Gomberg, Sherman Walt, and Claude Frank.
VILLA LOBOS—Duo for Flute and Bassoon, Doriot Anthony Dwyer and Sherman Walt.
SCHUBERT—Trio No. 1 in B-flat for Violin, Cello and Piano, Joseph Silverstein, Jules Eskin and Claude Frank.

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JAN 16 1966

Martinon Continues at Symphony

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Tuesday night, the fifth program of the Tuesday "A" Series, Martinon will open the concert with Mendelssohn's Symphony No. 4, and continue with the 24 Preludes for Orchestra by Marius Constant, which is receiving its first Boston performances under his direction. After intermission, he will conclude with Strauss' tone poem, "Ein Heldenleben."

Martinon will begin the Friday-Saturday programs with one of his own compositions, "Overture for a Greek Tragedy." This will be followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50. After the intermission will come Symphony No. 3, "Eroica," of Beethoven.

The week-end program will receive its final preparation Thursday evening at the fourth open rehearsal of the season, the proceeds from which will benefit the orchestra's pension fund.

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FRI.-SAT. #14

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 21, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 22, *at* 8:30 *o'clock*

JEAN MARTINON, *Guest Conductor*

MARTINON . . . . . Overture for a Greek Tragedy
(First performance at these concerts)

HINDEMITH . . . Konzertmusik for String and Brass Instruments, *Op.* 50
I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
JAN 2 2 1966

Martinon Leads Eroica, Hindemith, Own Music

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The composer's interest in his orchestral handiwork did not impede him from conducting it with careful attention to detail. This local premiere adds another currently conventional, but brilliant, curtain-raiser to the BSO's extensive repertoire.

SINEWY SCORE

Hindemith's Konzertmusik (Op. 50) for strings and brasses has long been part of our orchestra's stock and trade, since it was commissioned for its jubilee and first performed Apr. 3, 1931. The late Yale professor's lithe and sinewy score presages several of his later orchestral compositions, though it has its own zestful character.

It is distinctively organized, splitting classical order into two segments, with a vigorous opening flowing into broadly paced midsection with a fugal finale. Inner contrasts produce an atmosphere of musical finesse.

The German master's contrapuntal style derives from Bach via Reger, but whereas the former's thoroughbass was hand-sewn, the latter's was machine-stitched. Hindemith's counterpoint is even more up to date, for it was crafted of synthetic surgical gut, inserted with an electric needle.

The Bostonian brasses were alternately strident and sonorous, as needed; the strings argentine or astringent, likewise.

SILKEN PURSE

Sublimity, emotional intensity and masterly and highly personal development of conventional musical forms are the dominant characteristic of Beethoven's own favorite symphony (third, Op. 55, in E-flat major). Even its first theme should be more familiar than it is, for it is Central European folk music sung in English and American nurseries to the "Banbury Cross" rhyme. Here is "living proof that it is possible to make a silk purse out of a sou's ear; at least, it is if you are Beethoven," Ivan March of the BBC once noted.

To this heroic score, M. Martinon brought a French feeling for clarity, with due regard to arched phrasings and deft timing of pauses and entries, yet he cast his musical spell by the qualities of excution he elicited from the orchestra rather than by conveying all-too-human moods of elation and sorrow.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 2 2 1966

At Symphony Hall

Martinon Conducts BSO In Beautiful 'Eroica'

By MICHAEL STEINBERG
Globe Music Critic

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Record-American (m) (e)
BOSTON, Mass.
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New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
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JAN 2 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
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JAN 2 2 1966

SYMPHONY

Warm, Generous 'Eroica' Offered by Jean Martinon

By ROBERT TAYLOR

Jean Martinon can make an orchestra "sound." One may not agree with his conceptions—yesterday he conducted a warm-hearted, generous "Eroica" in which the funeral march was spattered by too many fermatas for its own good—but his notions of balance, sonority and color are sensitive.

He began on this occasion with his Overture for a Greek Tragedy, the curtain-raiser to the second act of his opera "Hecuba." It is in many aspects an old-fashioned piece, at least tonally; but the rhythmic structure and stabbing cross-hatched lines are dramatically effective. It is possible to comprehend how this music would "work" in the theater.

Melodic Profile

Indeed, the dramatic origins of the score are pronounced enough so that one feels the detachment from the source; the mild disappointment that most overtures engender because of their success as such. There is a definite melodic profile to the work, and the harmonies are pungent, pointed, tensile. But the ultimate impression is that of a drama detached from its narrative frame rather than an instrumental statement, standing apart and adhering to its own laws.

Mr. Martinon conducted his own music with a disciplined shaping of its frenzied forward thrust and malign mood. His reading of the Overture gave it a great deal more impact than the last Martinon composition heard here—the "Prelude and Toccata" dedicated to Charles Munch, "mon ami et mon maitre"—nearly six years ago.

Hindemith's Konzertmusik, commissioned for the 50th anniversary of The Boston Symphony, supplied the program highlight: a sober, admirably-crafted concerto grosso that, like the generality of Hindemith's composing, eschews niggling sound effect for ample melodic lines, solid instrumental sound anchored by the winds, and a mellow chromatic harmony.

Quadruple Strings

The Poulenc remark that the thing he admired about Hindemith "is that lyricism, at once heavy and agile, like mercury," receives illustration here. The quadruple string section moves against the brass chordings in a polyharmony of continual, fascinating changes.

The pattern delights one by its contrasts of large blocks of color and weight; abrupt brass declamations surrounded by independent string figures, feathery violin textures against burnished horns. A dialogue is established in which the strings assume the role of the concerto grosso solo group while the brass—and sometimes the rest of the ensemble — become the full orchestral counterpoise.

Implide by the direction of the score is a tonal center of C sharp minor. The touches of Hindemithian workmanship such as the novel division of the strings lend interest to the over-all design. I admired Mr. Martinon's handling of the three-voiced fugal lines, and his ability to define the important brass balances so that these did not tip scales of a delicately-calibrated expression.

Munch-Oriented

The treatment of the "Eroica" was Munch-oriented rather than Leinsdorf-like; but for that reason seemed to me engaging. The values of one conductor against another can be argued forever: what matters is diversity of viewpoint. We are accustomed now to the scrupulous, objective Beethoven Third of Mr. Leinsdorf, the very clear, clean musical rendering. There is pleasure in it of a classical order, but its limitations are those of pure intellect brought to bear on a specific problem: a structure articulated rather coldly.

Mr. Martinon's "Eroica" is of the stop-and-go school, and yet if its energies are unfettered, one also encounters a genuine verve and sparkle. He took the fast sections at a rattling pace, and the scherzo, far from pianissimo, was over-loud. Furthermore, the march funebre tended to drag in contrast, a truly lugubrious tempo.

But for all these defects the conception of the symphony was large and coherent, the details evident, the tonal character alive. It has been an illuminating fortnight with the guest conductor; the Chicago played badly under him a year ago; but he is a musician worthy of admiration.

Next week the orchestra goes on tour, returning Feb. 4-5 under Mr. Leinsdorf. Malcolm Frager will be soloist in the Beethoven Piano Concerto No. 4, in G; and Vivaldi's Concerto Grosso for Four Violins and Orchestra in B Minor, and Prokofiev's Symphony No. 3 are also scheduled.

The Symphony

The Boston Symphony Orchestra, Jean Martinon guest conductor, presented the 14th program of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Overture to a Greek Tragedy — Martinon
Konzertmusik for Strings and Brass, Op. 50 — Hindemith
Symphony No. 3, in E-flat Major, "Eroica", Op. 55 — Beethoven

Historical Echoes in 'Eroica'

Martinon's Touch Sure at Symphony

By MICHAEL STEINBERG
Globe Music Critic

The ARTS

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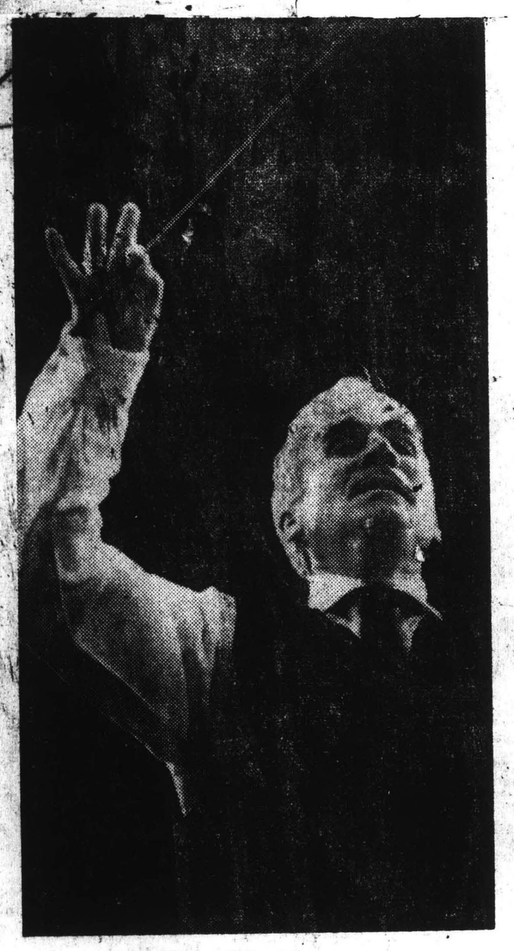
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536 •
JAN 22 1966



Jean Martinon

. . . music director of the Chicago Symphony, is conducting the Boston Symphony in his own Overture to a Greek Tragedy at the weekend programs in Symphony Hall.

Martinon conducts . . .

Overture by Martinon

By Roland Nadeau

There are many first-rate composers who also conduct. In baton technique they usually go from poor to barely adequate.

On the other hand there are but few first-rate conductors who also compose. Jean Martinon, guest conductor at the weekend concerts by the Boston Symphony, is one of these. And not only is he a superior conductor; he also writes very good music.

His composition is sane, solid, very rhythmic, and only modest in its use of contemporary devices. His music, in fact, sounds a bit old fashioned—much like the music written immediately after World War I. He opened the program with his Overture for a Greek Tragedy, written in 1949, but a Boston première.

It is thoroughly tonal and cast in the simplest of formal patterns—ternary song form. Starting with a driving, nervous section in quick tempo, it drops into a morose but lyric middle part, then restates the material of the first section with climactic amplification. The orchestra is made to sound very good: every instrument is well written for. Perhaps this is owing to the fact that Martinon, as a conductor, knows an orchestra and what it can do.

It might be expected that a contemporary composer-conductor would be at an excellent vantage point to interpret other contemporary composers — especially Hindemith, whose style is not unlike that of Mr. Martinon.

The Hindemith piece was Konzertmusik for Strings and Brass Instruments, Op. 50. Without doubt this was some of the clearest, most singing, most exciting Hindemith ever heard. Indeed, it made one ponder whether Hindemith's music truly will suffer eventual eclipse as many now say it will. Perhaps he simply has not been played well enough — at least here in Boston.

The last item on the program was Beethoven's "Eroica" Symphony. Here one could assess Mr. Martinon as a conductor without other factors intruding.

He is of the no-nonsense school. There is a direct connection between the wishes of the composer as stated in the score and the simple, direct motions on the podium. There is no show, no sham. Details of the score are followed closely. When Beethoven indicates "ppp" for violins at the "false" entry of the solo horn in the first movement, Martinon gets it from the players — without fuss and without question.

His basic approach to interpretation is French — totally so. Clarity is primary and tempos really move. The beat is ultra-clear and seldom wavers. But from within this Spartan regularity of beat Martinon brings out with utter clarity the short, slashing syncopations that make the music bounce or jar.

In short, he reminds one of the emotional impact generated by former Boston Symphony conductor Charles Munch, with whom, incidentally, Mr. Martinon studied in France. This, plus his consummate attention to detail and musical logic, brings Mr. Martinon close to being an ideal conductor.

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Sunday Herald
BOSTON, Mass.
Circ. 286,021
JAN 23 1966

Faxon Plays Next Sunday

Orchestra on Tour; Organ Recital Set

The Boston Symphony Orchestra will be out of town this week on its third tour of the season. It will present concerts in Portland Maine, on Monday night; New Haven on Tuesday; Philharmonic Hall in New York on Wednesday and Friday; in the Brooklyn Academy of Music Thursday, and in Carnegie Hall Saturday night.

Erich Leinsdorf, music director, will conduct the Carnegie Hall program. Jean Martinon will conclude his three-week engagement as guest conductor of the orchestra by conducting the other five concerts.

George Faxon, organist and choirmaster of Trinity Church in Copley Square, will present the third Symphony Hall Organ Concert of the season next Sunday, Jan. 30, at 6 p.m. Although he is a frequent recitalist in New England, New York and other parts of the country, his appearance in the Symphony Hall series last year was his first Boston recital in fifteen years.

Mr. Faxon's program will open with Weigl's Fantasie, Op. 16, and continue with Telemann's Fantasia, No. 9. Then will follow the Concerto in A minor by Vivaldi, arranged by J. S. Bach, and Reger's Fantasie on the Chorale "How Brightly Shines the Morning Star." Mr. Faxon will then perform works by three American composers: the Scherzo Fantasia by Carl McKinley, the Pavane from Robert Elmore's Rhythmic Suite, and "Pageant" by Leo Sowerby.

All seats for the one-hour program are unreserved, and tickets are available at the Symphony Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080
JAN 23 1966

Boston Symphony Away on Tour

The Boston Symphony Orchestra will be out of town this week on its third tour of the season. It will present concerts in Portland tomorrow, in New Haven Tuesday, at Philharmonic Hall in New York Wednesday and Friday, at the Brooklyn Academy of Music Thursday, and in Carnegie Hall Saturday night.

Erich Leinsdorf, music director, will conduct the Carnegie Hall program. Jean Martinon will conclude his three-week engagement as guest conductor of the orchestra by conducting the other five concerts. The next Symphony Hall concerts are on Feb. 1 and 4-5.

George Faxon, organist and choirmaster of Trinity Church in Copley sq., will present the third Symphony Hall organ concert of the season next Sunday at 6 p.m. Although he is a frequent recitalist in New England, New York and other parts of the country, his appearance in the Symphony Hall series last year was his first Boston recital in 15 years.

Faxon's program, which will last one hour, will open with Weigl's Fantasie, Op. 16, and continue with Telemann's Fantasia, No. 9. Then will follow the Concerto in A minor by Vivaldi, arranged by J. S. Bach, and Reger's Fantasie on the Chorale "How Brightly Shines the Morning Star." Faxon then will perform works by three American composers, the Scherzo Fantasia by Carl McKinley, the Pavane from Robert Elmore's Rhythmic Suite, and "Pageant" by Leo Sowerby.

New England Newsclip Agency, Inc.
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Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

FEB 5 1966

Musical Notes

Symphony Chamber Players

The Boston Symphony Chamber Players, composed of principals of the Boston Symphony Orchestra, will be heard in their first Jordan Hall concert Friday, Jan. 21, at 8:30 p.m. Their program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano; the Duro for Flute and Bassoon by Villa Lobos and the Schubert Trio No. 1 in B.-Flat for violin, cello, and piano. Claude Frank, pianist will join the orchestra's first desk players in the works which require piano. Tickets are available at the Jordan Hall box office.

Boston Symphony

Jean Martinon, music director of the Chicago Symphony Orchestra, will be guest conductor of the Boston Symphony at concerts on Friday, Jan. 21, at 2 p.m. and Saturday, Jan. 22, at 8:30 p.m. He will begin the Friday-Saturday programs with one of his own compositions, "Overture for a Greek Tragedy." This will be followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50. Following intermission he will close with the Symphony No. 3, "Eroica", of Beethoven.

Violin Recital

Miss Chou-Hei Min, full scholarship student in her freshman year at the Boston Conservatory of Music will give a violin recital on Friday, Jan. 21. Accompanying her at the piano will be Alfred Lee of the Conservatory Faculty. The performance will be held in the Conservatory Theatre, 31 Hemenway St., Boston, at 8:30 p.m.

The program will include Faure's Sonata in A major, Op. 13, for violin and piano; Jean Martinon's Sonatina No. 5, Op. 32, No. 1, for violin and piano; and Beethoven's Sonata in A Major, Op. 41, for violin and piano.

Miss Min, whose great-great grandmother was queen of Korea, is one of Korea's outstanding violinists. As representative of the Korean government, she has performed throughout Korea and Japan, and was featured soloist for the opening concert of the Boston Women's Symphony in 1965.

Chamber Orchestra

The New England Youth Chmber Orchestra, Robert Bowden, conductor, will present a program of Mozart's Bassoon Concerto, Schubert's Unfinished Symphony, and Copland's Outdoor Overture, and the New England Youth Chamber Singers, Lisa Frederick, conductor, will offer a selection of seasonal songs from different nations, on Sunday, Jan. 23, at 3 p.m. at Jordan Hall, Boston. Admission is free and no tickets are required.

Krakow Choir, Orchestra

From Poland on its first American tour, the 30 singers and 20 musicians of the Krakow Choir and Orchestra, conducted by Andrzey Markowski and Krzyszt of Missona, will appear for a single performance at Symphony Hall, Boston, on Thursday, Jan. 27, at 8:30 p.m., presented by the 7's Productions. The program will include classics, folk music, and modern composers. Tickets are $5.50, $4.50, $3.50, and $2.50, for information call CO 6-1492.

Vienna Octet

The Vienna Octet, which will be presented by Mrs. Aaron Richmond and Walter Pierce in the Boston University Celebrity Series on Saturday night, Jan. 29, in Jordan Hall, is returning to the U.S. this month for its fifth transcontinental tour. Founded in 1947, its memebrs are graduates of the State Academy of Music and play in the Vienna Philharmonic Orchestra.

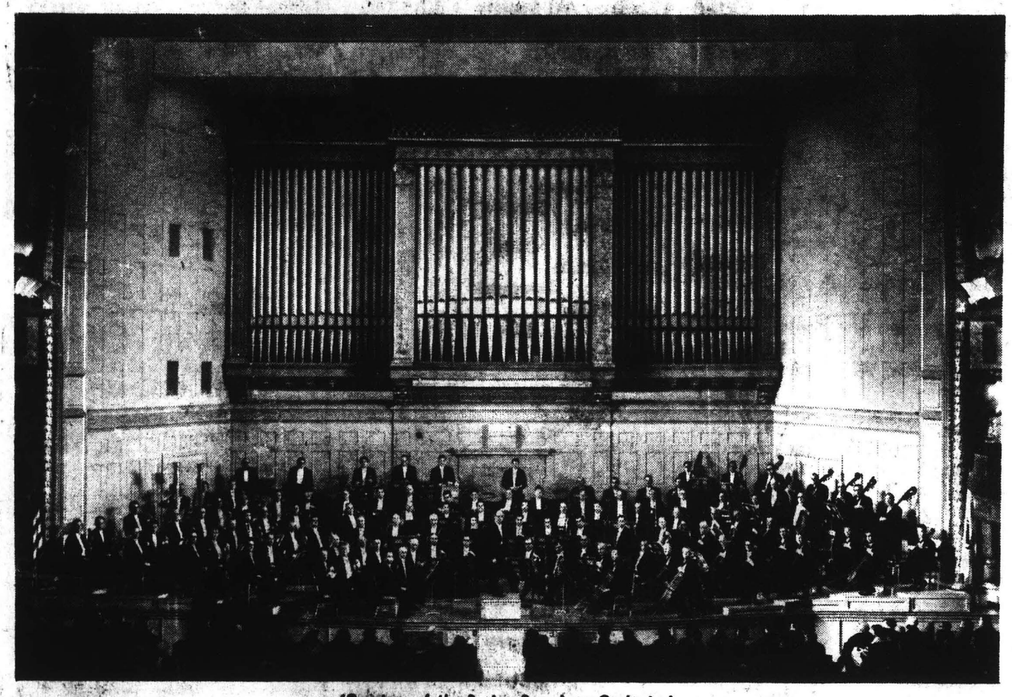
Since the Vienna Philharmonic also is the orchestra of the State Opera, it must by necessity comprise more musicians that regular symphonies: for, from Sept. 1 to June 30, in addition to a heavy schedule of concerts, they play opera in three Vienna theatres; during the month of August, they perform in Salzburg.

Artur Rubinstein

Artur Rubinstein will give the first Symphony Hall piano recital of the New Year on Sunday afternoon, Jan. 30, in the Boston University Celebrity Series.

Prior to his appearance here, the celebrated septuagenarian will play a three-concert series of piano concertos in New York beginning four days after the sixtieth anniversary of his New York debut.

Rubinstein's program here includes Beethoven, E flat major Sonata, Op. 31, No. 3; Brahms, F minor Sonata, Op. 5; Chopin, C minor Nocturne, Op. 48, and two Etudes; Ravel, Forlana; Chabrier, Scherzo-Valse; Liszt Hungarian Rhapsody. Tickets, $6, $5.50, $5, $4, $3.50, $3, $2.50.



(Courtesy of the Boston Symphony Orchestra)

BOSTON SYMPHONY ORCHESTRA, with Erich Leinsdorf as musical director, is shown above in Boston's Symphony Hall, setting for symphony concerts, the Boston Pops, and concerts by visiting soloists and orchestras.

TUES. B #5

79
[72]

Fifth Program

SDAY EVENING, FEBRUARY 1, *at 7:30 o'clock*

JEAN MARTINON, *Guest Conductor*

MARTINON ..... Overture for a Greek Tragedy

HINDEMITH Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

BALDWIN PIANO *RCA VICTOR RECORDS

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JAN 30 1966

Pianist, Four Violinists Solo At Symphony

Pianist Malcolm Frager and four Boston Symphony violinists will be soloists this week with the orchestra. Erich Leinsdorf will conduct.

The orchestra's concerts will begin Tuesday, when Jean Martinon is again guest conductor. His program will begin with his own "Overture for a Greek Tragedy," continue with the Hindemith Konzertmusik for Strings and Brass, and conclude with Beethoven's Symphony No. 3 "Eroica."

Leinsdorf's program Friday afternoon and Saturday evening will begin with the Vivaldi Concerto Grosso for Four Violins and String Orchestra, Op. 3, No. 10. Soloists will be Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson, all of the orchestra's violin section. The program will continue with Prokofiev's Symphony No. 3, Op. 44. After intermission Frager, pianist, will join Leinsdorf and the orchestra for a performance of the Piano Concerto No. 4, Op. 58, by Beethoven.

The Friday-Saturday program will receive its final rehearsal Thursday at 7:30 p.m. in the fifth open rehearsal of of the season, the proceeds from which benefit the orchestra's pension fund.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 1 1966

BSO Offers 4 Concerts

Four concerts are being offered by the Boston Symphony Orchestra this week, following a week's tour to Portland, New Haven, New York and Brooklyn.

Jean Martinon, Chicago Symphony music director, concludes his guest conductorship Tuesday at 7:30 p. m. by leading his own "Overture for a Greek Tragedy," Hindemith's Konzertmusik (Op. 50) for strings and brasses and Beethoven's Eroica.

Erich Leinsdorf returns to the local podium Thursday at 7:30 p. m. to direct an open rehearsal comprising Vivaldi's concerto grosso for four violins and strings (Op. 3, No. 10, in B minor), Prokovieff's third symphony (Op. 44) and Beethoven's fourth piano concerto (Op. 58, in G), with Malcolm Frager as soloist.

That program will be repeated for subscription concerts Friday at 2 p. m. and Saturday at 8:30 p. m. Those weekend programs also are to be musicast by WGBH-FM and Saturday night, also by WCRB.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021

JAN 30 1966

This Week at Symphony

Malcolm Frager Is Guest Soloist

The Boston Symphony Orchestra will resume its schedule of Symphony Hall programs this week following a one-week tour of Portland, New Haven, New York and Brooklyn.

Jean Martinon, music director of the Chicago Symphony, will make his final appearance as guest conductor this season on Tuesday at the fifth concert of the Tuesday "B" Series (Feb. 1) which begins at 7:30 p.m.

Erich Leinsdorf will return to the podium for the fifth Open Rehearsal Thursday evening (Feb. 3, 7:30) and the Friday afternoon and Saturday evening concerts (Feb. 4, 2:00; Feb. 5, 8:30). He has invited Malcolm Frager, pianist, to be guest soloist and also four symphony violinists to be soloists in the weekend program.

Martinon will open the Tuesday evening concert with his own composition, "Overture for a Greek Tragedy," and will continue with Hindemith's Konzertmusik for Strings and Brass, Op 50. After intermission he will conclude with Beethoven's Symphony No. 3, "Eroica."

LEINSDORF'S program of Friday afternoon and Saturday evening will begin with the Vivaldi Concerto Grosso for Four Violins and String Orchestra, Op. 3, No. 10. Soloists will be Julius Schulman, Alfred Schneider, Gerald Geldbloom and Michel Sasson, all of the Orchestra's violin section. The program will continue with Prokofiev's Symphony No. 3, Op. 44. After intermission Malcolm Frager, pianist, will join Mr. Leinsdorf and the Orchestra for a performance of the Piano Concerto No. 4, Op. 58, by Beethoven.

The Friday-Saturday program will receive its final rehearsal Thursday evening (Feb. 3) at 7:30 in the fifth. Open Rehearsal of the season, the proceeds from which benefit the Orchestra's Pension Fund.

The complete programs:

Tuesday at 7:30 p.m., Tuesday "B" Series, JEAN MARTINON, guest conductor:

MARTINON—Overture for a Greek Tragedy

HINDEMITH—Konzertmusik for String and Brass Instruments, Op. 50

BEETHOVEN—Symphony No. 3, in E-flat major, "Eroica," Op. 55

Thursday at 7:30 p.m.: Open Rehearsal.

Friday at 2 p.m. and Saturday at 8:30 p.m.; ERICH LEINSDORF, conducting:

VIVALDI—Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10. Julius Schulman, Alfred Schneider, Gerald Gelbloom, Michel Sasson, soloists.

PROKOFIEV—Symphony No. 3, Op. 44

BEETHOVEN—Piano Concerto No. 4, in G major, Op. 58. Malcolm Frager, soloist.

TUES. B #5

79
[72]

Fifth Program

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JEAN MARTINON, *Guest Conductor*

MARTINON ..... Overture for a Greek Tragedy

HINDEMITH ..... Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

BEETHOVEN ..... *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

BALDWIN PIANO

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FEB 1 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JAN 30 1966

This Week at Symphony

Malcolm Frager Is Guest Soloist

The Boston Symphony Orchestra will resume its schedule of Symphony Hall programs this week following a one-week tour of Portland, New Haven, New York and Brooklyn.

Jean Martinon, music director of the Chicago Symphony, will make his final appearance as guest conductor this season on Tuesday at the fifth concert of the Tuesday "B" Series (Feb. 1) which begins at 7:30 p.m.

Erich Leinsdorf will return to the podium for the fifth Open Rehearsal Thursday evening (Feb. 3, 7:30) and the Friday afternoon and Saturday evening concerts (Feb. 4, 2:00; Feb. 5, 8:30). He has invited Malcolm Frager, pianist, to be guest soloist and also four symphony violinists to be soloists in the weekend program.

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LEINSDORF'S program of Friday afternoon and Saturday evening will begin with the Vivaldi Concerto Grosso for Four Violins and String Orchestra, Op. 3, No. 10. Soloists will be Julius Schulman, Alfred Schneider, Gerald Geldbloom and Michel Sasson, all of the Orchestra's violin section. The program will continue with Prokofiev's Symphony No. 3, Op. 44. After intermission Malcolm Frager, pianist, will join Mr. Leinsdorf and the Orchestra for a performance of the Piano Concerto No. 4, Op. 58, by Beethoven.

The Friday-Saturday program will receive its final rehearsal Thursday evening (Feb. 3) at 7:30 in the fifth Open Rehearsal of the season, the proceeds from which benefit the Orchestra's Pension Fund.

The complete programs:

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MARTINON—Overture for a Greek Tragedy

HINDEMITH—Konzertmusik for Strings and Brass Instruments, Op. 50

BEETHOVEN—Symphony No. 3, in E-flat major, "Eroica," Op. 55

Thursday at 7:30 p.m.: Open Rehearsal

Friday at 2 p.m. and Saturday at 8:30 p.m.: ERICH LEINSDORF, conducting:

VIVALDI—Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10. Julius Schulman, Alfred Schneider, Gerald Gelbloom, Michel Sasson, soloists.

PROKOFIEV—Symphony No. 3, Op. 44

BEETHOVEN—Piano Concerto No. 4, in G major, Op. 58. Malcolm Frager, soloist.

Sunday Globe
BOSTON, Mass.
Circ. 517,080
JAN 30 1966

Pianist, Four Violinists Solo At Symphony

Pianist Malcolm Frager and four Boston Symphony violinists will be soloists this week with the orchestra. Erich Leinsdorf will conduct.

The orchestra's concerts will begin Tuesday, when Jean Martinon is again guest conductor. His program will begin with his own "Overture for a Greek Tragedy," continue with the Hindemith Konzertmusik for Strings and Brass, and conclude with Beethoven's Symphony No. 3, "Eroica."

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The Friday-Saturday program will receive its final rehearsal Thursday at 7:30 p.m. in the fifth open rehearsal of of the season, the proceeds from which benefit the orchestra's pension fund.

FRI.-SAT. #15

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 4, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 5, *at* 8:30 *o'clock*

VIVALDI ..... Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN GERALD GELBLOOM
ALFRED SCHNEIDER MICHEL SASSON

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in Boston)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
Mr. FRAGER plays the Steinway Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Francescatti, Frager Soloists At Symphony

The Boston Symphony will give three concerts this week, with pianist Malcolm Frager soloist on Tuesday and violinist Zino Francescatti soloist at the Friday-Saturday program. Erich Leinsdorf will conduct.

Leinsdorf will open the Tuesday program with Mozart's Symphony No. 29, K. 201, and continue with the Prokofiev Symphony No. 3, Op. 44. After intermission Frager will join the orchestra for a performance of Beethoven's Piano Concerto No. 4, Op. 58.

The Friday-Saturday concerts will begin with the first performance by the orchestra of Haydn's Grand March for the Royal Society of Musicians, and will continue with Debussy's "Prelude a l'Apres-midi d'un Faune." This will be followed by Hindemith's Symphony, "Mathis der Maler." After an intermission Francescatti will play the Brahms Violin Concerto, Op. 77.

Thursday evening Leinsdorf and the orchestra will present their fourth concert of the season in Veterans Memorial Auditorium in Providence.

Bruce Bennet, winner of the 1965 Young Artists Competition sponsored by the Boston chapter of the American Guild of Organists in cooperation with the Boston Symphony Orchestra, will be guest artist in the fourth Symphony Hall Organ Concert today at 6 p.m. The one-hour program will consist of works by Buxthude, Bach, Persichetti, Vierne, Roger-Ducasse and Sowerby.

Sunday Globe
BOSTON, Mass.
Circ. 517,080
FEB 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 5 1966

Globe 2/5/66

At Symphony

Frager Is Soloist; Prokofiev Premiere

By MICHAEL STEINBERG
Music Critic

Friday's Boston Symphony concert conducted by Erich Leinsdorf provided two great pleasures. There was the opportunity to hear a rare and highly interesting orchestral work from the twenties, Prokofiev's Third Symphony, which had its first Boston performance at this concert. And after the intermission, there was Malcolm Fraser's beautiful playing in Beethoven's Fourth Piano Concerto.

The material of Prokofiev's Third Symphony comes from his opera, "The Flaming Angel," a fascinating and extremely problematic work which was not staged until 1955, two years after the composer's death. Its operatic origin has been held against the Third Symphony, but unjustly. The work is among the most impressive of the many good things Prokofiev wrote in the twenties, and I cannot hear that it betrays its theatrical descent in any unfortunate way.

Indeed, while the opera is diffuse and not really successful, the Symphony makes coherent and effective use of the same ideas. Even though chronology tells us it is a by-product of "The Flaming Angel," the Third Symphony really is "the core of the vision," as Anthony Payne puts it in a recent review of the opera.

The scoring is thicker than is Prokofiev's wont, but there are many pages of fastidious, even exquisite workmanship, and the sound is at all times quite personal. The expansively rhetorical first movement is less successful than the finale's quieter treatment of similar ideas and moods. There is a very good, swift Schenzo, inspired by the finale of Chopin's B flat minor Sonata.

The best movement of all is second, an Andante derived from one of the convent scenes in the opera and suggesting, in some ways, Pimen's cell in "Boris Godunov," and it is the most touching piece of writing I know in Prokofiev's music.

The performance was very well played, clear in sound and outline, and a little lacking in rhythmic energy.

Malcolm Frager's performance of Beethoven's G major Concerto suggested that in his generation he is the pianist who comes closest to bringing back what we lost with the death of Myra Hess.

His playing has a similarly rich tone that remains somehow soft-edged even at its strongest. He is a lyricist whose finest qualities come out in the phrasing of melody rather than in the perception of the long line of a composition, though I have never known Frager to err by obscuring or mistaking the large shape of a piece. He also conveys a treasurable sense of personal warmth and involvement.

Frager has developed, and to a very high degree, a further quality that I think Hess had not: he is an extraordinarily fanciful player, and he conveys the forward motion of a piece by a constant, subtle variety of phrasing. An occasional detail may become slightly sentimental, but whatever he does sounds spontaneous and genuine, and the whole effect was one of intensely imaginative, poetic, musical playing. To add one further detail: through his feeling for the quasi-improvisatory manner, Frager became the first pianist to make Beethoven's cadenza sound right, with the wonderful turn to A flat just before the end being especially well realized, and the even more magical return to the home key of G still more so.

The orchestral part was finely played, but imperfectly integrated with the solo. Frager received the warmest applause during this Symphony season since the visit of Rostropovich in October.

The concert began with Vivaldi's diverting Concerto for four violins, Opus 3, No. 10 in B minor, with Julius Schulman, Gerald Gelbloom, Alfred Schneider, and Michel Sasson as soloist. All four are members of the orchestra: Schulman and Schneider play at the 8th stand of first violins, Gelbloom is right behind them at the 9th, and Sasson is at the 2nd desk of the seconds.

It was pleasent to have such a demonstration of what makes the Boston Symphony such a good orchestra: most orchestras, after all, do not even have concertmasters who play so well.

Musically, the Allegros went nicely; the Largo, excepting one brief phrase contributed by first cellist Eskin, made no sense whatever, and the effect of so literal-minded and slack-rhythmed plodding through the notes was absurd. Leinsdorf conducted seated at a harpsichord, and while one could see his hands on the keyboard rather often, I would not swear from what I heard that the instrument had strings.

FRI.-SAT. #15

EIGHTY-FIFTH SEASON · NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Fifteenth Program

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SATURDAY EVENING, FEBRUARY 5, *at* 8:30 *o'clock*

VIVALDI ..... Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN GERALD GELBLOOM
ALFRED SCHNEIDER MICHEL SASSON

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in Boston)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
Mr. FRAGER plays the Steinway Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

[905]

Francescatti, Frager Soloists At Symphony

The Boston Symphony will give three [illegible] this week, with pianist Malcolm Frager soloist on Tuesday and violinist Zino Francescatti soloist at the Friday-Saturday program. Erich Leinsdorf will conduct.

Leinsdorf will open the Tuesday program with Mozart's Symphony No. 29, K. 201, and continue with the Prokofiev Symphony No. 3, Op. 44. After intermission Frager will join the orchestra for a performance of Beethoven's Piano Concerto No. 4, Op. 58.

The Friday-Saturday concerts will begin with the first performance by the orchestra of Haydn's Grand March for the Royal Society of Musicians, and will continue with Debussy's "Prelude a l'Apres-midi d'un Faune." This will be followed by Hindemith's Symphony, "Mathis der Maler." After an intermission Francescatti will play the Brahms Violin Concerto, Op. 77.

Thursday evening Leinsdorf and the orchestra will present their fourth concert of the season in Veterans Memorial Auditorium in Providence.

Bruce Bennet, winner of the 1965 Young Artists Competition sponsored by the Boston chapter of the American Guild of Organists in cooperation with the Boston Symphony Orchestra, will be guest artist in the fourth Symphony Hall Organ Concert today at 6 p.m. The one-hour program will consist of works by Buxthude, Bach, Persichetti, Vierne, Roger-Ducasse and Sowerby.

Sunday Globe
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Morning Globe
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Globe 2/5/66

At Symphony

Frager Is Soloist; Prokofiev Premiere

By MICHAEL STEINBERG
Music Critic

Friday's Boston Symphony concert conducted by Erich Leinsdorf provided two great pleasures. There was the opportunity to hear a rare and highly interesting orchestral work from the twenties, Prokofiev's Third Symphony, which had its first Boston performance at this concert. And after the intermission, there was Malcolm Fraser's beautiful playing in Beethoven's Fourth Piano Concerto.

The material of Prokofiev's Third Symphony comes from his opera, "The Flaming Angel," a fascinating and extremely problematic work which was not staged until 1955, two years after the composer's death. Its operatic origin has been held against the Third Symphony, but unjustly. The work is among the most impressive of the many good things Prokofiev wrote in the twenties, and I cannot hear that it betrays its theatrical descent in any unfortunate way.

Indeed, while the opera is diffuse and not really successful, the Symphony makes coherent and effective use of the same ideas. Even though chronology tells us it is a by-product of "The Flaming Angel," the Third Symphony really is "the core of the vision," as Anthony Payne puts it in a recent review of the opera.

The scoring is thicker than is Prokofiev's wont, but there are many pages of fastidious, even exquisite workmanship, and the sound is at all times quite personal. The expansively rhetorical first movement is less successful than the finale's quieter treatment of similar ideas and moods. There is a very good, swift Schenzo, inspired by the finale of Chopin's B flat minor Sonata.

The best movement of all is second, an Andante derived from one of the convent scenes in the opera and suggesting, in some ways, Pimen's cell in "Boris Godunov," and it is the most touching piece of writing I know in Prokofiev's music.

The performance was very well played, clear in sound and outline, and a little lacking in rhythmic energy.

Malcolm Frager's performance of Beethoven's G major Concerto suggested that in his generation he is the pianist who comes closest to bringing back what we lost with the death of Myra Hess.

His playing has a similarly rich tone that remains somehow soft-edged even at its strongest. He is a lyricist whose finest qualities come out in the phrasing of melody rather than in the perception of the long line of a composition, though I have never known Frager to err by obscuring or mistaking the large shape of a piece. He also conveys a treasurable sense of personal warmth and involvement.

Frager has developed, and to a very high degree, a further quality that I think Hess had not: he is an extraordinarily fanciful player, and he conveys the forward motion of a piece by a constant, subtle variety of phrasing. An occasional detail may become slightly sentimental, but whatever he does sounds spontaneous and genuine, and the whole effect was one of intensely imaginative, poetic, musical playing. To add one further detail: through his feeling for the quasi-improvisatory manner, Frager became the first pianist to make Beethoven's cadenza sound right, with the wonderful turn to A flat just before the end being especially well realized, and the even more magical return to the home key of G still more so.

The orchestral part was finely played, but imperfectly integrated with the solo. Frager received the warmest applause during this Symphony season since the visit of Rostropovich in October.

The concert began with Vivaldi's diverting Concerto for four violins, Opus 3, No. 10 in B minor, with Julius Schulman, Gerald Gelbloom, Alfred Schneider, and Michel Sasson as soloist. All four are members of the orchestra: Schulman and Schneider play at the 8th stand of first violins, Gelbloom is right behind them at the 9th, and Sasson is at the 2nd desk of the seconds.

It was pleasent to have such a demonstration of what makes the Boston Symphony such a good orchestra: most orchestras, after all, do not even have concertmasters who play so well.

Musically, the Allegros went nicely; the Largo, excepting one brief phrase contributed by first cellist Eskin, made no sense whatever, and the effect of so literal-minded and slack-rhythmed plodding through the notes was absurd. Leinsdorf conducted seated at a harpsichord, and while one could see his hands on the keyboard rather often, I would not swear from what I heard that the instrument had strings.

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Christian Science
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JAN 5 1966

Leinsdorf on podium

Frager wins ovation for Beethoven Fourth

By Harold Rogers

Two events of unusual interest are enriching Erich Leinsdorf's weekend programs by the Boston Symphony. One is the Boston première of Prokofiev's Symphony No. 3. The other is the Symphony Hall debut of Malcolm Frager with the orchestra.

This is not Mr. Frager's first appearance with the Boston Symphony. For the past three summers he has been a featured soloist at Tanglewood. Prior to his having won the Leventritt Award in New York in 1959 and the Queen Elisabeth of Belgium International Music Competition in Brussels in 1960, he appeared several times with the Boston Pops at Symphony Hall. Also on the Esplanade.

Friday afternoon he collaborated with Mr. Leinsdorf in the Beethoven Piano Concerto No. 4; it was truly a union of mood and taste. They were of a mind in bringing forth the interior qualities of the work. The first two movements were profoundly introspective. The final Rondo, of course, has its more dazzling details, yet it, too, has its moments of turning inward.

Standard for maturity

Owing to its subjective nature, the Fourth has long since been a standard by which a pianist's emotional maturity can be judged. Sheer technique cannot bring it off. A superficial traversal will dismally fail. Unless an artist can plunge beneath the surface of the music, lay hold of its emotional substance, and share these riches with his listeners, then he had better let the Fourth wait for a better day.

Mr. Frager is careful not to display his superb technique for itself alone. It always subserves the music and its meaning. One can be pleased, of course, with the clarity of the details, with his ability to build a climax from within, so to speak, or with the eloquent way by which he shapes a phrase. Yet these are but elements of musical grammar; the message is greater than these. In this performance we were far more interested in what Beethoven was saying.

The resulting ovation came as no surprise. Experienced listeners can often judge the degree of an ovation before it takes place.

ARTS
ENTERTAINMENT

A Boston audience cannot be fooled. When Bostonians are given quality, they recognize it and are quick to express their excitement.

Romantic Prokofiev

Prokofiev's Third Symphony dates from 1928. At that time it was doubtless looked upon as belonging to the dissonant school of the futurists. Now, almost 40 years later, it comes closer to being rhapsodically romantic.

It sings and soars. It is filled with the composer's characteristic coloristic devices. Harmonies impinge to produce radiant effects, notably in the brasses. Moods are at times sullenly profound; again they take off and burst like skyrockets. Mr. Leinsdorf held the whole massive thing under superb control.

The conductor opened with Vivaldi's Concerto Grosso in B minor for Four Violins and String Orchestra. Mr. Leinsdorf sat at the harpsichord center stage, his back to the audience, while the four soloists stood facing him. He chose them by drawing lots. The lucky men—who played with élan—were Julius Schulman, Alfred Schneider, Gerald Gelbloom, and Michel Sasson.

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Record-American (m) (e)
BOSTON, Mass.
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FEB 5 1966

Frager Plays Beethoven As Leinsdorf Leads BSO

(By ROLFE BOSWELL)—Pianist Malcolm Frager concluded yesterday afternoon's Boston Symphony Orchestra concert with a fluent and lyrical performance of Beethoven's fourth concerto (Op. 58, in G) to well-merited applause. Before the intermission, Erich Leinsdorf introduced Sergei Prokovieff's splendid third symphony (Op. 44) for its local premiere in the BSO music director's continuing exploratory presentations of the Soviet Russian composer's outstanding orchestral works.

For those who go-for-baroque, the concert began with an Antonio Vivaldi concerto grosso (Op. 3, No. 10, in B minor) for a quartet of violins with string orchestra. It is one of a round dozen comprised in the "Red Priest's" L'Estro Armonico ("Harmonic Spirit), which elicited a completely new instrumental style that found its realizations in Sebastian Bach's transcriptions of the Venetian cleric's originals. Indeed, yesterday's Vivaldi concerto reappeared in Bach's rearrangement for four harpsichords and strings, to the German transcriber's distinct advantage.

The quartet of soloists, all BSO violinists, were Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson, whose playing was technically impeccable to match the small string orchestra's fresh brilliance, though whatever uplift inheres in this Vivaldi minor masterpiece sometimes was attained at the expense of limpidity and warmth of phrasing. Dr. Leinsdorf conducted from an unobtrusive harpsichord, with nods and becks as needed.

Prokofiev's third symphony was fabricated in 1928. during his Parisian self-exile, being derived largely from musical material in his exciting and eerie "Flaming Angel" flopera (1920-23). However, the composer wished this symphonic synthesis to be regarded as absolute music and, as such, it is a thoroughly attractive work, quite able to hold its own in comparison with his four later symphonies.

There was great power in the big and complex climaxes and Dr. Leinsdorf was quite as assertive as Serge Koussevitzky in manifesting the Prokofieverish idiom with which the score abounds, though a first hearing gave the impression, especially in the andante, that French influences of the Debussy-Ravel coterie also had colored the Russian exile's style.

In many ways, Beethoven's G-major concerto is the most difficult of the masterly five to bring off successfully, chiefly because of its rapidly changing moods and colors. It has been described, not without reason, as "a tone-poem of rare delicacy and feeling, most rewarding to play, but also with a great deal of fiery impetus."

Frager, a colorful and resourceful, though not flamboyant, pianist, conveyed both the power and the melodic enchantment of Beethoven's great score with exciting rhythmic control and tonal warmth. His musicianship is obviously inherent, his sensitivity inbred, as manifested by his complete rapport with the conductor and orchestral players.

There was magnificence in the first movement from the unorthodox opening bars, sounded softly from the keyboard. Frager was fully equal to the expressive demands of the slow movement's touching dialogues with the orchestral instruments and the final vouchsafed a rare combination of strength and spirit.

Here was musical poetry of the purest kind and tone control such as is heard only rarely even in this era of as many great American pianists as there are stripes in our flag.

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Herald (m)
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JAN 5 1966

SYMPHONY: Beethoven Concerto Is Highlight

By ROBERT TAYLOR

The performance highlight of yesterday's Symphony program was Malcolm Frager's sensitive and lovely interpretation of the Beethoven G Major Piano Concerto. But the concert also made one realize, strangely enough, how much Vivaldi and Prokofiev have in common.

Allowing for the differences of two centuries, both are excellent company. Neither the tenth concerto of Vivaldi's first collection called 'L'Estro armonico' nor Prokofiev's Third has anything profound to say.

Utmost Interest

Nevertheless, both scores are of the utmost interest because of the way in which the content is stated—the invention and brilliance of the instrumentation, the search for vital innovation, the elaborate and dramatic flow of sparkling images.

It is the contemporary, Luigi Dallapicolla, who has dismissed Vivaldi in the phrase: "He did not write 600 concertos, but one concerto 600 times." The refutation comes from the music, the ultimate authority.

The concertino consists of four violins, but far from being content with the mechanical simplicity of such a dialogue, Vivaldi deliberately introduces subtle variations of sonority and harmonic texture, each of the utmost refinement.

The repitition of the central tones in the orchestra provides a steady pulsation to the simple material. The violins exchange overlapping answers; and in the treatment of the middle section, the pattern of the arpeggiated first violin against the ascending staccato terraces of the others, reveals a gossamer harmony evoking Debussy.

Vivaldi contains numberless surprises of such an order. Writing for a period in which the composer leaned on the performer, he modelled his effects painstakingly. The sonorities from his orchestra involve such devices as disparate bowings for the concertino in notes of the same time value, colors and impressions then left to chance.

Yesterday's performance was modest, ingratiating and spirited, involving four BSO first and second violins, Gerald Gelbloom, Michel Sasson, Alfred Schneider and Julius Schulman. As usual, Mr. Leinsdorf conducted from the harpsichord, and as usual the harpsichord was foggy, which is a minor blemish here. The overall account had less thrust than virtues of grace, finesse and genuine sparkle.

The Prokofiev Third comes close to the condition of a tone poem, largely because of its use of leitmotiv and material from the composer's then-unproduced opera "The Flaming Angel". It is a darkly-textured, dense, ample work, incredibly varied in episode, rhythmically nimble, and spanning a range of idiom from the acrid dissonance to medieval melody.

Once again, the unexpected turns of speech grip one's attention. The Third is not an easy work to grasp in terms of continually shifting weights and intervals, yet its basic vocabulary is diatonic.

The performance had a rich, full-bodied sound, and its atmospheric character and scale were striking. Mr. Leinsdorf's concentration of massed climaxes gave the reading a dramatic contour. The tempos maintained a slightly fast pulse; the carefully-prepared execution of detail was perhaps on the judicious side; one would not deem this an urgent account, yet temperate and expressive.

Mr. Frager's imaginative and fine-grained approach to the Beethoven Concerto avoided the heavy and the virtuosic. While No. 4 is not the technical challenge of the "Emperor", the temptations for display are evident. The playing of the soloist disclosed meticulous taste; a pearly tone, the shaping of polished phrase into cantabile elegance, the pleasures of a discriminating intelligence.

Next weekend, Mr. Leinsdorf schedules the Mahler Fourth (Anne Elgar, soloist); the world premiere of Sessions' Psalm 140 for soprano and orchestra, and Mozart's Symphony No. 29, in A Major, K. 201.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fifth program of the 85th season yesterday afternoon in Symphony Hall. Malcolm Frager, piano, was the soloist. The program will be repeated tonight at 8:30.

Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10
Symphony No. 3, Op. 44
Piano Concerto No. 4, in G Major, Op. 58

Stage Plays
SEATS NOW

SHOWTHROUGH

CAMBRIDGE #5 ; THURS A #4

73

Fifth Program

AY EVENING, FEBRUARY 8, *at* 8:30 *o'clock*

Concerto for Bassoon and Orchestra

Andante – Allegro
Andante – Largo
Allegro

Soloist: SHERMAN WALT
(First performance in this series)

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in this series)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
MR. FRAGER plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

The next concert in this series will be given in Symphony Hall on Tuesday Evening, March 22, 1966, Erich Leinsdorf, conductor.

Fourth Program

THURSDAY EVENING, FEBRUARY 10, *at* 8:30 *o'clock*

VIOLA ..... Concerto for Bassoon and Orchestra

I. Andante – Allegro
II. Andante – Largo
III. Allegro

Soloist: SHERMAN WALT

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
MR. FRAGER plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

Symphony This Week

Trio of Soloists With Orchestra

The Boston Symphony Orchestra will present four concerts this week with Erich Leinsdorf, conducting each program. In the fifth "Cambridge" concert this Tuesday night at 8:30 and the fourth concert of the Thursday "A" series at 8:30 p.m., the pianist Malcolm Frager will be guest soloist, as well as Sherman Walt, principal bassoon of the orchestra.

At the Friday afternoon and Saturday night concerts at 2 and 8:30, Anne Elgar, soprano, will be soloist.

To open the programs of Tuesday and Thursday evening, Sherman Walt will join Mr. Leinsdorf and the orchestra for a performance of the Concerto for Bassoon and Orchestra by Viola. Mr. Leinsdorf will continue by conducting the Symphony No. 3, Op. 44, of Prokofiev. After the intermission Malcolm Frager will appear for the concluding work, Beethoven's Piano Concerto No. 4, Op. 58.

The "Cambridge" concert of Tuesday evening will be simultaneously telecast by WGBH-TV, Channel 2, and broadcast by WGBH-FM, at 8.30.

Mr. Leinsdorf will begin the concerts of Friday afternoon and Saturday night with Mozart's Symphony No. 29, K. 201. Anne Elgar will then join the orchestra for the first performance of a work by Roger Sessions, Psalm 140 for Soprano and Orchestra. Following intermission Miss Elgar will again be heard as Mr. Leinsdorf conducts the Mahler Symphony No. 4, in G major, with Soprano Voice.

The complete programs:

Tuesday at 8:30 p.m.; Thursday at 8:30 p.m.; Erich Leinsdorf conducting: VIOLA — Concerto for Bassoon and Orchestra, SHERMAN WALT, Soloist. PROKOFIEV—Symphony No. 3, Op. 44.

BEETHOVEN—Piano Concerto No. 4, in G major, Op. 58. MALCOLM FRAGER, Soloist—Steinway Piano.

Friday at 2 p.m. and at 8:30 p.m.; Erich Leinsdorf conducting:

MOZART—Symphony No. 29, in A major, K. 201.

SESSIONS—Psalm 140 for Soprano and Orchestra (First Performance) ANNE ELGAR, Soloist.

MAHLER—Symphony No. 4, in G major (with Soprano Voice) ANNE ELGAR, Soloist.

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Sunday Herald
BOSTON, Mass.
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FEB 6 1966

SHOWTHROUGH

CAMBRIDGE #5 ; THURS A #4

Fifth Program

TUESDAY EVENING, FEBRUARY 8, *at* 8:30 *o'clock*

VIOLA ..... Concerto for Bassoon and Orchestra

I. Andante – Allegro
II. Andante – Largo
III. Allegro

Soloist: SHERMAN WALT

(First performance in this series)

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in this series)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
MR. FRAGER plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

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Fourth Program

THURSDAY EVENING, FEBRUARY 10, *at* 8:30 *o'clock*

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I. Andante – Allegro
II. Andante – Largo
III. Allegro

Soloist: SHERMAN WALT

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
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The complete programs:

Tuesday at 8:30 p.m.; Thursday at 8:30 p.m.; Erich Leinsdorf conducting: VIOLA—Concerto for Bassoon and Orchestra, SHERMAN WALT, Soloist. PROKOFIEV—Symphony No. 3, Op. 44.

BEETHOVEN—Piano Concerto No. 4, in G major, Op. 58. MALCOLM FRAGER, Soloist—Steinway Piano.

Friday at 2 p.m. and at 8:30 p.m.; Erich Leinsdorf conducting:

MOZART—Symphony No. 29, in A major, K. 201.

SESSIONS—Psalm 140 for Soprano and Orchestra (First Performance) ANNE ELGAR, Soloist.

MAHLER—Symphony No. 4, in G major (with Soprano Voice) ANNE ELGAR, Soloist.

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FRI.-SAT. #16

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 11, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 12, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

SESSIONS ..... Psalm 140 for Soprano and Orchestra
(First performance)

INTERMISSION

MAHLER ..... Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
ANNE ELGAR

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

FEB 6 1966

Sessions Premiere Friday at Symphony

The orchestral version of Roger Sessions' Psalm 140 will have its first performances Friday and Saturday at concerts by the Boston Symphony. Anne Elgar will be the soprano soloist in the Psalm and in Mahler's Symphony No. 4 and Erich Leinsdorf will conduct. The program will open with Mozart's Symphony No. 29.

On Tuesday evening there will be two soloists: Principal bassoonist Sherman Walt will play the Viola Concerto and pianist Malcolm Frager the Beethoven Concerto No. 4. The program, which will be televised by Channel 2, also includes Prokofiev's Symphony No. 3. Leinsdorf will conduct.

Roger Sessions composed his Psalm 140 in 1963 to fulfill a commission by the Princeton Theological Seminary, for the occasion of the sesquicentennial anniversary of the seminary. It was to be a vocal work with an organ accompaniment on a text of religious significance chosen by Mr. Sessions. The Psalm therefore was originally written with organ accompaniment. It was a year later, at Leinsdorf's suggestion, that Sessions scored the accompaniment for a large orchestra. He was composer in residence at the Berkshire Music Center in 1955. The Boston Symphony Orchestra has performed several of his works, the most recent being his Symphony No. 3 which was commissioned by the Boston Symphony in honor of the orchestra's 75th year.

Miss Elgar, who is making her first appearances with the Boston Symphony, has sung with the New York City Center Opera Company and the Metropolitan Opera Studio for the last three years. She made her operatic debut at 18 with the Philadelphia Grand Opera and was winner of a Metropolitan Opera Guild Scholarship Award.

Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 12 1966

At Symphony

Anne Elgar Is Soloist In New Sessions Psalm

By MICHAEL STEINBERG
Globe Critic

Psalm 140 by Roger Sessions was given its first performance in its orchestral version by the Boston Symphony at its Friday afternoon concert, Erich Leinsdorf conducting, and with Anne Elgar as soprano soloist. The Psalm is a brief and powerful scene, composed in 1963 for soprano and organ on commission from the Princeton Theological Seminary for its Sesquicentennial.

The text begins, "Deliver me, O Lord, from the evil man," and Sessions uses that line in a highly characteristic setting as a ritornello that comes back four times. The music for the other verses grows out of this ritornello, leading each time into a different direction, and rising to a climax of great intensity on "Let them be cast into the fire." It is dissonant and mostly quite dense.

By the going standards for first performances of difficult music, the piece went well, but the piece was far from being completely realized. Anne Elgar is an excellent singer, but not commanding "the full resources of a dramatic solo voice" (composer's note) she was clearly not the right singer for this piece. Her voice is bright, well-focused, and pitch, diction, and rhythm are exemplary, but she does not have the sheer physical punch for the high A's and B flats and B's about which Sessions builds his dynamic climaxes.

What went on in the orchestra was not sharply defined rhythmically and there was little sense of flow. Everything sounded heavy and thick. I had only the organ score, not the orchestral, but I know from Sessions' other works that while he does not write crystalline and sharp-edged sonorities, his scoring is not apt to be clumsy and untransparent. The composer was present: there was just enough applause to cover one bow, though while it lasted it was warmer and stronger than is usual on such occasions here.

KNOWS HOW TO DRESS

Anne Elgar turned out to be a very good soprano indeed for the Mahler Fourth Symphony, her other assignment, and she sang the tender and humorous song that makes its finale with just the right simplicity. She is very, very very musical, and such things as her varied and forward-moving treament of the dotted rhythms at "Kein Musik ist ja nicht auf Erden" were enchanting. And if she could sing the long phrases like "Sanct Peter im Himmel sieght zu" without breaking them, her performance would be still better.

Parenthetically, but not, I think, irrelevantly, I should like to add what a pleasure it is to see a woman performer who knows how to dress with a sense of style appropriate to the occasion and to her own appearance.

Leinsdorf conducted the Mahler in what probably was the first performance in America of the new Mahler Society edition, one that incorporates the characteristically clarifying and economizing revision to which Mahler, on the basis of his experience as a conductor, subjected his scores all his life. The differences are points of detail—mainly of balance, though some interesting and important things happen with tempo in the first movement—and they are helpful, every one of them. It would be be good to have this version of the score become standard.

Lucidity of texture and clear statement of the essential acoustic facts of the beautiful work were the principal virtues of Leinsdorf's performance. Sonority was better realized than line. Much of the piece came rather slack and under-characterized, and there was even a suggestion of all four movements' going at the same rather slow pace.

NEVER REALIZED

The same problem existed in Mozart's Symphony No. 29 in A, which opened the program, though there the situation was more acute and the results more distressing because in Mozart there is much less surface variety and activity than in Mahler.

The orchestral playing was smooth and fine, but never was there any realization of how Mozart uses texture to articulate the other events in his music. The nonsensical effect of the two-bar wind bridge that introduces the Andante's recapitulation, for example, had to be heard to be believed. The one technical defect, the strings' failure to articulate the repeated notes in the first movement's main theme, came about from a musical deficiency. The sound was altogether very pretty, but not enough to conceal the astonishingly uncomprehending conducting.

FRI.-SAT. #16

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 11, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 12, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

SESSIONS ..... Psalm 140 for Soprano and Orchestra
(First performance)

INTERMISSION

MAHLER ..... Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
ANNE ELGAR

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
FEB 6 1966

Sessions Premiere Friday at Symphony

The orchestral version of Roger Sessions' Psalm 140 will have its first performances Friday and Saturday at concerts by the Boston Symphony. Anne Elgar will be the soprano soloist in the Psalm and in Mahler's Symphony No. 4 and Erich Leinsdorf will conduct. The program will open with Mozart's Symphony No. 29.

On Tuesday evening there will be two soloists: Principal bassoonist Sherman Walt will play the Viola Concerto and pianist Malcolm Frager the Beethoven Concerto No. 4. The program, which will be televised by Channel 2, also includes Prokofiev's Symphony No. 3. Leinsdorf will conduct.

Roger Sessions composed his Psalm 140 in 1963 to fulfill a commission by the Princeton Theological Seminary, for the occasion of the sesquicentennial anniversary of the seminary. It was to be a vocal work with an organ accompaniment on a text of religious significance chosen by Mr. Sessions. The Psalm therefore was originally written with organ accompaniment. It was a year later, at Leinsdorf's suggestion, that Sessions scored the accompaniment for a large orchestra. He was composer in residence at the Berkshire Music Center in 1955. The Boston Symphony Orchestra has performed several of his works, the most recent being his Symphony No. 3 which was commissioned by the Boston Symphony in honor of the orchestra's 75th year.

Miss Elgar, who is making her first appearances with the Boston Symphony, has sung with the New York City Center Opera Company and the Metropolitan Opera Studio for the last three years. She made her operatic debut at 18 with the Philadelphia Grand Opera and was winner of a Metropolitan Opera Guild Scholarship Award.

Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 12 1966

At Symphony

Anne Elgar Is Soloist In New Sessions Psalm

By MICHAEL STEINBERG
Globe Critic

Psalm 140 by Roger Sessions was given its first performance in its orchestral version by the Boston Symphony at its Friday afternoon concert, Erich Leinsdorf conducting, and with Anne Elgar as soprano soloist. The Psalm is a brief and powerful scene, composed in 1963 for soprano and organ on commission from the Princeton Theological Seminary for its Sesquicentennial.

The text begins, "Deliver me, O Lord, from the evil man," and Sessions uses that line in a highly characteristic setting as a ritornello that comes back four times. The music for the other verses grows out of this ritornello, leading each time into a different direction, and rising to a climax of great intensity on "Let them be cast into the fire." It is dissonant and mostly quite dense.

By the going standards for first performances of difficult music, the piece went well, but the piece was far from being completely realized. Anne Elgar is an excellent singer, but not commanding "the full resources of a dramatic solo voice" (composer's note) she was clearly not the right singer for this piece. Her voice is bright, well-focused, and pitch, diction, and rhythm are exemplary, but she does not have the sheer physical punch for the high A's and B flats and B's about which Sessions builds his dynamic climaxes.

What went on in the orchestra was not sharply defined rhythmically and there was little sense of flow. Everything sounded heavy and thick. I had only the organ score, not the orchestral, but I know from Sessions' other works that while he does not write crystalline and sharp-edged sonorities, his scoring is not apt to be clumsy and untransparent. The composer was present; there was just enough applause to cover one bow, though while it lasted it was warmer and stronger than is usual on such occasions here.

KNOWS HOW TO DRESS

Anne Elgar turned out to be a very good soprano indeed for the Mahler Fourth Symphony, her other assignment, and she sang the tender and humorous song that makes its finale with just the right simplicity. She is very, very very musical, and such things as her varied and forward-moving treament of the dotted rhythms at "Kein Musik ist ja nicht auf Erden" were enchanting. And if she could sing the long phrases like "Sanct Peter im Himmel sieght zu" without breaking them, her performance would be still better.

Parenthetically, but not, I think, irrelevantly, I should like to add what a pleasure it is to see a woman performer who knows how to dress with a sense of style appropriate to the occasion and to her own appearance.

Leinsdorf conducted the Mahler in what probably was the first performance in America of the new Mahler Society edition, one that incorporates the characteristically clarifying and economizing revision to which Mahler, on the basis of his experience as a conductor, subjected his scores all his life. The differences are points of detail—mainly of balance, though some interesting and important things happen with tempo in the first movement—and they are helpful, every one of them. It would be be good to have this version of the score become standard.

Lucidity of texture and clear statement of the essential acoustic facts of the beautiful work were the principal virtues of Leinsdorf's performance. Sonority was better realized than line. Much of the piece came rather slack and under-characterized, and there was even a suggestion of all four movements' going at the same rather slow pace.

NEVER REALIZED

The same problem existed in Mozart's Symphony No. 29 in A, which opened the program, though there the situation was more acute and the results more distressing because in Mozart there is much less surface variety and activity than in Mahler.

The orchestral playing was smooth and fine, but never was there any realization of how Mozart uses texture to articulate the other events in his music. The nonsensical effect of the two-bar wind bridge that introduces the Andante's recapitulation, for example, had to be heard to be believed. The one technical defect, the strings' failure to articulate the repeated notes in the first movement's main theme, came about from a musical deficiency. The sound was altogether very pretty, but not enough to conceal the astonishingly uncomprehending conducting.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

FEB 12 1966

Anne Elgar soloist

Sessions' Psalm 140

ARTS
ENTERTAINMENT

By Harold Rogers

While a thaw was going on outside Symphony Hall yesterday afternoon, Erich Leinsdorf was pushing spring inside. He released the pent-up sunshine in Mozart's winsome Symphony No. 29 in A major, K. 201. He clarified the pastoral beauties of Mahler's Symphony No. 4. The only item that went contrary to this vernal mood was a world première—that of Roger Sessions' Psalm 140 for Soprano and Orchestra.

But Mr. Sessions' piece also went contrary to the mood of the psalm itself. "Deliver me, O Lord, from the evil man," sang David; "preserve me from the violent man; which imagine mischiefs in their heart; continually are they gathered together for war."

Whereupon the composer unleashes his atonal energies in stabs of violence, in stirrings of mischief, in explosions of war. Mr. Sessions has set a prayer to music as if it were an angry prayer. But the petitioner is not angry. He is asking to be saved from the effects of anger.

A superlative singer

Yet how many composers could resist the meaning of such words as violence, mischief, war? They fall right into an expressionist's hands. And Mr. Sessions displayed his usual skill in manipulating the orchestral forces to stunning effect. His writing for the voice, too, was intelligently done; it was at least singable by the right kind of a singer.

Anne Elgar was just the one to bring it off. She is — like Bethany Beardslee — one of those rare musicians who can sing contemporary music. She has an unfailing ear. No matter how odd the intervals, how great the leaps, she can move securely from note to note with ease. And what is more, she can articulate English words while doing so. Both she and the composer were roundly applauded at the conclusion.

Mr. Leinsdorf opened with the Mozart. He reduced the orchestra to classical size and gave us Mozart's graceful ideas—in whatever voice, inner or outer—as clearly seen under sunny skies.

This radiant lyricism returned later in the Mahler, for which Mr. Leinsdorf has his own special insights. All the elements—the serene and soaring statements, the interweaving countermelodies—sang. And in the final movement Miss Elgar sang, too, her lovely soprano rising and falling in phrases of surpassing beauty.

It was a spring bouquet from Mahler, Mr. Leinsdorf, and the Boston Symphony. It was one hour of pure bliss.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 12 1966

BSO Premiere Of Psalm 140 By Sessions

By ROLFE BOSWELL

Roger Sessions' cacophonous orchestral setting of Psalm 140 attained its first performance anywhere in Symphony Hall yesterday with Erich Leinsdorf conducting the Boston Symphony Orchestra and Anne Elgar as soprano soloist. The psalmist's trenchant indictment of war, vituperating those who breed its death and destruction, originally was composed by the Princeton professor in 1963 as a vocal work with organ accompaniment.

In transcribing this opus for symphonic development, the composer has managed to overpower the soloist with raddled orchestral dissonances. In temporary English and American instrumental composers, Sessions does not appear to have the facility for setting the mother tongue so that it can be enunciated effectively by wives, sisters, cousins and aunts. However, Miss Elgar coped with its frightful tessitura, negotiating awesome intervallic leaps with a minimum of skreeling.

Mozart's 29th symphony (KV-201, in A) opened the concert with a lively and clear reading of this delicious little product of the 18-year-old genius. Dr. Leinsdorf captured all aspects of this minor masterpiece, stressing melodic line and breadth of phrase over the pigtailed punctilio of 18th century "palace music."

Though scored only for paired oboes and horns, in addition to strings, this symphony achieves unwonted intensity for early Mozart, being especially noteworthy in the high jinks of the sprightly finale. The Bostonians were Mozarticulate in meeting its demands.

After intermission Gustav Mahler's fourth symphony (in G, with soprano voice) was presented with cohesive mastery and distinctive exposition. This fourth of Mahler's ten such works in sooth is a pastoral symphony, but its agrestic landscape is no placidly bucolic setting, but a stage upon which angels and devils contest for the hearts and minds of men. In the finale, Miss Elgar, as soloist, declaimed words from "Des Knaben Wunderhorn" of a delightfully naive character, suggesting the pictures of William Blake.

Though trombones are lacking from this Mahler score, this absence is more than offset by extravagant demands for flutes, piccolos, clarinets, and bassoons, together with trumpets and horns and a battery of kitchen equipment to be thumped and banged into climactic outbursts.

Miss Elgar showed herself to be a soprano of delightful brightness of voice and alertness of spirit, admirably suited to the place she held at the score's elusive conclusion. Her clear, high voice was admirably fitted to the text's childlike simplicity. It was a positive waste in the earlier Session.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

FEB 17 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MAHLER'S FOURTH PERFORMED

Mr. Leinsdorf has apparently developed the pattern — and a most agreeable one it is, too — of playing one Bruckner and one Mahler symphony each season. These performances are nearly always an event of more than passing importance during the musical year, and this is shown in a number of ways, among others, the conductor's demonstrated oneness with the spirit of the work at hand, the evidence of careful and loving preparation, and every indication that the orchestra players are really up for the occasion.

And so it was last week-end when the symphony in question was Mahler's Symphony No. 4 in G major with Anne Elgar as soprano soloist. If Mahler had written nothing else but "Das Leid von der Erde" and this, he would still have been entitled to all of the homage due enduring genius. As his symphonies go the 4th is simply constructed and relatively short. Its first three movements are crammed with poignant, lyrical melodies whose ingenuousness and charm belie the depth of their feeling, and which are interlaced with a filigree of rarely sensuous orchestral effects. There is the invariable duality of the idyllic and the demonic, revealed here by the "Dance of Death" of the second movement, which is sandwiched between these melodies and the direct and almost folk-like part for soprano and small orchestra which is the last movement.

Mr. Leinsdorf's reading was as vital and comprehending as any I can recall, catching as it did the vast unrest and pulsation that this symphony almost but not quite manages to conceal, and wherein lies so much of its power. Miss Elgar's voice was on the edgy side in all its ranges, although of evident high technical endowments and refinement. If anything, as a matter of style, it was perhaps too refined for what the part suggests.

She was well suited, however, for the more sophisticated requirements of Roger Sessions' brief Psalm 140 for Soprano and Orchestra, which was receiving its first performance. This work was composed in 1963 in fulfillment of a commission celebrating the sesquicentennial of the Princeton Theological Seminary. Like almost all of Sessions the Psalm is extremely acerb in its harmonic structure, rather like Berg without redeeming lyricism, but reveals a most thorough command of orchestral resources. It served admirably as a filler for that obeisance to contemporaneity which has become *de rigeur* in program making. The composer was on hand to take a bow, but even so his piece was tepidly received.

The curtain raiser was the A major Symphony No. 29, K 201 of Mozart, written when the composer was eighteen. "This," writes John N. Burk in his estimable Mozart biography, "is the most unceremonious symphony that he ever wrote." Its wit, bluntness and lack of pretension combine with delicacy, songfulness and continuity of mood to make it probably the favorite of all of Mozart's earlier symphonies. The performance was a fetching example of how an orchestra should sound, with the violins playing like one instrument with a brilliant hue.

This week's program includes Hadyn's Grand March for the Royal Society of Musicians, a first performance at these concerts; Debussy's Prelude a L'Apres midi d' un Faune, Hindemith's "Mathis der Maler" and Brahms' Violin Concerto, with Zino Francescatti as soloist.

MIT: FINE ARTS QUARTET

The Fine Arts Quartet returned to Kresge Auditorium at MIT last Sunday in the third of its all-Beethoven series. This was the concert that had been scheduled for January 9th but postponed on account of the illness of a member. The works played were the Opus 59, No. 2; the Opus 18, No. 2; and the Opus 132.

As I said in my review of the first concert in the series, how the players arrive at the order in which works are performed in a Beethoven quartet series is a mysterious thing. This occasion saw that rare event when each work represented one of the three Beethoven periods — early, middle and late, and one would have thought that playing them in chronological sequence would have made the most sense. But no, they led off with Rasumovsky.

This, as it turned out, wrought some mischief to the performance, though the damage was by no means fatal. The first movement decidedly did not find the ensemble in its best form. The dripping weather was more partial to ducks than cat-gut, which no doubt accounts in large part for the fact that Messrs. Sorkin, Loft, Stanick and Sopkin were having intonation difficulties from time to time. The second movement, one of the most personal statements Beethoven ever uttered, was not only the crown of the quartet but of the entire concert. From a program construction point of view, it simply came too early.

It was the piquancy and sparkle of the G major in which the quartet hit its stride, though to me the greatest realization of the afternoon was to be found in the vast and exended adagio of the Opus 132, the "Song of Thanksgiving" in the Lydian mode. Heretical though it may be to suggest it, all too often this movement can prove dreary and repetitive beyond description, but in this instance it hung together almost compactly.

The overwhelmingly traditional approach to Beethoven chamber music incorporates bite and ruggedness. The Fine Arts people apparently see it differently, approaching it as they do with suavity and restraint, and seldom digging in, even in a movement so virile as the Rasumovsky's Scherzo. In a Beethoven series this can make for expansiveness of phrasing, as with the famous Russian motif in that movement, but it also invites monotony. Here, then is one vote for the traditional.

The next concert is scheduled for Sunday, March 6.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

FEB 12 1966

Mahler Overwhelms Sessions

By ROBERT TAYLOR

Minor Sessions, major Mahler: the world premiere of Roger Sessions' orchestral setting for Psalm 140 took place yesterday, and was promptly overshadowed by a performance of Mahler's Fourth as seraphic as the clouds on a cathedral ceiling.

This seems unfortunate programming. It is not that I intend comparison between the concentrated logic of the Sessions Psalm, a work of 14 minutes duration, with Mahler's monumental sublimities. But the very success of the Leinsdorf interpretation of the Fourth made the Psalm appear diminished. Mr. Leinsdorf followed classical programming procedures; in this case, the position of the new music did not enhance its values.

There is, however, a tenuous relationship, for juxtaposed on either side of the intermission, these scores raise the old question, what is religious in music? Mr. Sessions has chosen a Biblical text that will display the resources of soprano and, at the same time, convey the atmosphere of a contemporary age of anxiety.

The score was originally composed for the Princeton Theological Seminary three years ago, then recast for orchestra at the suggestion of Mr. Leinsdorf.)

Vocal Challenge

The idiom of the Psalm utters the chromatic-atonal language of the much-longer "Idyll of Theocritus." Mr. Sessions' writing for the voice provides a formidable challenge, perilous intervallic crags thrusting against an ample orchestral ground.

The length of the piece does not permit leisurely contrasts of mood and texture, still the composer offers many: the word-painting of such a cadence as "They have sharpened their tongues like a serpent" with its instrumental sibilants; the sonorous darkness steeping the vowels of "evil"; the heckelphone casting a lurid Strauss-ian radiance across sinuous movements of phrase.

So often was Miss Anne Elgar, the soloist, a slim and lovely figure in a flaring, ermine-trimmed gown, covered by the orchestra, that her vocal quality was in question. She does not have a big voice, but her soprano is beautifully-focused, pure and musical. One could not hold her at fault because of the fact the composer is more concerned with projecting the drama of his musical conception of the psalm than in easy, clear-cut solo lines.

Subtle Style

That conception seems to me dependent absolutely on a subtle, sophisticated style. Mr. Sessions might be setting Theocritus or an Old Testament Psalm: it is all the same.

I cannot feel, as I do in the Mahler, that his musical speech springs from the urgency of a visionary impulse (I speak of the artist not of the man, for as the concert notes state, Mr. Sessions was moved deeply by the death of Pope John): his setting is too aware of itself as music, and the choice of the text adventitious. As brief, compact structures of sound, the Psalm impresses one: but as a religious expression it lacks passion.

Mr. Sessions was on hand for a stage bow; the Mahler Fourth, next, was a marvel of Erich Leinsdorf's ability to lend cohesion and meaning to a score in which the composer is so intimately, emotionally involved that it needs a point of view. Whereas Mr. Sessions is constantly on the outside, Mahler's subjectivity demands an interpreter able to strike a balance.

The piece flowed magnificently; the range of tempi, reiteration and detail were scrupulously calibrated. The first movement was not taken as slowly as some Mahlerians might insist; the conductor s supple pacing gave a sprightly impetus to the outer pattern in which the details of the inner movements, the scordatura violin and pastoral Trio, sprang forth like spectral shocks.

Miss Elgar was wonderful in the Wunderhorn text; her changes of coloration floated phrases through a roseate peasant eternity; there was grandeur, innocence and a choir-boy brightness in her sincere projection. A long-breathed pianissimo shimmer brought to a close a reading that melted impalpable as a dream because of its serene lyric accents.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 16th program of the 85th season yesterday afternoon in Symphony Hall. Anne Elgar, soprano, was the soloist. The program will be repeated tonight at 8:30.

Symphony No. 29, in A Major, K. 201	Mozart
Psalm 140 for Soprano and Orchestra	Sessions
Symphony No. 4, in G Major (with soprano voice)	Mahler

The early-period Mozart which opened the program is one of Mr. Leinsdorf's specialties. He offered it as guest coductor five years ago. Time has not dulled his lustre. The shaping of melodies, the rhythmic rightess and elegance of brisk punctuations, are presented with sparkle and spontaneity. Nevertheless, I think it might have traded places with the Sessions on this program.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

FEB 11 1966

Boston Symphony: Premieres, Guests

News from the Boston Symphony Orchestra includes two performers and three new musical works.

The three works will all receive world premieres by the BSO during the 1966-67 season. They are a piano concerto by Elliott Carter, a composition for mixed chorus and orchestra by Robert Moevs, and a work for orchestra and narrator by William Sydeman.

Carter's piano concerto in three movements, scheduled for performance in November, 1966, was commissioned by Jacob Lateiner as part of the Ford Foundation Program for Performing Musical Artists and will have Lateiner as soloist. The Moevs work, "Et Occidentum Illustra," will be performed in February, 1967, at Rutgers University, where the Rutgers Choir will join the BSO. Sydeman's composition, scheduled for November, 1966, will include texts from President Kennedy's speeches as part of the narration.

All three works will be performed first in Boston and then in New York.

Eugene Indjic, 19-year-old Boston pianist, will be soloist in the BSO's performance of the Brahms Piano Concerto No. 2 at the orchestra's February 22 Winterfest concert. The program will also include Wagner's Overture to "Die Meistersinger," Debussy's "Prelude to The Afternoon of a Faun," and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

Danny Kaye will "borrow" BSO first violinist Harry Ellis Dickson for several days next week when the television star travels to London for a guest conducting appearance with the London Philharmonic on February 15.

Dickson has written the managing director of the orchestra to have available two dozen long batons, three fly swatters, a pistol and a blank cartridge. "I'm sure the manager will be completely confused, but once he sees Danny conduct he won't be," he said.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

FEB 14 1966

BOSTON SYMPHONY PLANS 3 PREMIERES

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced three works which will receive world premieres by the orchestra in the 1966-1967 season. All three works will be performed first in Boston and shortly afterward in New York. There will be a piano concerto by Elliott Carter, with Jacob Lateiner as soloist; a composition for mixed chorus and orchestra by Robert Moevs; and a work for orchestra and narrator by William Sydeman which has already been announced, in memory of John F. Kennedy under a commission by Mrs. Ruth Kaufmann of New York City.

The piano concerto by Carter has been commissioned by Lateiner as part of the Ford Foundation Program for Performing Musical Artists. It will be in three movements, and the first performance is scheduled for November, 1966.

The work by Robert Mevs, "Et Occidentem Illustra," was commissioned by Rutgers University on the occasion of its 200th anniversary. Moevs is on the faculty of the music department there. The composition will be in one movement with a preface, and the principal text will be drawn from Canto 26 of Dante's "Inferno." It will be performed in February, 1967, at Rutgers University in New Brunswick, N.J. as well as Boston and New York. Leinsdorf and the orchestra will be joined in all three performances by the Rutgers choir with F. Austin Walter as director.

Sydeman's composition for orchestra and narrator is also tentatively scheduled for performance in November, 1966. It will be in one movement and will employ texts from one or more of President Kennedy's speeches as part of the narration.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

FEB 12 1966

* * *

The long-awaited Elliott Carter Piano Concerto will receive its premiere next November in Boston and New York with Jacob Lateiner as soloist and the Boston Symphony under Erich Leinsdorf. The orchestra and Mr. Leinsdorf will also present new works by William Sydeman and Robert Moevs during the course of next season.

SHOWTHROUGH

TUES. A #6

79

Sixth Program

AY EVENING, FEBRUARY 15, *at* 8:30 *o'clock*

Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in this series)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
MR. FRAGER plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 286,021

FEB 13 1966

3 Concerts Set; Frager Is Soloist

The Boston Symphony Orchestra will present three concerts in Symphony Hall this week. Erich Leinsdorf conducting the sixth concert of the Tuesday "A" series and the twelfth pair of Friday afternoon and Saturday evening concerts.

Malcolm Frager will be piano soloist Tuesday evening and Zino Francescatti, violinist, will be soloist at the weekend programs.

Mr. Leinsdorf will open the Tuesday program with Mozart's Symphony No. 29, K. 201, and continue with the Prokofiev Symphony No. 3, Op. 44. After intermission Mr. Frager will join the orchestra for a performance of Beethoven's Piano Concerto no. 4, Op. 58.

The Friday-Saturday concerts will begin with the first performance by the orchestra of Haydn's Grand March for the Royal Society of Musicians, and will continue with Debussy's "Prelude a l'Apres-midi d'un Faune." This will be followed by Hindemith's Symphony, "Mathis der Maler." After an intermission Mr. Francescatti will join Mr. Leinsdorf and the Orchestra in a performance of the Brahms Violin Concerto, Op. 77.

THURSDAY evening Mr. Leinsdorf and the Orchestra will present their fourth concert of the season in Veterans Memorial Auditorium in Providence.

Bruce Bennet, winner of the 1965 Young Artists Competition sponsored by the Boston chapter of the American Guild of Organists in co-operation with the Boston Symphony Orchestra, will be guest artist in the fourth Symphony Hall Organ Concert today at 6 p.m.

The one-hour program will consist of works by Buxtehude, Bach, Persichetti, Vierne, Roger-Ducasse and Sowerby. All seats are unreserved and are on sale at the Symphony Hall box office beginning at 1 p.m.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 14 1966

BSO Offers 3 Concerts

Three concerts are to be presented this week by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Tuesday at 8:30 p. m., Malcolm Frager will be pianist in Beethoven's fourth concerto (Op. 58, in G), preceded by Mozart's 29th symphony (KV-201, in A) and Prokovieff's third symphony (Op. 44).

Weekend concerts are scheduled for Fridya afternoon at 2 o'clock and Saturday evening at 8:30, opening with a Haydn grand march and continuing with Debussy's "Prelude to the Afternoon of a Faun" and Hindemith's "Mathias the Painter" symphony.

SHOWTHROUGH

TUES. A #6

79

Sixth Program

TUESDAY EVENING, FEBRUARY 15, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

PROKOFIEV ..... Symphony No. 3, *Op.* 44

I. Moderato
II. Andante
III. Allegro agitato
IV. Andante mosso

(First performance in this series)

INTERMISSION

BEETHOVEN ..... *Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

SOLOIST
MALCOLM FRAGER
Mr. FRAGER plays the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

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FEB 14 1966

BSO Offers 3 Concerts

Three concerts are to be presented this week by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Tuesday at 8:30 p. m., Malcolm Frager will be pianist in Beethoven's fourth concerto (Op. 58, in G), preceded by Mozart's 29th symphony (KV-201, in A) and Prokovieff's third symphony (Op. 44).

Weekend concerts are scheduled for Fridya afternoon at 2 o'clock and Saturday evening at 8:30, opening with a Haydn grand march and continuing with Debussy's "Prelude to the Afternoon of a Faun" and Hindemith's "Matthias the Painter" symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
FEB 16 1966

The Sound of Music

Flaming Symphony

MALCOLM FRAGER . . . Boston Symphony soloist

By Peter M. Knapp

In the middle movement of Beethoven's Fourth Piano Concerto, the mood suddenly shifts from the opening's brilliance into a darker world of somber statements.

Much in this way, last night's Boston Symphony program changed from the sunny cheerfulness of Mozart's Symphony No. 29 into the macabre cells of Prokofiev's Third Symphony.

The Prokofiev work hardly gets much hearing these days, and for good reasons. It is a composition of staggering difficulty; it is long, rather sprawling and not very cohesive; and it is not very accessible for the average audience. But Prokofiev's Third is a powerfully dramatic score, existing in its own nether world of original sound and rhetorical emotions. Erich Leinsdorf deserves praise for introducing it to Boston during his Prokofiev cycle.

Grotesque Sounds

The Russian composer based this symphony on themes from his 1925 opera, "The Flaming Angel," which is about as operatic a title as can be concocted. The opera is a kind of Faustian tale, and the symphony evolved into a Charles Addams structure full of haunted corners, grotesque figures and rickety chambers that threaten to collapse of their own overblown weight.

The score is nearly ruthlessly tense, driven by savage rhythms in all movements except the lonely second. Prokofiev's characteristically acerbic harmonies add to the mood of delirium and depravity. In the extraordinary third movement, a wild scherzo, violins writhe through harmonic glissandi like a trunk full of snakes. The performance was high-tension stuff, with Leinsdorf's athletic conducting evoking virtuoso playing by the orchestra.

After this, the Beethoven G major piano concerto, for which Malcolm Frager was soloist, seemed almost anti-climax. And it was, until the eloquence of the second movement forged closer contact between soloist and orchestra. The first movement, taken at a sedate tempo, never really stuck together.

More Than Display

Frager is an immaculately sensitive artist who prefers to understate rather than to overwhelm. He was hindered somewhat by a piano which lacked resonance. The instrument sounded particularly dead in the upper octaves where much of the first movement's play takes place, and consequently it sounded overly fragile. But the other two movements went well, with the pianist proving that refinement and articulation count for more than sheer display.

To begin, Leinsdorf took the string section with added oboes and horns through the youthful Mozart Symphony in A, K. 201, in a reading in which the strings lost their first-movement chill and warmed up to the good-humored banter between sections that give this work its charm.

SHOWTHROUGH

FRI. - SAT. # 17

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 18, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 19, *at* 8:30 *o'clock*

HANDEL ..... Grand March for the Royal Society of Musicians
(First performance at these concerts)

DEBUSSY ..... "Prélude à l'Après-midi d'un Faune"
(Eclogue by STÉPHANE MALLARMÉ)

HINDEMITH ..... Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of St. Anthony

INTERMISSION

BRAHMS ..... Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
ZINO FRANCESCATTI

BALDWIN PIANO

RCA VICTOR RECORDS

[1033]

Boston Symphony

GLOBE 2/19/66

Francescatti Plays Brahms

Friday afternoon's Boston Symphony concert was an oasis of the familiar between the more exploratory programs of the preceding and following weeks. Haydn's "Grand March for the Royal Soicety of Musicians," Debussy's "Prelude a l'Apres-midi d'un Faun," and Hindemith's "Mathis" Symphony were played, and Zino Francescatti wash soloist in the Brahms Violin Concerto. Erich Leinsdorf conducted.

The Haydn had not been played by the Symphony before. A souvenir of his first London visit, it is a pleasant trifle, charmingly scored. Debussy's "Faun" was a restrained and slightly stiff performance; Doriot Anthony Dwyer's playing of the flute solo had a nice delicacy.

Hindemith's "Mathis" got off to a shaky start with the trombones' "Es sungen drei Engel" and its string accompaniment badly synchronized. The fast movements were done with welcome energy; the "Entombment" was rhythmically flaccid.

Francescatti gave an agreeable performance of the Brahms, unfailingly musical, not often very thoughtful. In all but the first few pages, when the tone still vibrated rather nervously, the violin playing as such was on a very high level, and some of it, like the leaping ninths near the end of the first movement development and also the cadenza, was dazzling. The gypsy finale had tremendous brio. The orchestral work was competent except for the unholy mess at the start of the adagio, which was shapeless and badly out of tune.

M. S.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

FEB 13 1966

SYMPHONY

A Linear 'Mathis der Maler,' And Francescatti in Brahms

By McLAREN HARRIS

Friday at Symphony was an afternoon of the familiar: Zino Francescatti made his first guest appearance since 1957, Hindemith's symphony, "Mathis der Maler," returned after an absence of seven years, and Debussy's "Prelude a l'Apres-Midi d'un Faune" rounded out the substance of a program that held few surprises.

The above works were introduced by a Grand March of small consequence composed by Haydn for the annual dinner of London's Royal Society of Musicians in 1791, at which he was a guest. The brief piece contains all the pomp and martial bearing requisite for such an occasion; as a curtain-raiser it attracted attention, yet failed to spoil appetites for the remainder.

A Floating Prelude

Debussy's misty Prelude followed—another airy work for modern tastes inspired by some inscrutable verses by Stephen Mallarme. Mr. Leinsdorf allowed it to float, pause, turn and pass away much as a vague memory is wont to do, revealing its translucent pastels in an orchestral fabric that never rose above a mezzo-piano. Though quite agreeable, the Prelude, like Debussy's other small-scale works, may never again represent more than a trifling pleasantry, contemporary life and impressionist simplicity being as irreconcilable as they are.

Both orchestra and audience came to grips with Hindemith's "Mathis der Maler," and once again Mr. Leinsdorf proved himself a linear craftsman. Not a line protruded at the expense of another. The Angelic Concert's cantus firmus, "Es sangen drei Engel," quietly announced its presence in the trombones after the beginning and again near the end, influencing but never overwhelming the higher voices' fugal play. Successive melodic developments rose and fell in serene fashion, giving a spacious sheen to the whole.

After the Entombment's hush, Mr. Leinsdorf kept a finger of control over the most orgiastic moments of the Temptation of St. Anthony, again leaving the long, twisting lines and driving brass rhythm to conjure their bizarre images. What it avoided in diabolism the reading gained in organization and perspective; the symphony was formal yet pliable, sensible and satisfying.

Challenging Approach

Zino Francescatti picked a giant, the Brahms Violin Concerto, to renew his acquaintance with the Symphony. Admittedly his performance would not qualify as anything immortal, marked occasionally with inaccuracies in the strenuous passages and an infrequent tonal flicker. But his challenging appproach and energetic bow refused to flag during the grueling first movement, ascending one dynamic peak after another with a sweet tonal opulence to the extremes of the fingerboard.

The violinist's curving, cantabile melodies made the Adagio all too short, and almost before we knew it Mr. Francescatti was off on a romp with the orchestra in the final Allegro. Though one sensed an edge or two of strain, it was all part of the honest labor which gave the movement its rollicking momentum and gained great favor with the audience.

Next week Mr. Leinsdorf has scheduled a first performance of Schumann's seven Scenes from Goethe's "Faust," engaging the services of eight vocal soloists and the New England Conservatory Chorus, Harvard-Radcliffe Chorus and St. Gabriel's Boy-choir

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the seventeenth program of the 85th Season at Symphony Hall. Zino Francescatti, violinist was soloist in the Brahms concerto.

Grand March for the Royal Society of Musicians.... Haydn
"Prelude a l'Apres-Midi d'une Faune" ..... Debussy
Symphony, "Mathis der Maler" ..... Hindemith
Violin Concerto in D maior, Op. 77 ..... Brahms

SHOWTHROUGH

FRI.-SAT. # 17

[91]

EIGHTEENTH SEASON • NINETEEN HUNDRED SIXTY-FIVE-SIXTY-SIX

Seventeenth Program

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The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf [illegible] seventeenth program [illegible] 85th season of Symphony Hall [illegible] Zino Francescatti, violin, [illegible] was soloist [illegible] Sunday afternoon.

Grand March [illegible] Royal Society of Musicians . . . Haydn
"Prelude a l'Apres-Midi d'une Faune" . . . Debussy
Symphony, "Mathis der Maler" . . . Hindemith
Violin Concerto in D major, Op. 77 . . . Brahms

Boston Symphony

GLOBE 2/19/66

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M. S.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
FEB 19 1966

Francescatti plays Brahms with Boston Symphony

By Robert Dumm

Yesterday's Boston Symphony concert, with Zino Francescatti as violin soloist, presented familiar music with varying success. The odd number, Haydn's "Grand March for the Royal Society of Musicians," turned out to have historical value only.

Written during his London visit of 1791, it calls for a full complement of woodwinds in pairs, but they were submerged by a modern battery of strings. Mr. Leinsdorf's tempo was well paced, with perky upbeats suggesting a bona fide march, but Haydn's plodding basses and extraneous center section, hampered by inexact dotted figures and baubles from cold brasses, spelled "back to the archives."

The orchestra's performance of Debussy's "Prelude to the Afternoon of a Faun" was distinguished by the powdery, atmospheric pedal sound maintained by the strings, and chastely nuanced solo strands from the English and French horns, the flute and occasional clarinet which Debussy casts as the floating sense-images of Mallarmé's poem.

Mr. Leinsdorf read the 9/8 meter as a slow but steadily gyrating movement. He kept this ritual-dance feeling that sustained the visionary spell of the piece, though the ancient cymbal at the reminiscent return nearly broke the spell by going "clack" instead of "ping."

The performance of Hindemith's "Matthew the Painter" Symphony (1934) suffered from imprecision and a consequent impression of bombast. The large score is plentifully armed with brass, but its stratified scoring and linear dissonance provide for an incandescent sound, even at the boiling points. All this apart from the programmatic idea — three altarpiece paintings by Grünewald — which suggest quiet ecstasy rather than neutrality in performance.

Many accents were perfunctory, without "pull," and the long melodic lines often lacked a crest to their total curve. Emphatic accumulations for full orchestra, especially in the third movement, spread on the ear like a mittened hand clapped over it. Mr. Leinsdorf was well aware of the imprecision, and his swift rescue actions were a marvel. The piece simply had not got to the rehearsal stage where the trees stand out in the woods.

Mr. Francescatti's passionately heroic reading of Brahms' Violin Concerto in D major incarnated Von Bülow's old saw about its being "not for, but against the violin." The artist, in gladiator stance, would crouch in a tunneling passage and stand tall for all noble outcomes. Brilliantly winning the battle of the violin, he went on to match forces with the entire orchestra.

The artist centered his conception on the fiery core of the music; and while this may have meant some over-reaching of pitch, or occasional solo sermonizing on accompanimental business, the total sweep was exhilarating and spirited. The way he bearded his solo cadenza in the first movement was both wild and wonderful.

New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 19 1966

Francescatti Is BSO Soloist

(By ROLFE BOSWELL)—Zino Francescatti, eminent French virtuoso, concluded yesterday afternoon's Boston Symphony Orchestra concert with a supple and polished performance of the Brahms violin concerto (Op. 77, in D) with Erich Leinsdorf conducting a reading of symphonic breadth. Brahms' most lovable work of expansive design was described by the late, great Bronislaw Hubermann as "a concerto for violin against orchestra — and the violin wins." Francescatti's was a technical knockout.

Just as Beethoven's violin concerto has been succinctly described as his "tenth symphony," so the Brahms opus is as much a symphony as concerto. He reverted to the classical mode of having the orchestra play the entire expository segment of the opening movement, before introducing the soloist, who proceeds to repeat it.

The slow movement, in F major, begins with an aria briefly similar to Verdi's "Ai nostri monti" in "Il Trovatore," but consists largely of arabesques in the violin solo part, woven about one of Brahms' lovelier melodies. The concluding movement is a sort of gypsy rondo, written with all the composer's flair for pseudo-Magyar tunes.

Francescatti's tone is more comparable to that of a lyric, rather than dramatic, soprano, for sweetness predominates over lush opulence. His intonation is impeccable, his double-stopping almost invariably true. He played the original Joachim cadenza, though one anticipated the Kreisler version.

The program opened with a first BSO performance of Haydn's "Grand March for the Royal Society of Musicians," who, presumably, trooped along less briskly than a goose-stepping grenadier regiment, but we did not expect the stomp and circumpance of Elgar or Sousa here.

Debussy's orchestral prelude to Stephane Mallarme's "Afternoon of a Faun," a delicately woven rhapsody with much beauty and much weirdness in its harmonies, followed. Enoch Soames poetized this way:

Pale tunes irresolute,
And traceries of old sounds
Blown from a rotted flute,
Mingle with noise of cymbols
rouged with rust.

Antique cymbals were scored, while Doriot Anthony Dwyer took a well-deserved solo bow for her mellifluent fluting.

Last offering before the interval was the late Paul Hindemith's "Matthias the Painter" symphony, an orchestral evocation of the three Isenheim altar panels painted by the 16th century German artist Mathis Gruenewald. The composer derived his symphonic score in for his opera of the same name, 1934 from orchestral interludes entitling the three movements Angelic Concert, Entombment and Temptation of St. Anthony.

The music is in Hindemith's mature neoclassical manner, sometimes eloquently dramatic, elsewhere lonely and austere, but always human and alive. A richly ornamented chorale theme dominates the first segment, capturing the graceful, decorative aspect of Germanic ecclesiastical art, with its Gothic inheritance.

The symphony ended with a clamant prophecy of spiritual triumph over evildoers. The Bostonians' performance was superb, suffused with silver-stringed sheen, the golden glow of the brass choir and woodwind witchery. It was a prefect prelude to the Brahms without bathos which followed.

FRI.-SAT. #18

Eighteenth Program

FRID TERNOON, FEBRUARY 25, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 26, *at* 8:30 *o'clock*

SCHUM ..... Scenes from Goethe's "Faust"

Overture

PART I

1. In the Garden
2. Gretchen before the Mater Dolorosa
3. The Cathedral

PART II

4. Twilight
5. Midnight

INTERMISSION

6. Faust's Death

PART III

7. Faust's Redemption

(First performance at these concerts)

Soloists

HERMANN PREY, BEVERLY SILLS, CHARLES BRESSLER
THOMAS PAUL, VERONICA TYLER, TATIANA TROYANOS
FLORENCE KOPLEFF, BATYAH GODFREY

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, *Conductor*

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*

ST. GABRIEL'S BOYCHOIR
EDWARD BOAGNI, *Choir Director*

BALDWIN PIANO RCA VICTOR RECORDS

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Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

FEB 20 1966

Schumann's "Faust" At Symphony Concert

The Boston Symphony will give the first local performances of "Seven Scenes from Goethe's Faust" by Robert Schumann on Friday and Saturday. The orchestra's activities this week also include a concert at the Boston War Memorial Tuesday evening during Winterfest. Erich Leinsdorf will conduct.

The Winterfest program will have Eugene Indjic, a Harvard freshman, as soloist in the Brahms Piano Concerto No. 2. The concert will open with the Overture to Wagner's "Die Meistersinger." Also to be heard are "Prelude to the Afternoon of a Faun" by Debussy and Strauss' "Till Eulenspiegel's Merry Pranks."

Springfield and Phillips Academy, Andover, was a pupil of Alexander Borovsky of Waban and has been soloist with the Boston Pops and at the Symphony Hall Youth Concerts.

The Boston Symphony's connection with the Schumann "Faust" goes back to 1881, when the orchestra's conductor George Henschel was a soloist in part of the work. Leinsdorf conducted the final scene three seasons ago. At that time, baritone Hermann Prey sang Faust, a role he will repeat on Friday and Saturday.

Also participating in the concert will be soprano Beverly Sills, tenor Charles Bressler, basso Thomas Paul, soprano Veronica Tyler, mezzo-soprano Tatiana Troyanos, contralto Florence Kopleff, and contralto Batyah Godfrey. Choristers will come from the New England Conservatory, Harvard Glee Club Radcliffe Choral Society and St. Gabriel's Boychoir.

Final preparations for "Faust" will come Thursday evening at the Boston Symphony open rehearsal.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

FEB 1966

Music

Orchestras

CLEVELAND ORCHESTRA, George Szell conductor, plays at Symphony Hall (CO 6-1492) on Wednesday, February 16 at 8:30 p.m. No more need be said for admirers of great conductors and orchestras.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, joins with three choruses and eight soloists to present the complete concert version of Schumann's *Faust,* honoring Goethe's 200th anniversary, on Friday afternoon, February 25 (2 p.m.) and Saturday evening, February 26 (8:30 p.m.), at Symphony Hall (CO 6-1492). The Harvard Glee Club-Radcliffe Choral Society, the New England Conservatory Chorus, and St. Gabriel's Boychoir of Brighton will sing the choral parts; soloists are Beverly Sills and Veronica Tyler, sopranos; Tatiana Troyanos, mezzo-soprano; Florence Kopleff and Batyah Godfrey, contraltos; Charles Bressler, tenor; Thomas Paul, baritone; Herman Prey, bass.

Malcolm Frager, pianist, will be soloist with the orchestra at the concerts of February 4-5, and again on Tuesday, February 8, Thursday, February 10, and Tuesday, February 15. Sherman Walt, BSO principal basson, will also be a soloist at the February 8 and 10 concerts. On Tuesday, February 1, Ralph Gomburg, principal oboe, will be soloist. Ann Elgar, soprano, will appear at the Friday afternoon-Saturday evening concerts of February 11-12. Friday-Saturday concerts are also scheduled for February 18-19. Open rehearsals, at 7:30 p.m., will be held on Thursday, February 3 and Thursday, February 24.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAY 1966

BSO's Leinsdorf rehearses with four of the soloists for a performance of Schumann's Scenes from Goethe's "Faust"*: Veronica Tyler, Tatiana Troyanos, Florence Kopleff, Batyah Godfrey.*

FRI.-SAT. #18

87

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BALDWIN PIANO — RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

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CLEVELAND ORCHESTRA, George Szell conductor, plays at Symphony Hall (CO 6-1492) on Wednesday, February 16 at 8:30 p.m. No more need be said for admirers of great conductors and orchestras.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, joins with three choruses and eight soloists to present the complete concert version of Schumann's *Faust,* honoring Goethe's 200th anniversary, on Friday afternoon, February 25 (2 p.m.) and Saturday evening, February 26 (8:30 p.m.). at Symphony Hall (CO 6-1492). The Harvard Glee Club-Radcliffe Choral Society, the New England Conservatory Chorus, and St. Gabriel's Boychoir of Brighton will sing the choral parts; soloists are Beverly Sills and Veronica Tyler, sopranos; Tatiana Troyanos, mezzo-soprano; Florence Kopleff and Batyah Godfrey, contraltos; Charles Bressler, tenor; Thomas Paul, baritone; Herman Prey, bass.

Malcolm Frager, pianist, will be soloist with the orchestra at the concerts of February 4-5, and again on Tuesday, February 8, Thursday, February 10, and Tuesday, February 15. Sherman Walt, BSO principal basson, will also be a soloist at the February 8 and 10 concerts. On Tuesday, February 1, Ralph Gomburg, principal oboe, will be soloist. Ann Elgar, soprano, will appear at the Friday afternoon-Saturday evening concerts of February 11-12. Friday-Saturday concerts are also scheduled for February 18-19. Open rehearsals, at 7:30 p.m., will be held on Thursday, February 3 and Thursday, February 24.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAY 1966

BSO's Leinsdorf rehearses with four of the soloists for the performance of Schumann's Scenes from Goethe's "Faust": Veronica Tyler, Tatiana Troyanos, Florence Kopleff, Batyah Godfrey.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

FEB 26 1966

Scenes by Schumann

Goethe's 'Faust'

By Harold Rogers

ARTS
ENTERTAINMENT

Erich Leinsdorf's masterful performance of Schumann's Scenes from Goethe's "Faust" owes as much to the conductor's refinements of the score as it does to the composer's original inspiration.

Schumann, as most music lovers know, did deplorable things to the orchestra. Mahler and Weingartner cleaned up some of his symphonic scores, and Mr. Leinsdorf has now rendered a similar service for the "Faust" music.

Those who attend the Boston Symphony performances this weekend should not miss Mr. Leinsdorf's explanation of what he did to Schumann's original. It is to be found in the concert bulletin and makes fascinating reading.

For this, its first performance at these concerts, Mr. Leinsdorf has assembled a vast array of forces—all of high caliber. There is the orchestra itself, of course. There are the New England Conservatory Chorus, the Harvard Glee Club and Radcliffe Choral Society, as well as the St. Gabriel's Boy-choir. And the soloists are Hermann Prey, Beverly Sills, Charles Bressler, Thomas Paul, Veronica Tyler, Tatiana Troyanos, Florence Kopleff, and Batyah Godfrey.

There were so many on stage Friday afternoon, in fact, that the soloists performed major drills in order to come and go as required. Sometimes they mounted a staircase at the footlights center stage. At other times they appeared through a doorway at the back of the stage and stood on a platform among the chorus members.

Chief among them was Mr. Prey, not merely because he sang the title role, but because he is a superlative interpreter. Today he and Dietrich Fischer-Dieskau are the leading baritones among Germany's lieder singers, and Mr. Prey's voice has a shining glory all its own. His diction, quite naturally, was perfect.

No diabolic nuances

Though diction was often wanting in the work of the other singers, one can nevertheless praise the artistry of Mr. Bressler, for instance, a tenor whose sensitivity has long been known and appreciated. The Misses Tyler and Kopleff, too, had their moments of lyrical loveliness; and Mr. Paul's basso was impressive in the Mephistophelean verses.

Let not the listener go the Schumann's "Faust" while expecting to hear strains of of Gounod or of Boito. Schumann did not dramatize the poem; he created musical poetry to match the poem. There are no diabolic nuances in Schumann's music, yet we have the same scene in the cathedral when Gretchen (Marguerite) holds her dialogue with the evil one. And at the conclusion we have no Mephistopheles gleefully packing off Faust to the nether world while the heavenly gates swing wide for Gretchen. Faust wins his freedom and is redeemed.

Most composers write far more interesting music while depicting hell than they do while trying to represent heaven. This is because they know so little about heaven. But Schumann does not follow this pattern. His heavenly music is quite heavenly indeed. He manages his choruses effectively in antiphonal responses that do more than merely hint of celestial light. There is a feeling of righteousness about the scene of Faust's redemption.

Mr. Leinsdorf kept the whole thing under superb control. It was a noble effort, nobly consummated.

New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 26 1966

BSO Premiere of Schumann's 'Faust'

(By ROLFE BOSWELL)—Robert Schumann's "Faust," a dramatic cantata in three parts, presenting, after a brief overture, seven scenes from Goethe's tragedy, received its first performance by the Boston Symphony Orchestra, Erich Leinsdorf conducting, yesterday afternoon. There were eight soloists of varying abilities, with well-prepared choral support by the New England Conservatory Chorus, Harvard Glee Club and Radcliffe Choral Society, plus the St. Gabriel's Boy Choir of Brighton.

It is by no means a unified work, its patchy scenes having been composed at different times with, perhaps, varying ends in mind. Indeed, Gerald Abraham, distinguished English musicologist, maintains, Schumann "was opposed to the performance of all the 'Faust' mucis 'in succession on one evening'; 'at the most it might be done only as a curiosity.' We can regard it merely as a series of 'essays in composing Faust.'"

PACT WITH DEVIL

Berlioz reworked his earlier "Eight Scenes from Faust" (1828) into his brilliant "Damnation of Faust" (1846), so it is within the realm of possibility that Schumann, too, might have done better with his contemplated full-length opera had he lived longer. Even so, both Berlioz and Schumann have composed better music than Charles Gounod did in his meretricious opera, high though it may be in popular esteem.

This eternal "Faust" tragedy is a pertinent tract for the times, since it points out the inevitable doom of those who reject religious teachings in dealing with intellectual and moral problems, preferring to believe, instead, in the capacity of the intellect to solve them. Belief in the essentially vain nature of purely human learning has existed since Christianity's triumph set divine revelation against natural science. This ambivalent conflict inheres in "Faust."

Goethe's Mephistopheles is no Lucifer, but, according to the poet's definition, the "Spirit of Denial," impersonating that utter skepticism which, as Nietzsche set forth in his "Superman" philosophy, makes no distinction between good and evil. When Schumann's "Faust" opens, with its love-making scene in a garden, the doomed philospher already has made his compact with Old Scraper.

LEINSDORF'S VIEW

The episode of Gretchen has no place in the legend from which Goethe extracted his dramatic material and it is difficult to deny the pertinency of Charles Lamb's criticism, "What has Margaret to do with Faust?" Erich Leinsdorf answers this mutton-headed structure in his article on opera in the forthcoming Atlantic: "Loyalty of the public has always been weakest when a love story was missing and strongest when love inspired the composer to write music of great fervor and sensual effect."

Schumann wrote "music of great fervor," but for sensual effects one must turn to Wagner's "Faust" overture or Liszt's "Faust" symphony, while Arrigo Boito's "Mefistofele" also is of dramatic merit. Since musical revivals seem to be in order these days, perhaps a presentation of Ferruccio Busoni's "Doktor Faustus" should be made at that neglected composer's upcoming centenary.

Hermann Prey, a young German baritone with a golden voice, was, to quote Mephistopheles (well sung by Thomas Paul) in the death scene, "glorious prey" in the titular part, while Beverly Sills was in fine voice as a personable Gretchen. Minor roles were sung adequately, though Charles Bressler, tenor, overstrained at times, while Veronica Tyler showed a distressing tendency to warble in her tremolos.

They sang in the original German, though the Schirmer edition of the vocal score, with piano rendition of the orchestral parts, submits a thoroughly singable versification in English which might have been projected by the soloists (other than Herr Prey) and chorus with more clarity for their listeners.

The Florida Times-Union
JACKSONVILLE, FLA.
APR 10 1966

A GAME ALL SYMPHONY CONDUCTORS PLAY

Rattling Musical Skeletons a Haunting Pastime

Music World

By Delos Smith
United Press International

In the game of exhuming musical skeletons many musicians believe Lukas Foss outdid Erich Leinsdorf. But there are some who think Leinsdorf topped Foss.

That skeleton Leinsdorf got out of the closet of Robert Schumann touched the heart. It made you feel like crying, it was that pathetic. But you could laugh over the skeletons Foss got out of the closet of Ludwig van Beethoven. They were musical lulus.

Those are sacrosanct names to musical people. They know Schumann deteriorated mentally—and creatively—as he aged and Beethoven now and then displayed a low musical taste. They never mention such failings, however, and the music which exhibits them is very rarely performed.

Many an aged concert-goer had never heard Schumann's "Scenes From Goethe's Faust" until Leinsdorf performed them this season with the Boston Symphony, three choirs and eight soloists, both in Boston and New York.

Chances are untold multitudes of concert-goers and Schumann worshippers across the world have never had the opportunity to hear them during this century. Performing musicians, generation by generation, have been all but unanimous in considering them far below the genius-standard of their creator.

Leinsdorf's position was that any major work of a major composer—a major work, in size if not in quality—must be reappraised by the musical public from time to time, to correct any errors in the judgment of the composer's posterity.

His meticulously prepared performance with the massive forces required by the score confirmed the judgment. There were many moments of Schumann's exquisite beauties but the whole was complex and empty; the creative mind was floundering as it labored with transcendental ideas pertaining to man's relations with God.

On the other hand, Beethoven was toying with the trivial when he ran up his military marches and he knew it. That was a mark of the man—he could go from the trivial to the profound and back again without ever confusing one for the other.

Really devout Beethovenites ignore this phase of their master's character on the grounds it was unworthy of him to be like that. Foss exhibited the phase with Leonard Bernstein's New York Philharmonic of which he is the current guest conductor.

He began the concert with profound Beethoven—the 3rd "Leonora" overture. Then all the musicians left the platform except the wind players and the drum beaters and they went to town with the trivial Beethoven for 15 minutes or so in "square" four-four time.

If the composer hadn't been one of the greatest of all composers, the music couldn't get printed, much less performed.

Music in the News

When the tootlers and beaters were through, Foss still had another startler for the audience.

The string players came back and the wind players and percussionists left, and the string players performed Beethoven's "Great Fugue" which is at the opposite pole from the marches. It is so very profound musicians have attached the word "great" to it and publicly they all profess to admire it although many will confess privately that they haven't the slightest idea of what it may mean, if anything.

It was composed for string quartet but it can be doubled and redoubled in strings without changing it structurally.

For that reason it too is very rarely performed. An iconoclastic view could be that it also is a skeleton from the Beethoven closet, something the master discarded as awry which his posterity has elevated to the profoundly incomprehensible.

Spicing the standard symphonic programs with the obscure works of the great composers is a game all symphony conductors play. It stirs controversy among the patrons and the critics, and that's all for the good since it adds excitement to the pastime of listening to the old masters.

The Boston Globe—Saturday, February 26, 1966

At Symphony

Schumann 'Faust' Scenes Are Sublime Experience

By MICHAEL STEINBERG

Symphony Hall was nearly a third empty on Friday afternoon. The weather was difficult, and there is a certain Symphony audience allergy to choral music and the unfamiliar. Those who stayed away missed something wonderful; a beautiful performance of Schumann's Scenes from Goethe's "Faust." Those who were there had no doubt about the nature of the occasion: it is rare to find such rapt attention during a Friday afternoon concert and such prolongued and warm applause and cheering afterwards. Moreover, no one walked out. Here's to more snowstorms!

Schumann's "Faust" music is a masterpiece, one of the 19th century's very great ones. If you look it up in the standard reference works, you find contempt, condemnation, condescension, stemming mostly from ignorance of the score and from writers' tendency to copy from each others' books.

It is a difficult work, one that demands attention and generously repays preparation. Schumann has set three scenes from Part I of Goethe's tragedy—the first Faust-Gretchen love scene, Gretchen before the Mater Dolorosa, the Cathedral scene—but concentrates on Part II, by opening, the scenes of Faust's blinding and of his death, the entire final scene.

Some of what Schumann does is puzzling. To succumb to a critical commonplace, he was not a born theater man. While in the Cathedral scene, for example, he used the language of the second "Don Giovanni" finale with skill, he also muffs the timing of Gretchen's final "Nachbarin! Euer Flaschchen!" and the lines from the "Dies irae" that follow. There are often instances of strange text setting, of a running together of lines that deprives them of effect and sometimes almost of intelligibility.

But it is Schumann's successes that remain in the memory: the lovely lyric writing in the Garden scene; the sinister fear so well expressed in the behind-the-attacks at the beginning of the Cathedral scene; more of the beautiful lyric writing for Ariel and the dazzling sunrise; the rushing about of muted violins and plucked low strings for the midnight scene of the four hags, Care, Need, Want, Guilt; the sense of musical tempo in Faust's growing ecstacy before his death and the chorale-like postlude to that scene.

Goethe's greates moment becomes Schumann's also: the final scene. Rhythms are handled surely and the melodies are inspired, the whole range of them from the folk-song symmetries of the angelic choruses to the subtleties of the Chorus Mysticus.

Schumann had the quality of simplicity, and that made it possible for him to compose a great setting for this poetry. Mahler, too, conveys the mystery of the chorus that sets and describes the scene ("Waldung, sie schwankt heran"): only Schumann rises to that part of the poem that resides in the stunning simplicity of Goethe's words and images, such a thing, for instance, as the picture of the silent and friendly lions slinking about.

The editorial problems in the performance of any Schumann work with orchestra are complex and inevitably some of the solutions are debatable. Leinsdorf as editor tends to be bold. His loyalty is to Goethe and he does not shrink from the acts of minor recomposition called for in restoring the original "Hier ist's getan" in place of the corrupt and obviously inferir "Hier ist es getan", or from in restoring a line into Ariel's song that Schumann forgot to set. There were considerable orchestral retouchings, mostly useful, though some produced a brightness Schumann might not have liked and there were some places that still had insufficient punch (the end of the Overture and of the Midnight scene). More significantly, I question Leinsdorf's judgment in placing the intermission between Midnight and Faust's death, rather than following Schumann's division that makes of the finale, Faust's Redemption, a discrete entity, a solution that would be more effective in the most superficial sense as well as in a more profound. There were also rather arbitrary decisions that created the special effect of an a cappella chorus where Schumann had intended none and that even more oddly took the chorus out of a couple of pages, leaving only the orchestral doublings.

The performance was all in all splendid, and Leinsdorf paced it well and led it energetically. He had a superb cast of singers, including Hermann Prey as Faust (also Pater Seraphicus and Dr. Marianus), Thomas Paul as Mephistopheles (also Pater Profundus), and Beverly Sills as Gretchen. Excellent in smaller roles were Charles Bressler (Ariel, Pater Ecstaticus), Tatiana Troyanos (Need, Magna Peccatrix), Florence Kopleff (Want, Mulier Samaritana), and the gifted young Batyah Godfrey (Guilt, Maria Aegyptiaca), while Veronica Tyler (Care) seems to be having problems of technique that keep her from realizing the potential of her beautiful voice and her excellent musical and dramatic intentions.

There was good choral singing from the New England Conservatory Chorus, Lorna Cooke de Varon, director, the Harvard Glass Club and Radcliffe Choral Society, Elliot Forbes, director, and the impressive though dynamically inflexible St. Gabriel's Boychoir, Edward Boagni, director. Except for the out-of-tune solo strings in the Pater Ecstaticus area and too many bad oboe and clarinet solos, the orchestra played well.

Herald (m)
BOSTON, Mass.
Circ. 171,361

FEB 26 1966

SYMPHONY

Schumann Scenes from 'Faust' Appear in Towering Triumph

By ROBERT TAYLOR

The clouds rolled from one of the shrouded peaks of world music yesterday, and the seven scenes that Schumann wrote for Goethe's "Faust" emerged in pellucid and pure grandeur.

It was the first Boston performance of the work complete. Unfortunately, the weather prevented many people from attending, and if you are among them I urge you to hear tonight's broadcast. For this is in many ways the most important concert of the season, certainly the most revealing. The Scenes are not available on records; the performance of the complete span constitutes a once-in-a-generation event; and discloses, I would say, the greatest of all unfinished operas.

CHANGED HIS MIND

Schumann's music does not comprise a dramatic unity. He changed his mind about a stage representation because of the exalted character of Goethe's poetry. (It cannot help a composer's confidence to choose as an operatic libretto an epic recognized as a classic in one's own lifetime.) Schumann, therefore, switched direction, and if this may be regarded as a mistake from a narrowly dramatic view, his decision to make an oratorio from his material enabled him to get at the psychological truth about Faust.

The seven scenes are closer to the spirit of both parts of Goethe's epic than all the corollary Faust music: Wagner's, Gounod's, Berlioz's, Liszt's, even Mahler's. The values are those of lyrical introspection, a mood which renders the philosophic content of Goethe's Part Two with more fidelity than the dramatic spirit. Liszt, for example, ends his Faust Symphony in C major (fff), whilst the ending of the Mahler Eighth is equally declamatory; Schumann's version of the last lines of the Chorus Mysticus, is quiet, hushed, reverberating in widening circles through eternity.

This is not to say that the Scenes lack the operatic impetus. There is some of the loveliest workmanship since Mozart in the stately fugal Overture, and the early scenes, always the transla-

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 18th program of the 85th season yesterday: the first complete Boston performance of Schumann's Scenes from Goethe's "Faust". The soloists were Herman Prey, Beverly Sills, Charles Bressler, Thomas Paul, Veronica Tyler, Tatania Troyanos, Florence Kopleff, Batyah Godfrey. The New England Conservatory Chorus, prepared by Lorna Cooke deVaron, Harvard-Radcliffe Chorus, prepared by Elliot Forbes, and St. Gabriel's Boychoir prepared by Edward Boagni were the choral forces.

BOSTON, Mass.
Circ. 517,080
FEB 20 1966

Neglected Masterpiece

Schumann's Interpretation Of Goethe's 'Faust' Tragedy

By MICHAEL STEINBERG

For his wife Clara, Robert Schumann's "Scenes from Goethe's Faust" was a work that would "one day take its place among the very greatest of all." Liszt admired it. Bernard Shaw clamored for performance of it, and referred to Part II as a "summit of Schumann's achievement." Much of the popular Schumann literature, on the other hand, ignores or dismisses it. Listeners have had no chance to find out for themselves. A performance I heard Hans Rosbaud conduct 13 years ago must have been one of the very few complete ones anywhere in my lifetime. Not a note is available on records. There is cause, therefore, to be grateful to Erich Leinsdorf for putting the "Scenes from Goethe's Faust" on the next Friday-Saturday pair of Boston Symphony concerts.

Schumann first made some sketches for what he evidently meant as a "Faust" opera when he went with Clara on a concert tour of Russia from January to May, 1844. He was then about to become 34. In the next few years he was much plagued by physical ill health and by depression, and he composed little. In the Spring and Summer of 1847 he wrote what is now Part III of his "Faust" scenes. During the second half of 1848 and early in 1850 he added to his score, completing it with the Overture in the Fall of 1853.

Schumann seems to have changed his mind quite early about the proper format for his "Faust" music. One of the things, interestingly enough, that interrupted its composition was "Genoveva," the only operatic project he was ever to complete. The following is an outline of the "Scenes from Goethe's Faust" as they now stand:

An Overture and Part I, consisting of three scenes from Part I of Goethe's play: the Garden Scene between Faust and Margareta, including a few lines of farewell from the following Summer House scene; Margareta's soliloquy at the shrine of the Mater Dolorosa; Margareta and the Evil Spirit in the Cathedral.

Part II, also in three divisions: the opening scene with the sunrise from Part II of Goethe's play; the Midnight scene from Part II, Act V, with Faust and the four hags, Want, Guilt, Need, and Sorrow; the next scene, Great Outer-Court of the Palace, with Faust's death.

Part III, divided into seven connected movements, consists of Goethe's finale scene, Mountain-Gorges, Forest, Rock, Wilderness, beginning "Waldung, sie schwankt heran" (Forests are waving here) and set in its entirety.

Schumann's scenario is strange in a number of ways. It has not complete continuity of its own. Rather, for the filling out of the selected scenes into a fully coherent scheme, the participation of the listener is required. Schumann's ideal listener, moreover, is one who has read "Faust" well, both parts.

Then, Schumann avoids Goethe's most obvious invitations to music. There is no Auerbach's Cellar with ts "Song of the Flea," no "King in Thule" ballad, no Gretchen at the Spinning-Wheel, no Walpurgis Night's Dream, no floral pageant (Part II, Act I, III) with its choruses of gardeners and flower-girls.

Not least, Schumann's concern with Part II of Goethe's tragedy is itself noteworthy, especially in historical context. Goethe began "Faust" in 1773 as a young man of 24. He finished Part I, the Gretchen tragedy, in 1801, and published it in 1808, having added and altered a few things. In 1806, Goethe spoke of Part II as "not yet all written, but composed." By the end of 1831 it was at last "all written," though it was still being critically scrutinized by Goethe up to within weeks of his death in March, 1832.

It is now one of our received ideas to regard "Faust" II as one of the most exalted achievements in Western literature, and German readers in particular hold it in a kind of reverence for which Anglo-American literary attitudes offer no parallel. When it was new, however, Part II was deemed unintelligible, an arbitrary and inorganic addition to the familiar and popular Part I, the oddly hermetic preoccupations of an old man, something not to be taken quite seriously. It is also worth remembering that when Schumann made his first "Faust" sketches, not quite 12 years had passed since the posthumous publication of Goethe's Part II, and the play had been only 21 years before the public when the composer finished his music. When Schumann set the great final scene with the Holy Anchorites, it was not an awesomely regarded classic: It was a highly controversial piece of contemporary poetry, newer than, say Pound's "Pisan Cantos" are today, and at least as problematic.

In an essay called "Schumann as an Interpeter of Goethe's Faust" to which this article is much indebted, Donald Mintz points out how much the "vulnerability of the Faust music was heightened" by contemporary attitudes to Part II of the play. If, however, Shumann's insistence on Part II created problems for the acceptance of this music, his quick realization of the musical possibilities in Goethe's work constitute a most audacious stroke of the imagination.

Much of Goethe's writing in "Faust" II is thoroughly operatic, deliberately so. He loved and admired Mozart's "Magic Flute": it was the most performed opera during his year as Theater Director at Weimar. More important still, off and on during the 1790's he worked on a continuation of the "Magic Flute" libretto, abandoning it when he realized that neither Zelter nor anyone else was a Mozart who could adequately compose it, but rescuing some of the fragment for Act III of "Faust" II.

Schumann's calling was not to the theater, but he understood, and beautifully realized, the musical challenge in Goethe's finale. His setting, beginning with the unobtrusive processional quality in the quiet polyphony at the opening, is a glorious achievement. It is less vividly detailed than Mahler's in the Eighth Symphony, and at one point I feel that as a loss, namely when Schumann runs together into a simultaneously declaimed trio the verses of Magna Peccatrix, Mulier Samaritana, and Maria Aegyptiaca, while Mahler gives to each a solo variation that makes the three women as sharply characterized as Balanchine's muses in "Apollo."

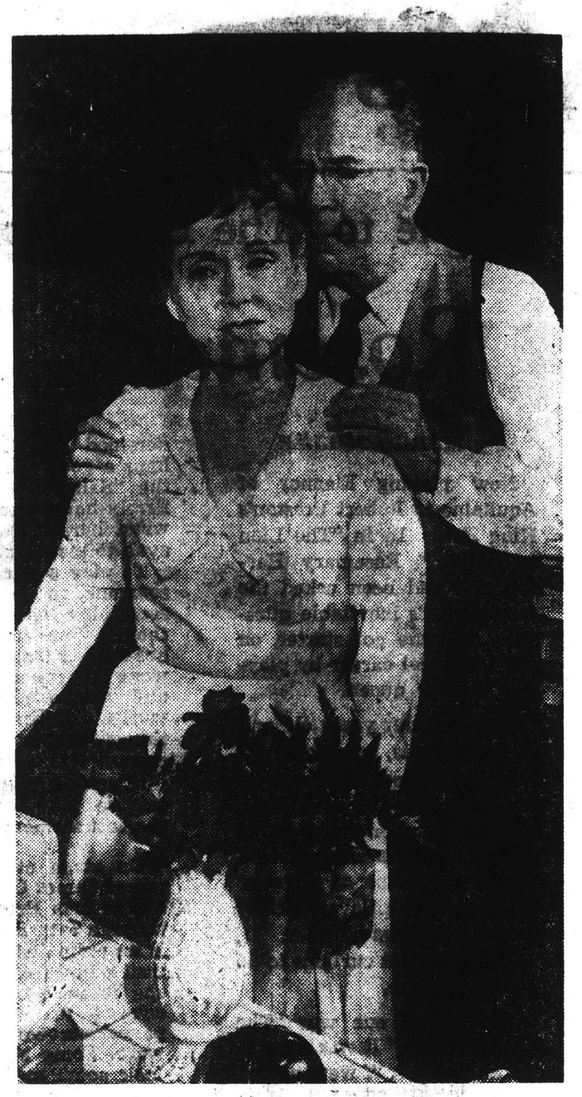
One of Schumann's finest moments, on the other hand, is his "Wer immer strebend sich bemueht, Den koennen wir erloesen!" (For he whose strivings never cease/Is ours for his redeeming), with its solo voices detaching themselves in rising scales from the choral texture. Mahler omits the angelic chorus containing that passage, which is odd because for Goethe that was the passage "in which the key to Faust's salvation was contained." Also, Schumann's composition of the very last lines, quiet and becoming ever more spacious, is more profoundly satisfying than anyone's else.

In what precedes these moments there are beautiful examples of deep insight on Schumann's part and of marvellous musical imagination: the blinding sunrise, the ghostly entrance of the four hags, the clash of spades as the mocking Lemures prepare for Faust's burial.

"Faust" the play occupied its creator's far-ranging, well-stocked, and complicated mind, for 60 years, and from that the composer selected scenes in a way that was frankly subjective, even idiosyncratic, and "difficult." Schumann's "Scenes" may not ever be destined for a very wide popularity, but it is high time that we took seriously what is certainly one of the noblest moments in 19th century music.

To conclude, I should like to endorse emphatically the recommendation repeatedly made in recent Boston Symphony program books that you should read Goethe's whole "Faust" before listening to Schumann's.

Indjic, who attended Classical Junior High School in



Subjects for 'Roses'

Martha Scott and Jack Albertson star in Frank D. Gilroy's comedy-drama, "The Subject Was Roses," to open February 28 for three weeks at the Wilbur.

[87]

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MAR 3 1966

Music

Leinsdorf Conducts Schumann

By LOUIS BIANCOLLI
World-Telegram Music Critic

Much as I love Schumann and revere Erich Leinsdorf, I must confess to being bored by last night's "Scenes from Faust" at Philharmonic Hall. And I don't bore easily.

Louis Biancolli

This is no reflection on the performance. Leinsdorf conducted the long-shelved work with missionary zeal and thoroughness. The Boston Symphony was first-rate; so were the many combined choruses from the Boston area; so, at least in effort, were the soloists.

After reading the advance notices and analyses, I was ready to adore the seven long scenes from Goethe's poem. After all, Goethe is Goethe and Schumann is Schumann. The combination seemed made to order.

Instead, here was one of those instances of complete mismating of poetry and music. Passage after passage went by without the faintest suggestion, to me at least, of the power and contrast of "Faust."

Here were Schumann's worst faults of dense and unrelieved scoring. Leinsdorf had done much to admit light into the fabric. But even he could not lift what by its very nature was irremediably grounded.

There were splendid, even ecstatic, moments. Schumann, admittedly, was no Caspar Milquetoast. But the persistent lack of true contrast between orchestra and chorus, between chorus and solists, was deadening.

Schumann composed his seven scenes over a long period. That fact alone may have cost them what unity they might have had, had

Beverly Sills

he concentrated on a specific goal, a cantata or an opera.

Thus dispersed, and thus diffused over a treacherous terrain of poetry and philosophy, the music has only its dismal uniformity of color to knit it together. To my thinking, it is Schumann's most appalling failure.

But it was a failure made bearable by the knowledge of Schumann's absolute integrity as an artist and by the complete devotion and idealism of Leinsdorf.

The indomitable Maestro deserves thanks for giving us a chance to hear and assess this huge torso of a score and for inspiring such cooperation from a large assortment of musicians.

Among the soloists were Hermann Prey, Beverly Sills, Charles Bressler, Thomas Paul, and Veronica Tyler. St. Gabriel's Boychoir joined the Harvard, Radcliffe, and New England Conservatory Choruses.

They were all good. Only Robert Schumann let us down.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021

FEB 27 1966

Symphony Out Of Town; Back On March 8

The Boston Symphony Orchestra will make its fourth tour of the season this week. It will appear at Bushnell Auditorium in Hartford Monday night; Constitution Hall in Washington Tuesday night; Philharmonic Hall, New York on Wednesday and Friday nights; the Brooklyn Academy of Music Thursday night; and Carnegie Hall, New York Saturday night. Erich Leinsdorf will conduct all the programs.

The next Symphony Hall concert will take place Tuesday, March 8, the seventh program of the Tuesday "A" series, Mr. Leinsdorf conducting. The next Friday-Saturday concerts will be March 11-12, when Charles Munch will begin a two-week visit as guest conductor. He will also conduct the seventh Open Rehearsal of the season on Thursday, March 10.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080

FEB 27 1966

Orchestra Away on Tour

The Boston Symphony Orchestra will make its fourth tour of the season this week. It will appear at Bushnell Auditorium in Hartford tomorrow night, Constitution Hall in Washington Tuesday evening, Philharmonic Hall in New York on Wednesday and Friday evenings, the Brooklyn Academy of Music Thursday evening, and Carnegie Hall on Saturday evening. Erich Leinsdorf will conduct all the programs.

The next Symphony Hall concert will take place Tuesday, Mar. 8, Leinsdorf conducting. The next Friday-Saturday concerts will be on March 11-12, when Charles Munch will begin a two-week visit as guest conductor. He also will conduct the seventh open rehearsal of the season on Thursday Mar. 10.

TUES. A#7

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Seventh Program

TUESDAY EVENING, MARCH 8, *at* 8:30 *o'clock*

VIVALDI ..... Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN
ALFRED SCHNEIDER
GERALD GELBLOOM
MICHEL SASSON

DEBUSSY ..... "Prélude à l'Après-midi d'un Faune"
(Eclogue by STÉPHANE MALLARMÉ)

INTERMISSION

MAHLER ..... Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (with leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
ANNE ELGAR

BALDWIN PIANO

RCA VICTOR RECORDS

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
MAR 9 1966

The Sound of Music

BSO Soloist's Night

By Peter M. Knapp

It was soloist's night at Symphony Hall last evening, as Erich Leinsdorf directed the Boston Symphony in a program of works by Vivaldi, Debussy and Mahler.

For four of the soloists — violinists Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson — it was a special occasion, for back-bench string players don't often have a chance to come out front and display their musicianship.

Chance To Shine

But when Erich Leinsdorf prepared Vivaldi's Concerto Grosso in b minor, for four solo violins and string orchestra, he had his first and second violinists draw lots for the solo positions. It was a noble gesture, for besides giving four of his unsung string players a chance for solo work and promoting good will among the orchestral family, it obviously was fun for all concerned.

Leinsdorf conducted from the harpsichord (isn't there an instrument with a more robust timbre around?) and the performance reflected the pleasure of the players, although the second movement proceeded a bit uneasily and could have been more mysterious.

Then came Claude Debussy's familiar impressionist tidbit, the "Prelude to the Afternoon of a Faun," in which flautist Doriot Anthony Dwyer delivered her customary impeccable artistry.

Otherwise, there was nothing orthodox about the performance. Leinsdorf closely controlled the flow of sound, reining in the motion and letting the aural delights shimmer gently around Mrs. Dwyer's ravishing flute tone. If this approach seemed less fluent than usual, it also underlined the langorous, almost lazy, nature of the composition, and permitted Debussy's sound effects to be fully savored.

The 'Shortest'

Gustav Mahler's Symphony No. 4 in G stuffs generous melodies into a bulky symphonic structure like one of those immense (but comfortable) Austrian featherbeds. But at that, we are reminded, it's his shortest symphony even though it perambulates for the better part of an hour.

For all Mahler's loquaciousness, the symphony endures because of its sunny tunes. One can hear echoes of Haydn in the dainty first theme, perhaps Schubert in the second, flashes of jolly peasant humor in laendler-like sections of the second movement, and all surrounded by the kind of exotic orchestration Mahler later made his trademark.

It was a comfortably-paced and skillfully-executed performance. For the finale, in which Mahler presents a naive view of heaven in verses from an old Bavarian folk song, soprano Anne Elgar was the soloist. An attractive brunette, Miss Elgar effectively projected her German diction in an appealing manner, though her voice is small-scaled and has little depth in the lower register.

TUES. A#7

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TUESDAY EVENING, MARCH 8, *at* 8:30 *o'clock*

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I. Allegro
II. Largo
III. Allegro

Soloists

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FRI. - SAT. #19

89

Nineteenth Program

AFTERNOON, MARCH 11, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 12, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

ELGAR ..... Introduction and Allegro for Strings (Quartet and Orchestra), *Op.* 47

String Quartet: JOSEPH SILVERSTEIN, CLARENCE KNUDSON, BURTON FINE, JULES ESKIN

MARTINU ..... "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

SAINT-SAËNS ..... *Symphony No. 3, in C minor (with Organ), *Op.* 78

I. Adagio; Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

BALDWIN PIANO

*RCA VICTOR RECORDS

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860
MAR 6 1966

Charles Munch to Conduct Hub Symphony Orchestra

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Erich Leinsdorf

Erich Leinsdorf, music director, will conduct the seventh concert of the Tuesday "A" series this week Tuesday, 8.30 before departing on a brief vacation. His program will begin with Vivaldi's Concerto Grosso for Four Violins and String Orchestra, Op. 3, No. 10, in which four members of the orchestra's violin sections will be soloists: Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michael Sasson. It will continue with Debussy's "Prelude to the Afternoon of a Faun." After intermission Mr. Leinsdorf will conclude with the Mahler Symphony No. 4, in which Anne Elgar, soprano, will be soloist. Subscribers to the Tuesday "A" series will note that their next program falls immediately in the following week, with Mr. Munch conducting.

Mr. Munch's program for this Friday-Saturday will begin with Elgar's Introduction and Allegro for Strings (Quartet and Orchestra), Op. 47, in which the solo quartet will be Joseph Silverstein, Clarence Knudson, Burton Fine, and Jules Eskin. This will be followed by Martinu's "Fantaisies symphoniques" (Symphony No. 6). After an intermission Mr. Munch will conclude the program with the Saint-Saens Symphony No. 3 (with organ), Op. 78, Berj Zamkochian at the organ.

At the Thursday evening Open Rehearsal, which will benefit the Orchestra's Pension Fund, Mr. Munch will conduct the final rehearsal for the weekend concert.

Charles Munch's retirement from the demanding duties of Boston Symphony Orchestra music director has in no way meant his retirement as a conductor.

During the past November (1965) he led the French National Orchestra in a full tour of Europe which included such major cities as Rome, Florence, Milan, Berlin and Paris. This season he has also conducted the London Philharmonia in London.

More recently he has fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra and has conducted the Symphony Orchestras of Dallas and Montreal just prior to coming to Boston. Later this year he will conduct in Israel and Japan.

Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAR 6 1966

Show Guide | MUSIC

Symphony This Week

Charles Munch Orchestra's Guest

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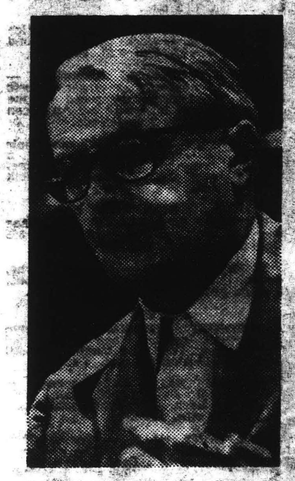

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The complete programs:

Tuesday at 8:30, the Tuesday "A" series, Erich Leinsdorf conducting:

VIVALDI—Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10. Julius Schulman, Alfred Schneider, Gerald Gelbloom, Michel Sasson, soloists.

DEBUSSY—"Prelude to the Afternoon of a Faun."

MAHLER—Symphony No. 4, in G major (with soprano voice). Anne Elgar, soloist.

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Friday at 2 and Saturday at 8:30 p.m.
Charles Munch, guest conductor:

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MARTINU—"Fantaisies symphoniques" (Symphony No. 6).

SAINT-SAENS—Symphony No. 3 in C minor (with organ), Op. 78. Berj Zamkochian, organ.

Sunday Globe
BOSTON, Mass.
Circ. 517,080
MAR 6 1966

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Charles Munch will return to the Boston Symphony for two weeks as guest conductor beginning with the Friday-Saturday concerts. He was music director of the orchestra from 1949 to 1962.

His week-end program will open with Elgar's Introduction and Allegro for Strings, Op. 47, in which the solo quartet will be concertmaster Joseph Silverstein and Clarence Knudson, violins, principal viola Burton Fine and principal cellist Jules Eskin. Martinu's Symphony No. 6 "Fantaisies symphoniques" and the Saint-Saens Symphony No. 3, with Berj Zamkochian as organ soloist, complete the program. Final preparation for the concert will be made at the open rehearsal Thursday evening.

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FRI. - SAT. # 19

Nineteenth Program

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I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

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I. Adagio; Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

BALDWIN PIANO

*RCA VICTOR RECORDS

Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAR 6 1966

Show Guide | MUSIC

Symphony This Week

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DEBUSSY—"Prelude to the Afternoon of a Faun."

[illegible] Symphony No. 4 in G major (with soprano [illegible]) [illegible] soloist.

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MARTINU—"Fantaisies symphoniques" (Symphony No. 6) [illegible]

SAINT-SAENS—Symphony No. 3 in C minor (with organ), Op. 78, Berj Zamkochian, organ.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-2210
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860
MAR 6 1966

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Sunday Globe
BOSTON, Mass.
Circ. 317,080
MAR 6 1966

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Since his retirement from the Boston Symphony Munch has been guest conductor with many other orchestras. In November 1965 he led the French National Orchestra on a tour to Rome, Florence, Milan, Berlin and Paris. This season he has also conducted the London Philharmonia, the Los Angeles Philharmonic and the Dallas and Montreal Orchestras. He goes to Israel and Japan this Spring.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Weekly 35,304
1966

International Program

MUNCH RETURNS TO BSO

BY PETER DAVISON

Charles Munch returned to conduct the Boston Symphony Orchestra last Friday and Saturday in an international program, consisting of the Englishman Elgar, the Czech Martinu and the Frenchman Saint-Saens. None of these works has great profundity, but each of them gave Dr. Munch the opportunity to indulge his favorite musical qualities: sensuousness and color.

Edward Elgar's "Introduction and Allegro for Strings" (Opus 47) takes the form of a short concerto, with a solo quartet performing contrasts to the entire string orchestra. Brahmsian in its melodic fragments, the piece has considerable charm, but the contrasts between soloists and tutti are underplayed, and the transitions from section to section have little inevitability or content. It is a matter simply of getting from one tune to another. Albeit this is a rather stuffy piece of music, it made an acceptable overture to what followed.

Bohuslav Martinu's "Fantaisies Symphoniques (Symphony No. 6) was written for performance by Charles Munch and the Boston Symphony in honor of its 75th anniversary in 1955. It won an award by the New York Music Critics Circle the same year. It deserved it. Here was orchestral color at its most intense — the orgiastic, synesthetic kind of sound that Martinu most loved to compose and Munch most loves to conduct. The clarion trumpets, the scurrying strings and the scrambling percussion of the first movement; the histrionic contrasts of the allegro second, which conjures up in the listeners' imagination the rocky canyons, the stagecoach chases, the fertile valleys of movie westerns; the rustlings and cicada sounds of the third movement: all these contain their own excitement. This music is hardly intended to be programmatic (or so the composer's notes inform us), but the textures of sound which he employs are so reminiscent of the sounds of nature that the listener cannot help reading into them what was not consciously written.

Nor, I suspect, would Dr. Munch have it otherwise. He has always been at his most inspired with music which (like La Mer or Berlioz' Symphonie Fantastique) conjures up sense-impressions, rather than the music which gives delight on account of its formal qualities alone, like Mozart, whom Dr. Munch conducts as badly as anyone in the business. In the Martinu "Fantaisies," Dr. Munch obviously was taking keen pleasure in a piece of music written for and commissioned by himself. As Martinu wrote: "I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life." Composer and conductor met on even ground.

The final offering was Saint-Saens' familiar Symphony No. 3 in C Minor (with Organ), a harmonious and, I have always thought, somewhat meretricious work. Its calm and simple melodious progressions seemed incompletely attuned to Dr. Munch's sensuous spirit, and he therefore responded with a slackness of attention that contrasted with his alertness throughout the Martinu. The orchestra looked and sounded bored along with the conductor; and boredom in the performing arts can be highly infectious. But the orchestra and conductor were lucky, and the symphony's final insipid chords brought numbers of the audience to their feet with cheers. Perhaps it was contrast with the Leinsdorf concerts, or emotional partisanship that made for all the noise.

Next weekend's concerts will bring Dr. Munch back again to conduct Handel's "Water Music," Mozart's "Jupiter" Symphony, Sibelius' Seventh Symphony and Roussel's Suite in F. Major Opus 33. Another international program.

Harvard Crimson
CAMBRIDGE, Mass.
Weekly Circ. 3,800
BOSTON EDITION
MAR 14 1966

Munch conducts

At Symphony Hall Friday afternoon.

By JEFFREY C. COBB

Conductors, like all musicians, are often branded with easy epithets that distort far more than they illuminate. Detractors of Toscanini claim "he is too fast, too harsh—though great at Verdi," ignoring the uncanny intuition behind his intensity. Klemperer is eulogized as "the Olympian interpreter of the classics," even when his perfectionism does not further the insights of an average German Kapellmeister. And too often it is said of Charles Munch, beloved as he is, that "he does well only in French music."

The **Introduction and Allergro** for strings, which opened the program, is typically euphonious and harmless Elgar, but lacking the distinction of his masterly character studies **Falstaff, the Violin Concerto,** the **Enigma Concerto,** the **Enigma Variations**). Considering the short spans and redundancy of the thematic material, the excitment and coherence Munch created was especially impressive.

Munch also found the concert an irresistible opportunity for resuscitating Symphony Hall's gilded plumbing—via the **Symphony No. 3** of Saint-Saens, the so-called Organ Symphony. This is the only successful piece of music written by a committee: Themes by F. Schubert and R. Schumann, transformations by F. Liszt, general taste by H. Berlioz.

While totally different in approach, his interpretation equalled in the impact the famous Toscanini broadcast recording. The final movement seemed somewhat less successful, probably due less to Munch's varied tempo than to the limitations of the hall's Skinner organ, which lacks clarity and brilliance.

Yet the real triumph of the afternoon came with the **Fantaisies Symphoniques,** the Sixth Symphony, of the late Czech composer Bohuslav Martinu. It is unsurprising that the performance appeared beyond reproach, for the symphony was composed for Munch himself, with his conducting talents explicity in mind.

Orchestral playing throughout the concert was of rare spirit and accomplishment. The Elgar, however, made clear that these aren't the Cleveland Orchestra strings in precision or tone. Save for an insipid clarinet, the solo sections went well with flawless brass fanfares in the Saint-Saens. Munch's gestures were both beautiful and effective, though almost casual and spontaneous; it is a great pleasure to find dignity, grace, and conviction once again on the podium at Symphony Hall.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
MAR 12 1966

Boston Symphony

Munch's return

By Harold Rogers

Two standing ovations—at the beginning and end of his program—honored Charles Munch yesterday afternoon at Symphony Hall. The noted conductor returned to the orchestra he had headed for 13 years. He is now in town for two weeks of guest appearances with the Boston Symphony.

Incurable romantic that he is (and delightfully so), he opened with Elgar's Introduction and Allegro for Strings. If in the past it has been my opinion that Elgar wrote but one masterwork—the "Enigma" Variations—perhaps this observation should now be revised to include two, the second being the Introduction and Allegro.

It was surprisingly good, not in the least dull going. ("When I listen to Elgar," a friend said afterwards, "I usually feel as if I'm being made to eat spinach, but I didn't feel that way today!")

Inspiring and freewheeling

To say that Munch sacrifices precision in favor of rapturous sound is to say nothing new at this point. We learned this during Munch's first season with the Boston Symphony when he gave us what Koussevitzky referred to as "jazzed-up Beethoven."

("But how fast is presto?" I asked Koussevitzky. "How can you tell when a movement marked presto is going too fast?" . . . "You can tell that it's going too fast," he answered, "when the musicians can no longer play it accurately.")

We indeed heard a great deal of inaccurate playing during Munch's tenure, and we heard some yesterday too. The fugue in the Elgar, for instance, could have been more neatly knit together. But over the years Munch has seldom given a concert that was less than exciting. What if precision is a bit casual? Who cares when the music sings, throbs, and soars as it pursues its radiantly inspiring and freewheeling way?

Thus it was with the Elgar. The string quartet—Joseph Silverstein, Clarence Knudson, Burton Fine, and Jules Eskin — eloquently waxed and waned in Elgar's lovely wash of string tone.

Subtleties of sound

Continuing with Martinů's "Fantasies symphoniques" (composed for the orchestra's 75th anniversary and dedicated to Munch), the conductor again evoked the skillfully wrought sounds of this extraordinary piece of writing. Martinů composed with a highly sensitive ear. Like Bartók he could listen for the shimmering subleties of sound and capture them in his score.

("What did Charles play this week?" Pierre Monteux once asked me while chatting backstage at the Metropolitan Opera after he had conducted 'Pelléas et Mélisande.' . . . "He conducted the Saint-Saëns Third," I answered. . . . "Well," Monteux went on, "the critics don't like it very much, but Munch and I like it because it is so wonderful for the conductor!")

It is indeed, and to judge by the response yesterday, it is also wonderful for the listeners. Especially as Munch sets it forth in all its pageantry. It has everything. It sobs and throbs. The strings sing gorgeous songs over those sustained chords by the organ (discreetly played by Berj Zamkochian). And the whole thing winds up in an incredible sunburst.

It was wonderful even for critics.

SHOWTHROUGH

TUES. A #8

Eighth Program

DAY EVENING, MARCH 15, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

E[illegible] ..... Introduction and Allegro for Strings (Quartet and Orchestra), *Op.* 47

[illegible] Quartet: JOSEPH SILVERSTEIN, CLARENCE KNUDSON, BURTON FINE, JULES ESKIN

M[illegible] ..... "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

SAINT SAENS *Symphony No. 3, in C minor (with Organ), *Op.* 78

I. Adagio; Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
MAR 16 1966

The Sound of Music

Munch's Soundscapes

By Peter M. Knapp

Charles Munch is still spry enough to ride the old warhorses.

The former music director of the Boston Symphony Orchestra returned to Symphony Hall last night for his annual winter guest appearances with his erstwhile colleagues, and he led a program generating the kind of grand-scaled soundwaves he specializes in.

The conductor's most spirited steed was the only French composition on the program, Saint-Saens' Symphony No. 3 in c minor. Munch let this musical charger plunge ahead at a gallop of a pace, and luckily his musicians were nimble enough to keep up in the allegro "moderato" of the first movement and the scherzo.

Ardent Leadership

The Saint-Saens symphony, with its orchestral parts echoing the organ that is introduced in the adagio and the finale (in such episodes as the toccata-like string figurations of the opening and the rather grainy, almost nasal, instrumental effects), is an obvious favorite of the conductor.

He leads it ardently, savoring the quiet moments of the adagio and letting the sound blast forth in great swells in the finale. However, he probably has directed cleaner performances of the work in the past, and some that have not been so impulsively rapid. Berj Zamkochian was the organ soloist.

Munch also came up with two concert rarities — Edward Elgar's Introduction and Allegro for Strings, Opus 47, and Bohuslav Martinu's "Fantaisies symphoniques" or Symphony No. 6, which was written for Munch by the Czech composer and premiered in Boston in 1955.

The Elgar work is rhapsodic, romantic and sonorous, pitting a string quartet against a large body of massed strings. Forming last night's quartet were Concertmaster Joseph Silverstein, violinist Clarence Knudson, violist Burton Fine and cellist Jules Eskin.

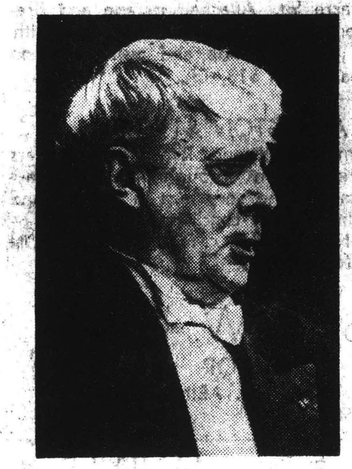
Munch gave it the big-brush treatment, swashing bold strokes of sound over the gallant, arcing melodies. The freedom of movement, however, didn't always work so well in the complex passages, where the contrapuntal lines tended to bump up against each other.

Wartime Symphony

The Martinu symphony is a coloristic piece, with fairly conventional tonalities and touches of slavic moodiness. It is also quite eclectic, with snippets of different styles strung into episodes between a whirring motif that opens the symphony and recurs to somewhat unify it.

For all its clever effects, though, Martinu's fantastic symphony is pretty dull musically. Its fantasies meander, and one has the impression of being on a sonic train ride on the way to Xanadu.

For many in the audience, it really didn't matter. Munch is a sentimental favorite in Boston, and he was warmly greeted at his first entrance and given an ovation at the end.



CHARLES MUNCH
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MARTINU ..... "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

SAINT-SAËNS ..... *Symphony No. 3, in C minor (with Organ), *Op.* 78

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II. Allegro moderato; Presto; Maestoso; Allegro

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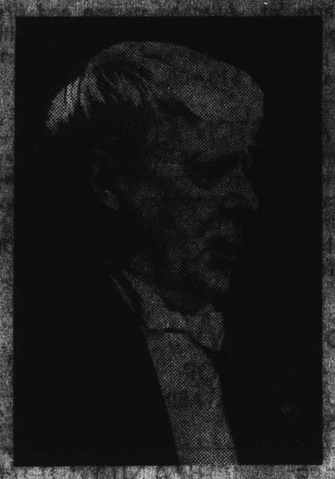
Wartime Symphony

The Martinu symphony is a romantic piece, with fairly conventional melodies and touches of slavic moodiness. It is also quite eclectic, with employing different styles strung into episodes between a whirring motif that opens the symphony and recurs to somewhat unify it.

For all its clever effects, though, Martinu's fantastic symphony is hard to hold musically. Its fantasies meander, and one has the impression of being on a comic train ride on the way to Xanadu.

For many in the audience, it really didn't matter. Munch is a sentimental favorite in Boston, and he was warmly greeted at his first entrance and given an ovation at the end.



CHARLES MUNCH
. . . back in Symphony Hall

SHOWTHROUGH

THURS. A#5

~~Eighth~~ FIFTH Program

THURSDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

ELGAR . . . . . Introduction and Allegro for Strings (Quartet and Orchestra), *Op.* 47

String Quartet: JOSEPH SILVERSTEIN, CLARENCE KNUDSON, BURTON FINE, JULES ESKIN

MARTINU . . . . . "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

SAINT-SAËNS . . . . . *Symphony No. 3, in C minor (with Organ), *Op.* 78

I. Adagio; Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

BALDWIN PIANO

*RCA VICTOR RECORDS

SHOWTHROUGH

FRI.-SAT. #20

Twentieth Program

FRIDAY AFTERNOON, MARCH 18, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 19, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

HANDEL ..... Suite for Orchestra, from "The Water Music"
(Arranged by SIR HAMILTON HARTY)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

SIBELIUS ..... Symphony No. 7, in One Movement, *Op.* 105

INTERMISSION

MOZART ..... *Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

ROUSSEL ..... Suite in F major, *Op.* 33

I. Prélude
II. Sarabande
III. Gigue

BALDWIN PIANO *RCA VICTOR RECORDS

[1233]

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

MAR 24 1966

Munch Again

Guest Conductor of BSO

BY ALLAN SLY

That Charles Munch's recent visit to Symphony Hall came to a triumphant conclusion at the BSO's 20th program last weekend is hardly news. And there is little new to report on Handel's (i.e. Harty's) Water Music, Sibelius No. 7, Mozart Jupiter and the Roussel Suite Op. 33, written for Boston in 1926 and given seven performances here (some of them doubles).

A good time was had by all, Dr. Munch invading the orchestra to salute many of the soloists, the players basking in his geniality, the audience holding its breath, then rising to stamp and cheer — long and loud. A happy reunion!

But of course this is not quite all. Rare printers' ink has been used to tell the public all that was wrong with the orchestra, the conducting, the choice of program, Dr. Munch's service to his art, and incidentally, and probably unintentionally, the inexperience and immaturity of the commentators.

Any seasoned concertgoer, not overloaded with prejudices, not tripped by self-consciousness into awkward positions, not brainwashed to defend certain acquired assumptions, must have rejoiced deeply at last week's panorama of masterpieces vividly displayed. It gave opportunities to reassess one's listening potential, to recall one's own reactions over the years to these oft-heard masterworks, to seek for new meanings in the light of one's growing knowledge, to observe the generations' relations to each other.

For music, it seems to me, is one of the finest records of the human spirit, both in its composition and in its performance. And listening to it can set in motion many faculties of observation, judgment and understanding.

I hope the musicologists were absent during the Handel and the Mozart. For them it would have been an exercise in disapproval. But in terms of practical music-making today, I found Harty-Munch very persuasive and Mozart-Munch, for all its Beethovenian overlay, deeply comforting. But notice these two works were held apart by the Sibelius and an intermission. I hope the new generation of conductors will learn their Sibelius; we shall lose a great treasure if they don't. Even Dr. Munch has had, I fancy, to urge himself to it, but we can be grateful that he did. Again the professional exponents of style, as they understand the term, have stood afar off on this one. But they'll have their day too and we can probably survive for quite a while on last week's nourishment.

The Roussel generates enormous energy about rather little content, I submit, but was most entertaining and rewarding to an audience after its exemplary attention and assimilation so far into the evening.

I rather wished it had been Le Boeuf Sur Le Toit (too short?) or Le Tombeau de Couperin (too precious?) or even Milhaud's concerto for marimba and vibes (never played here) — (too frivolous?). But probably the Roussel was just exactly right. The audience thought so.

Hurry back from the ends of the earth, Dr. Munch; Boston will be waiting; meantime, it will welcome Mr. Leinsdorf in his next program — Prokofiev Classical Symphony, Beethoven Triple Concerto, Hindemith Metamorphosis and Stravinsky's Petrouchka Suite.

Don't miss the B.S.O.'s Beethoven documentary this Saturday, 10:30 to 11:30 p.m. on ABC-TV.

Munch on podium

Sibelius's Seventh

By Harold Rogers

ARTS
ENTERTAINMENT

For four seasons Charles Munch has returned to Symphony Hall to appear as guest conductor of the Boston Symphony, the orchestra he previously headed for 13 years. Yesterday afternoon he gave us the second program of his current visit. While not so exciting as that played last week, it none the less had its deep satisfactions.

He opened with Sir Hamilton Harty's arrangement of Handel's "Water Music," an old favorite of Munch's. He often played it during his stay in Boston, and he also played it throughout the orchestra's 1953 tour of the United States, making a hit with it at every stop.

In El Paso, backstage and before the concert, Roger Voisin decided to amuse some of us with his horseplay.

"Hey," he exclaimed, "do you want to hear the main theme from Handel's 'Underwater Music?' "

Of course we did.

He lifted his trumpet to his lips and began to play. The theme gurgled, bubbled, and slurped as if coming from 20,000 leagues deep. He had filled his trumpet at the backstage drinking fountain.

El Paso serenade

This and many other pleasant memories returned while Munch was conducting the "Water Music" yesterday afternoon. Who can ever forget that four-piece Mexican strolling band, with their ten-gallon hats and striped serapes, who serenaded us when we got off the train at El Paso? The Boston Symphony players were enchanted — especially the shutter bugs — while the Mexicans cracked nary a smile.

And there was the time the chief of police in Tucson arrived shortly after dawn (or so it seemed) to haul Munch out of bed to crown him with a western hat and hang a badge on him. Beau Charles took it in his debonair stride and smiled as benignly as he did yesterday while conducting the Handel.

Sibelius's Symphony No. 7 comes next on Munch's program this weekend — a somewhat surprising choice since he was not at all partial to Sibelius during his tenure in Boston. And while he gave it a magnificent reading, this last of Sibelius's symphonies does not make the same overwhelming appeal of the Second and Fifth.

Fulfillment wanting

In the Seventh one keeps longing for the sense of fulfillment gained in the Second and Fifth when Sibelius comes down the long stretch with a sweeping theme after a tortuous build-up. But every time Sibelius was about to let himself go in the Seventh, he must have recalled that he had done it before and that it would never do to do it again.

So he shunted the course of the music into some less obvious channel. We now know that he was indeed writing himself out. The long planned and much-awaited Eighth never came forth.

After the intermission Munch provided a gracious and warmly expressed traversal of Mozart's "Jupiter" Symphony No. 41 in C major. And he concluded with a lively performance of Roussel's Suite in F major, making the most of its dancing rhythms.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

MAR 19 1966

SHOWTHROUGH

FRI.-SAT. #20

EIGHTY-FIFTH SEASON • NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

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[1233]

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Circ. 171,536
MAR 19 1966

SHOWTHROUGH

CAMBRIDGE #6

Sixth Program

TUESDAY EVENING, MARCH 22, *at* 8:30 *o'clock*

VIVALDI ..... Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN — GERALD GELBLOOM
ALFRED SCHNEIDER — MICHEL SASSON

HINDEMITH ... Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of St. Anthony

INTERMISSION

TCHAIKOVSKY .... *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740

MAR 20 1966

Leinsdorf to Conduct Four Concerts This Week

Special to The Standard-Times

BOSTON, March 19 — Erich Leinsdorf will return to the podium for the Boston Symphony Orchestra's four concerts this week. The sixth and final "Cambridge" concert Tuesday at 8:30 p. m., the third and final Thursday "B" concert at 8:30 p. m., and the 21st pair of weekend programs, Friday afternoon at 2 and Saturday at 8:30 p. m.

The Tuesday evening concert will be broadcast simultaneously by WGBH-FM radio and WGBH-TV, Channel 2. Four members of the orchestra's violin sections will be soloists in the opening work, Vivaldi's "Concerto Grosso in B minor for Four Violins and String Orchestra, Op. 3, No. 10."

The soloists will be Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson. Mr. Leinsdorf will then conduct Hindemith's symphony, "Mathis der Maler," and after the intermission he will conclude with the Tchaikovsky "Symphony No. 6, Pathetique."

WGBH will telecast one more Boston Symphony Orchestra concert this season, the final concert of the Tuesday "B" series on April 5 at 7:30 p. m.

Abbey Simon, pianist, will make his first appearance with the orchestra in the Thursday evening concert. He will be heard in the Brahms "Piano Concerto No. 2." Mr. Leinsdorf will also conduct the orchestra in the Vivaldi "Concerto Grosso" with Messrs. Schulman, Schneider, Gelbloom and Sasson, and the Hindemith Symphony, "Mathis der Maler."

Soloists at the Friday-Saturday concerts will be Claude Frank, piano; Joseph Silverstein, violin, and Jules Eskin, cello. They will join Mr. Leinsdorf and the orchestra in Beethoven's "Concerto for Piano, Violin and Cello, Op. 56." Later Mr. Frank will again appear to play the piano solo in Stravinsky's suite from the Ballet "Petrouchka." Mr. Leinsdorf will also conduct Prokofiev's "Classical Symphony, Op. 25," and the Hindemith "Symphonic Metamorphosis of Themes by Carl Maria von Weber."

Abbey Simon began his musical studies at the early age of 8 at the Curtis Institute, made his New York debut in Town Hall in 1940 and, after service in the U. S. Army during World War II, has been on continuous concert tours since the end of the war.

Among his important awards are the Walter W. Naumburg Award, the National Orchestral Award, and the Elizabeth Sprague Coolidge Medal. His concert appearances have taken him to all parts of the United States, Canada, Europe, Mexico, Central and South America, Australia, Israel, India, Hongkong and New Zealand. He has also made numerous television and radio appearances in the United States, Australia and Europe.

Mr. Simon was born in New York City in 1921, and since 1950 has made his residence in Geneva with his wife and teenage son.

SHOWTHROUGH

C943

CAMBRIDGE #6

Sixth Program

TUESDAY EVENING, MARCH 22, *at* 8:30 *o'clock*

VIVALDI . . . . . Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN — GERALD GELBLOOM
ALFRED SCHNEIDER — MICHEL SASSON

HINDEMITH . . Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of St. Anthony

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740

MAR 20 1966

Leinsdorf to Conduct Four Concerts This Week

Special to The Standard-Times

BOSTON, March 19 — Erich Leinsdorf will return to the podium for the Boston Symphony Orchestra's four concerts this week. The sixth and final "Cambridge" concert Tuesday at 8:30 p. m., the third and final Thursday "B" concert at 8:30 p. m., and the 21st pair of weekend programs, Friday afternoon at 2 and Saturday at 8:30 p. m.

The Tuesday evening concert will be broadcast simultaneously by WGBH-FM radio and WGBH-TV, Channel 2. Four members of the orchestra's violin sections will be soloists in the opening work, Vivaldi's "Concerto Grosso in B minor for Four Violins and String Orchestra, Op. 3, No. 10."

The soloists will be Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson. Mr. Leinsdorf will then conduct Hindemith's symphony, "Mathis der Maler," and after the intermission he will conclude with the Tchaikovsky "Symphony No. 6, Pathetique."

WGBH will telecast one more Boston Symphony Orchestra concert this season, the final concert of the Tuesday "B" series on April 5 at 7:30 p. m.

Abbey Simon, pianist, will make his first appearance with the orchestra in the Thursday evening concert. He will be heard in the Brahms "Piano Concerto No. 2." Mr. Leinsdorf will also conduct the orchestra in the Vivaldi "Concerto Grosso" with Messrs. Schulman, Schneider, Gelbloom and Sasson, and the Hindemith Symphony, "Mathis der Maler."

Soloists at the Friday-Saturday concerts will be Claude Frank, piano; Joseph Silverstein, violin, and Jules Eskin, cello. They will join Mr. Leinsdorf and the orchestra in Beethoven's "Concerto for Piano, Violin and Cello, Op. 56." Later Mr. Frank will again appear to play the piano solo in Stravinsky's suite from the Ballet "Petrouchka." Mr. Leinsdorf will also conduct Prokofiev's "Classical Symphony, Op. 25" and the Hindemith "Symphonic Metamorphosis of Themes by Carl Maria von Weber."

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SHOWTHROUGH

THURS. B #3

[95]

Third Program

THURSDAY EVENING, MARCH 24, *at 8:30 o'clock*

VIVALDI ..... Concerto Grosso in B minor, for Four Violins and String Orchestra, *Op.* 3, No. 10

I. Allegro
II. Largo
III. Allegro

Soloists

JULIUS SCHULMAN GERALD GELBLOOM
ALFRED SCHNEIDER MICHEL SASSON

HINDEMITH ..... Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of St. Anthony

INTERMISSION

BRAHMS ..... Piano Concerto No. 2, in B-flat major, *Op.* 83

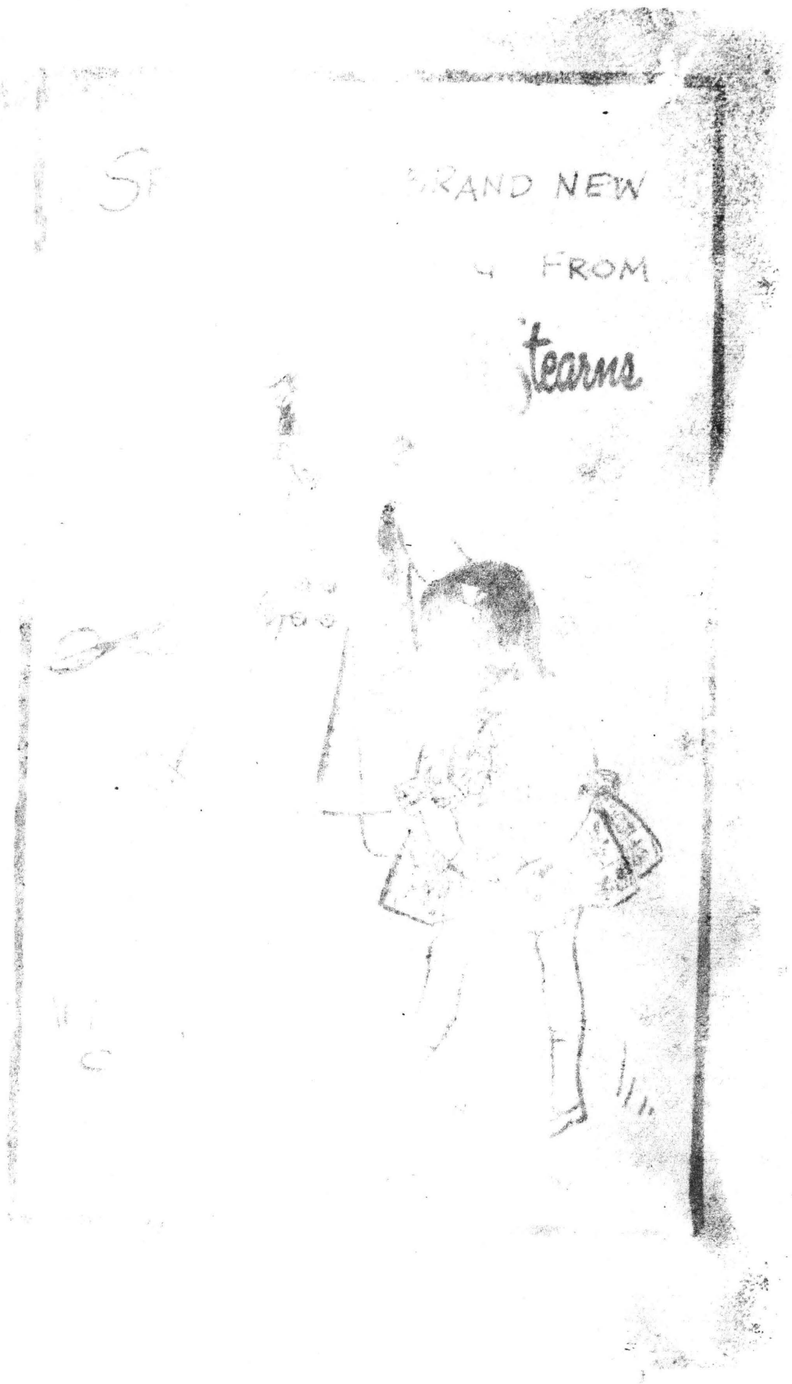
I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST

ABBEY SIMON

Mr. Simon plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS



SHOWTHROUGH

FRI.-SAT. # 21

Twenty-first Program

FRIDAY AFTERNOON, March 25, *at* 2:00 *o'clock*

SATURDAY EVENING, March 26, *at* 8:30 *o'clock*

Prokofiev ..... "Classical" Symphony, *Op.* 25
- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

Beethoven ..... Concerto for Piano, Violin and Cello, with Orchestra, *Op.* 56
- I. Allegro
- II. Largo
- III. Rondo alla Polacca

INTERMISSION

Hindemith ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber
- I. Allegro
- II. "Turandot": Scherzo
- III. Andantino
- IV. March

Stravinsky ..... Suite from the Ballet "Petrouchka"
The Shrove-Tide Fair — The Mountebank's Booth — Russian Dance
Petrouchka's Room — Grand Carnival — Nurses' Dance — The Dance of the Coachmen and Grooms — The Masqueraders
Piano Solo: Claude Frank

SOLOISTS
Claude Frank, Piano
Joseph Silverstein, Violin
Jules Eskin, Cello
Mr. Frank plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
MAR 26 1966

Claude Frank soloist

Colorful program at Symphony

ARTS
ENTERTAINMENT

By Harold Rogers

A fine springtime program, quite devoid of pathos, has been devised by Erich Leinsdorf for the Boston Symphony concerts this weekend. The music, with the possible exception of Beethoven's Concerto for Piano, Violin, and Cello, is filled with color galore.

As witnessed in Symphony Hall yesterday afternoon, Mr. Leinsdorf opened with a transparent reading of Prokofiev's "Classical" Symphony, even if he tends to take the Allegro and the Gavotte a trifle slower than some people might prefer. Prokofiev's many graces were elicited in incomparable balance and poise.

The Beethoven came next; and as Warren Storey Smith said at its conclusion, "We didn't need a Beethoven to write that." It is indeed weak Beethoven, but redeemed in this performance by the exquisite ensemble playing by Claude Frank, piano; Joseph Silverstein, violin, and Jules Eskin, cello. It was thoroughly ingratiating chamber music, little more, but quite enough if one kept his expectations small.

After the intermission Mr. Leinsdorf let himself go on meatier fare. He tore into the grotesqueries of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber with the required vigor to set one's eardrums dancing. Who can resist the chinoiserie of the Scherzo, the buzzing and trilling that is passed from choir to choir, or that remarkable syncopated jazz fugue? And to Doriot Anthony Dwyer, a special brava for her demanding flute solo in the Andantino!

Brilliant as was the Hindemith, it paled in the glory of what followed when Mr. Leinsdorf brought forth a stunning performance of Stravinsky's "Petrouchka" Suite. The few minor bloops in the French horns did little to offset the magnificent color of Stravinsky's tone painting. Mr. Frank struck off those great parallel chords on the piano with superb aplomb.

SHOWTHROUGH

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- I. Allegro
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- III. Gavotte
- IV. Finale

BEETHOVEN ..... Concerto for Piano, Violin and Cello, with Orchestra, *Op.* 56
- I. Allegro
- II. Largo
- III. Rondo alla Polacca

INTERMISSION

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber
- I. Allegro
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- III. Andantino
- IV. March

STRAVINSKY ..... Suite from the Ballet "Petrouchka"

The Shrove-Tide Fair – The Mountebank's Booth – Russian Dance
Petrouchka's Room – Grand Carnival – Nurses' Dance – The Dance of the Coachmen and Grooms – The Masqueraders

Piano Solo: CLAUDE FRANK

SOLOISTS
CLAUDE FRANK, Piano
JOSEPH SILVERSTEIN, Violin
JULES ESKIN, Cello

Mr. FRANK plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

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ARTS
ENTERTAINMENT

SHOWTHROUGH

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
MAR 31 1966

At Symphony Hall

LEINSDORF RETURNS TO BSO PODIUM

By PETER DAVISON

With last weekend's Symphony concerts Mr. Leinsdorf offered a program that some might criticize as bearing too close a resemblance to the Pops. This reviewer found it interestingly varied both in temperament and style. It was a program with enough novelty (the Beethoven Triple Concerto, after all, had not been performed at these concerts since 1889!), but which contained three twentieth-century works, though admittedly two of the three had won public favor long since. Not a daring program, but a pleasing one.

To this listener the performance of Prokofiev's "Classical Symphony" was fascinating, for memories of Serge Koussevitsky's performances of it are still fresh in my memory. It is a piece which requires the most exquisite tact in performance. Koussevitsky emphasized its symphonic aspects and gave the tiny movements all the grandeur that could be injected into them. Mr. Leinsdorf, on the contrary, seems to adhere to the word "classical" in the title, and makes the performance a very strict, a very restrained affair. I wonder if this is the right solution, for it seems likely that Prokoviev intended the work as a kind of parody taking pleasure in introducing into the classical bottles a wine that was new indeed. It was, in any case, one of the works that Koussevitsky performed to perfection and Mr. Leinsdorf's version fell somewhat short in breadth and spaciousness. He made it a miniature symphony, all right, but mechanical, as a cuckoo clock contains a miniature version of a live bird.

The Beethoven Triple Concerto, for Piano, Violin, and Cello, was, I must confess, a first performance for me. It struck me as a rather dumpy work, wooden and rigid, and hardly one of Beethoven's inspirations. Sketched out between the Waldstein and Appassionata Piano sonatas, and at about the same time as the final revision of the Eroica Symphony, the Triple Concerto contains none of the bravura and spaciousness of those works. Homer nods, after all, and the introduction of this work into the program came as an exhumation. The piano and violin soloists (Claude Frank and Joseph Silverstein) played like angels in spite of the unpromising material; but the celloist, Jules Eskin, had his troubles, especially in the third movement.

After the intermission, Mr. Leinsdorf continued his interesting experiment with the relations between the present and the past by performing Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. It is an extroverted work which employs Weber's nineteenth - century themes, "improved upon" by Hindemith, in jazzy brass passages, haunting woodwind, elegies, funeral marches, and rhythmic, jolly resolutions. This work, like the Prokoviev before it and the Stravinsky to follow, was loaded with charm.

Mr. Leinsdorf played a shortened version of the Petrouchka ballet suite, and the juxtaposition between Stravinsky and Hindemith was yet another interesting feature of the program. Here was the Stravinsky of 1911 following close on the heels of the Hindemith of 1943. The earlier work towers above the later in orchestration, in clarity of line, in confidence, in brilliance, in every particular of stature. It was performed with purity of tone and clarity of outline. Mrs. Dwyer's flute solo (the magician's music), was as exquisite as I have ever heard it. Here, for the first time in the evening, the listener felt himself to be present at a masterful performance of a masterwork. The glorious fanfare that concluded the selection, in the "Masqueraders" section of the ballet score, sent the audience out of Symphony Hall with ears ringing.

On April 1 and 2 Mr. Leinsdorf will conduct Mozart's March No. 3 in C Major, K. 408; Huggler's Music in Two Parts, Op. 64; Schuman's "A Song of Orpheus", Fantasy for Cello and Orchestra with Jules Eskin as soloist. These three works, all first performances at these concerts, and the second two Boston Premieres, will be followed after intermission by the Brahms Symphony No. 4. It should be another interesting evening.

SHOWTHROUGH

TUES. A #9

Ninth Program

TUESDAY EVENING, MARCH 29, *at 7:30 o'clock*

PROKOFIEV ..... "Classical" Symphony, *Op.* 25
- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

BEETHOVEN ..... Concerto for Piano, Violin and Cello, with Orchestra, *Op.* 56
- I. Allegro
- II. Largo
- III. Rondo alla Polacca

INTERMISSION

HINDEMITH ..... Symphonic Metamorphosis of Themes by Carl Maria von Weber
- I. Allegro
- II. "Turandot": Scherzo
- III. Andantino
- IV. March

STRAVINSKY ..... Suite from the Ballet "Petrouchka"

The Shrove-Tide Fair — The Mountebank's Booth — Russian Dance
Petrouchka's Room — Grand Carnival — Nurses' Dance — The Dance of the Coachmen and Grooms — The Masqueraders

Piano Solo: CLAUDE FRANK

SOLOISTS
CLAUDE FRANK, Piano
JOSEPH SILVERSTEIN, Violin
JULES ESKIN, Cello

Mr. FRANK plays the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

MAR 30 1966

The Sound of Music

Symphonic Clarity

By Peter M. Knapp

The Boston Symphony was in top form for its Symphony Hall concert last night under Erich Leinsdorf's direction.

It was an intensive program for the musicians, but the last chord of Stravinsky's "Petrouchka" ballet suite sounded as fresh as the onset to Prokofiev's "Classical" Symphony which began the evening. In between came Beethoven's "Triple Concerto" for Piano, Violin and Cello with Orchestra, and Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber.

Even surrounded by showy scores as it was, the Beethoven concerto might have stolen the limelight. Yet it did not, in a performance which began in an auspicious way but rarely rose much above the routine otherwise.

'Solo Triangle'

The soloists were pianist Claude Frank (who also played the piano solo for the Stravinsky), violinist Joseph Silverstein and cellist Jules Eskin, the latter two BSO first deskmen. Leinsdorf arranged them in an unusual way, with Silverstein forming the apex of the solo triangle to the rear of his colleagues and the piano (lid closed) angled toward the orchestra so that the keyboard faced the audience.

The idea apparently was to get a good balance from the solo trio, but from this reviewer's aural range it didn't work out that way. Eskin's cello often obscured Silverstein's violin, while the cello-piano balance worked out well.

The distant sound of the violin may well have been one reason why the performance seemed to lack any great vitality, though some of the string duets were beautiful enough and Frank's explosive pianism and masterful trills confirmed him as one of the finest of today's young keyboard artists. Eskin's cello tone often sounded fuller than usual, but he had problems with intonation in the third movement, as did Silverstein in the first.

Togetherness

But elsewhere, there was nothing but exalted instrumentalism. The graceful and coy Prokofiev Symphony, a Leinsdorf specialty, glistened with cool precision and seemed airy enough to float. In the Hindemith and Stravinsky, brilliant coloristic scores for larger orchestra, the collective discipline and virtuosity were awesome.

Leinsdorf's trademarks are clarity, cohesion, line, balance. It is sometimes remarked that these don't add up to excitement or musical satisfaction. Yet when the Boston Symphony plays like it did last night, the emotional fires become kindled and control becomes a means to a very valid end. It is hard to resist the shattering effect of brass, woodwinds, percussion and strings all united in scores of complex organization and every note falling precisely in place.

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Star
WINCHESTER, Mass
Weekly Circ. 5,500

MAR 31 1966

Last Call For BSO

Getting close to the end of the Symphony season and those who haven't yet been had best try for tickets for one of the last nine concerts or the last open rehearsal, April 21. Program tomorrow afternoon and Saturday night includes Mozart, Huggler, Schuman "Song of Orpheus" (with Jules Eskin soloist in first Boston performance) and Brahms' 4th. April 5 and 7 concerts both feature Mozart's Symphony No. 29 in A Major, on Tuesday with Mahler's 4th and Thursday with Hindemith's Symphonic Metamorphosis and Brahm's 1st symphony.

SHOWTHROUGH

98

TUES. A #9

Ninth Program

TUESDAY EVENING, MARCH 29, *at* 7:30 *o'clock*

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- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

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Piano Solo: CLAUDE FRANK

SOLOISTS
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JOSEPH SILVERSTEIN, Violin
JULES ESKIN, Cello

Mr. FRANK plays the Steinway Piano

BALDWIN PIANO · RCA VICTOR RECORDS

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SHOWTHROUGH

FRI.-SAT. #22

99

Twenty-second Program

Y AFTERNOON, April 1, *at* 2:00 *o'clock*

SATURDAY EVENING, April 2, *at* 8:30 *o'clock*

MOZART ..... March No. 3 in C major, K. 408
(First performance at these concerts)

HUGGLER ..... Music in Two Parts, *Op.* 64
(First performance in Boston)

SCHUMAN ..... "A Song of Orpheus"
Fantasy for Cello and Orchestra
(First performance in Boston)

INTERMISSION

BRAHMS ..... Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST
JULES ESKIN

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 2 1966

Two Boston premières

Leinsdorf plays Huggler and Schuman

By Harold Rogers

Even though the first half of Erich Leinsdorf's program this weekend includes two Boston premieres, the audience response was indifferent at the Boston Symphony's concert yesterday afternoon.

After the intermission it was a different story. Then Mr. Leinsdorf came forward with a surprisingly fine, quite exciting traversal of the Brahms Symphony No. 4.

But the material that preceded it was inferior on several counts. Mozart's March No. 3 in C major, K. 408, was a trivial opener. Here was golden-age Mozart — skillful, true, but lacking the spark of inspiration.

John Huggler's Music in Two Parts, the first of the premieres, is filled with interesting sound effects in a refined expressionistic mode. Often the shimmering sounds harken back to Bartók, or even to Debussy. At other times the serenity is broken by expostulations from the battery.

The first part is slow; the second fast. The form — what there is of it — is episodic. Yet Mr. Huggler is a man of ideas; and were he to marshal these ideas into a more solid sense of form, he could produce something truly compelling. In the final analysis a composer should achieve something more artistically satisfying than the making of sound effects — strung out on a line like Monday's wash.

A long song

William Schuman's "A Song of Orpheus," the second of the premieres, is a fantasy for cello and orchestra. It is a winsome tone poem, reaching out for the mystic harmonies of mythology for its mood and songful melodies. His musical idea is profoundly beautiful, but he extends the idea beyond its worth.

The piece opens with a cello solo; then the orchestra joins for an amiable dialogue. After some development the cello is again singing alone. All is well and good up to this point. The listener feels right as he anticipates the end.

But no, it is no finale after all. It is an extended cadenza. After which the orchestra rejoins the soloist in more conversation that threatens to close at several points. Interest wanes. Mr. Schuman should have bitten it off after the cadenza.

The excellent soloist was Jules Eskin, principal cellist of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Visitors Guidepost
BOSTON, Mass.
Bi-Weekly
APR 16 1966

BOSTON SYMPHONY
APRIL 1-APRIL 2

For its Friday, April 1, concert at 2 p.m. and Saturday, April 2, concert at 8:30 p.m., the Boston Symphony orchestra, Erich Leinsdorf conducting, will present the following program: Mozart's March No. 3 in C Major, K., 408; Huggler's Music in Two parts, Op. 64; Schuman's "A Song of Orpheus," fantasy for cello and orchestra with Jules Eskin as soloist, and Brahms' Symphony No. 4 in E Minor, Op. 98. This will be the first Boston performance of the work by Huggler, who was composer in residence with the orchestra during 1964-65, and also the first Boston performance of the Schuman selection.

SHOWTHROUGH

FRI. - SAT. #22

99

NINETEEN HUNDRED SIXTY-FIVE–SIXTY-SIX

Twenty-second Program

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(First performance in Boston)

SCHUMAN ..... "A Song of Orpheus"
Fantasy for Cello and Orchestra
(First performance in Boston)

INTERMISSION

BRAHMS ..... Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST
JULES ESKIN

BALDWIN PIANO • RCA VICTOR RECORDS

[1361]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • Richmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 2 1966

Two Boston premières

Leinsdorf plays Huggler and Schuman

By Harold Rogers

Even though the first half of Erich Leinsdorf's [illegible] this weekend includes two Boston [illegible] the audience response was indifferent [illegible] Symphony's concert yesterday afternoon.

After [illegible] a different story with [illegible] forward executing [illegible] traversal [illegible] No. 4.

But the [illegible] it was inferior on [illegible] March No. 3 in C [illegible] opener. Here was [illegible] Mozart skillful, true, but lacking the spark of inspiration.

John Huggler's Music in Two Parts, the first of the premieres, is filled with interesting sound effects in a [illegible] expressionistic mode. Often the shimmering sounds harken back to Bartók, or even to Debussy. At other times the serenity is broken by exploitations from the battery.

The first part is slow; the second fast. The form — what there is of it — is episodic. Yet Mr. Huggler is a man of ideas, and were he to marshal these ideas into a more solid sense of form, he could produce something truly compelling. In the final analysis a composer should achieve something more artistically satisfying than the making of sound effects — strung out on a line like Monday's wash.

A long song

William Schuman's "A Song of Orpheus," the second of the premieres, is a fantasy for cello and orchestra. It is a winsome tone poem, reaching out for the mystic harmonies of mythology for its mood and songful melodies. His musical idea is profoundly beautiful, but he extends the idea beyond its worth.

The piece opens with a cello solo; then the orchestra joins for an amiable dialogue. After some development the cello is again singing alone. All is well and good up to this point. The [illegible] rights as he anticipates the [illegible]

But [illegible] after all, it is an extended [illegible] after which the orchestra [illegible] in more conversation that threatens [illegible] at several points. Interest [illegible] Mr. Schuman should have bitten it [illegible] the cadenza.

[illegible] was Jules Eskin, principal [illegible] Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Visitors Guidepost
BOSTON, Mass.
Bi-Weekly
APR 16 1966

BOSTON SYMPHONY
APRIL 1-APRIL 2

For its Friday, April 1, concert at 2 p.m. and Saturday, April 2, concert at 8:30 p.m., the Boston Symphony orchestra, Erich Leinsdorf conducting, will present the following program: Mozart's March No. 3 in C Major, K., 408; Huggler's Music in Two parts, Op. 64; Schuman's "A Song of Orpheus," fantasy for cello and orchestra with Jules Eskin as soloist; and Brahms' Symphony No. 4 in E Minor, Op. 98. This will be the first Boston performance of the work by Huggler, who was [illegible] residence with the [illegible] during 1964-65, and also the first Boston performance of the Schuman selection.

SHOWTHROUGH

TUES. B #6

Sixth Program

TUESDAY EVENING, APRIL 5, *at* 7:30 *o'clock*

MOZART . . . . . Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

INTERMISSION

MAHLER . . . . . Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
ANNE ELGAR

BALDWIN PIANO

RCA VICTOR RECORDS

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884

APR 6 1966

Boston Symphony Ends Series in 'Excellent Form'

By EARL J. DIAS
Standard-Times Music Critic

Music director Erich Leinsdorf and the Boston Symphony Orchestra concluded their current Tuesday "B" Series last night in Symphony Hall with a program devoted to only two works — Mozart's "Symphony No. 29 in A Major, K. 201" and Mahler's "Symphony No. 4 in G Major," with Anne Elgar as soprano soloist in the final movement.

Written when Mozart was only 18, the "Symphony No. 29" is very close, in form and content, to chamber music. In fact, aside from two oboes and two horns, used largely for doubling and strengthening, the symphony is scored only for strings. It is a cheerful and charming work, with an Andante that has the delicate formation of a string-quartet movement, a Minuet that is notable for its contrast of grace and almost Beethoven-like violence and a Finale, an allegro con spirito that is really con spirito, and which offers what is perhaps the richest and most dramatic development section Mozart had written up to this time in his career.

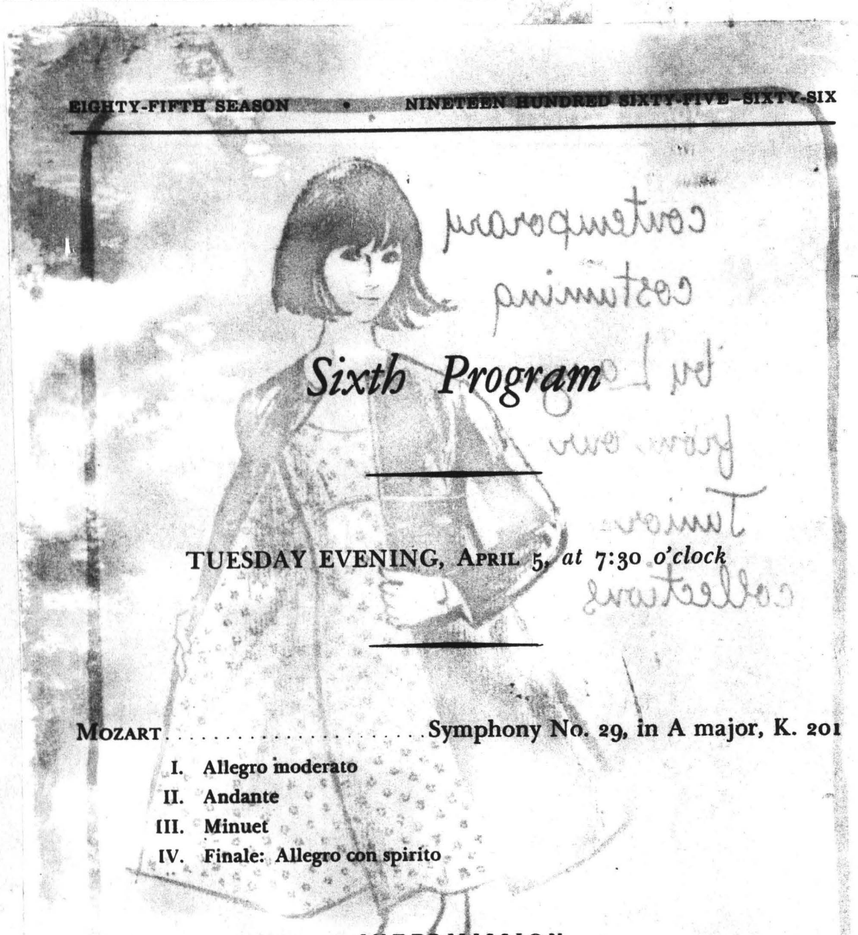
Mr. Leinsdorf and the orchestra were in excellent form in the selection. Tone quality was admirable, balance among the various instrumental selections commendable, and the over-all effect pleasurable.

The Mahler "Symphony No. 4," although it runs on for slightly less than an hour, is still the composer's shortest symphony. Like all of Mahler, it is brilliantly orchestrated and abounds in beautiful sonorities and occasional folk-like themes. Often sub-titled "The Heavenly Life," because the soprano solo in its last movement sings simply and in an almost child-like manner of the joys to be found in paradise, the work has simple themes and a strange but ingratiating blend of piety and grotesquerie.

That Mr. Leisdorf has an affinity for Mahler has been obvious in his programming over the last several seasons. I venture to say that since the death of Bruno Walter, Mr. Leinsdorf is perhaps our foremost interpreter of Mahler. Last night, he conducted with feeling and perception in a reading that evoked beautifully the interesting architecture of the work. In addition, Miss Elgar, the slim and personable soprano soloist, utilized her appropriately light, sweet voice to excellent advantage in the delicate and angelic loveliness of the concluding movement.

SHOWTHROUGH

TUES. B #6



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SHOWTHROUGH

THURS. A #6

Sixth Program

THURSDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 29, in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HINDEMITH . . . . . Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

BALDWIN PIANO *RCA VICTOR RECORDS

SHOWTHROUGH

108

FRI.-SAT # 23

Twenty-third Program

FRIDAY AFTERNOON, APRIL 8, *at* 3:30 *o'clock*

SATURDAY EVENING, APRIL 9, *at* 8:30 *o'clock*

BACH ..... Brandenburg Concerto No. 1, in F major

I. Allegro
II. Adagio
III. Minuet; Trio; Polacca
IV. Allegro

INTERMISSION

WAGNER ..... "Parsifal," Act III

(First performance at these concerts)

SOLOISTS

Parsifal: MARSHALL RAYNOR
Gurnemanz: ARA BERBERIAN
Amfortas: DAVID CLATWORTHY

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Director

These concerts will end about 5:30 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

New England News Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

APR 9 1966

'Parsifal' Act 3 Given By BSO for Good Friday

(By ROLFE BOSWELL)—No music could be more impressively appropriate for Good Friday than the concluding third act of Wagner's "Parsifal," presented in Symphony Hall yesterday afternoon. Erich Leinsdorf conducted the Boston Symphony Orchestra, Chorus Pro Musica and three knightly soloists in a warm-hearted concert-hall presentation.

"Parsifal" has been decried by some critics as the work of a dying old egomaniac, with long monologues, static action and a general lack of singable melodies, all provoking boredom; others consider it a masterwork of profound and searching beauty, a fusion of unbearable tension with exalted ecstasy.

The music of "Parsifal," both orchestral and vocal, is, first of all, a work of art and secondarily a structure of meanings, presented with all the stance and circumpomp of a religious festival, as one witnessed it at Bayreuth in August, 1927. Without such panoplied stagecraft, "Parsifal" must subsist in the concert hall on its inherent musical merits. That it did so here yesterday is high acclaim.

The Good Friday Music, conceived, Wagner has told us, on Good Friday, 1857, is an agrestic anthem singing the praises of nature. Here most fetching string and brass tones were elicited in this Wagnerian paean to the sensual love of God. Perhaps the last degree of mystery was missing from the quietly contemplative segment of the Good Friday Spell, without all the radiant serenity which some conductors, notably Serge Koussevitzky, have given it, but the finale, wherein the unseen choir behind the second balcony partition chants.

"Miracle of supreme blessing,
Redemption to the Redeemer"

was a consummation devoutly to be revered.

During the past generation, the greatest "Parsifal" performances have been associated inseparably with another former BSO conductor, Karl Muck. sharply remembered by this listener as the peer of Wagnerian interpreters, Dr. Muck's sobriety and devotional feeling, with appropriate luftpausen, in the serene and spiritual prelude, were unparalleled. In the transformation scene his wonderfully subtle treatment was superbly stylistic and vividly colorful. His prelude to the third act was dark and gloomy and the Good Friday Spell truly amazing, yet radiantly serene—

"Then not to kneel, almost
Seemed like vulgar boast."

"Parsifal's" semisacred character, its mingling of erotic religiosity with sorcery, its Oedipus and other complexes, its overwhelming power of neurosthenic climax and the consummate art of its thematic construction make it unique. Though Tristan and Iseult are foster-parents to Pelleas and Melisande, a second "Parsifal" is inconceivable, for his putative son, "Lohengrin," is scarcely more than a hitchhiker on a swanboat in comparison.

Ara Berberian was the resonant Gurnemanz; Marshall Raynor struggled fitfully as Parsifal and David Clatworthy was an impassive, but impressive, Amfortas.

Curtain-raiser was Bach's first Brandenburg concerto, but the sharply attenuated orchestra lacked the essential Bachbone for Symphony Hall's excellent acoustical qualities and the necessarily weak sound of the harpsichord, well played by Igor Kipnis, was bothersome.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

APR 1966 Buffalo

Orchestras

Boston Symphony Orchestra, Erich Leinsdorf, music director, concluding its season this month, will present a concert version of Wagner's "Parsifal" at the Friday afternoon-Saturday evening concerts of April 8 and 9. Three soloists—Marshall Raynor and David Chatworthy, tenors; Ara Berberian, bass—and a chorus will take part. At the concerts of April 1-2, Jules Eskin, principal cellist, will be soloist. Susan Bellick, soprano, will appear with the orchestra in a program of contemporary music on April 22-23.

Other concerts scheduled: April 5 at 7:30 p.m.; April 7 and April 19 at 8:30 p.m. The final open rehearsal will take place April 21, 7:30 p.m.

New England News Agency, Inc.
Box 2078, Boston . hmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 4 1966

Marshal Raynor's concerts

Marshall Raynor, heldentenor from Boston, will sing the title role in the Boston Symphony's presentation of the third act of Wagner's "Parsifal" at Symphony Hall for the weekend concerts of April 8 and 9. On Sunday, May 1, Mr. Raynor will make his Boston recital debut at Jordan Hall in a program of songs by Erwin Weiss, Felix Wolfes, Mussorgsky, Richard Strauss, Cilea, Bizet, John Duke, Braslavsky, and Copland.

SHOWTHROUGH

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SHOWTHROUGH

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 171,361

APR 9 1966

SYMPHONY: 'Parsifal' Lacks Superb Singers

By ROBERT TAYLOR

"Parsifal" needs singers. Act III of Wagner's Grail opera, which Erich Leinsdorf conducted at yesterday's late-afternoon Good Friday performance of the Boston Symphony Orchestra, has competent soloists where, alas, more than competence is required.

I thoroughly endorse Mr. Leinsdorf's essays in Wagnerian concert performance. But we must make the distinction between early Wagner and late. Paradoxically, it is the early operas where the composer follows the conventions of the medium, the arias and concerted set-pieces, that come off best in concert staging.

Vocal Emphasis

They come off well because the vocal emphasis survives, even if the soloists have to be static; and one gets an illusion of the stage action. This was the case with the "Lohengrin" at Tanglewood last summer. The spatial relationships, the interplay of drama and music were thoroughly clear and satisfactory.

In late Wagner, however, the vehicle of expression is not the voice but the orchestra. The chromatic nuances, the sombre brass colorations that convey the emotions of Amfortas beside the bier of his father, the ethereal mysticism that pervades the opera, make the orchestra the real protaganist. One would imagine that concert staging enhances these values; in fact, it does not. "Parsifal" is still an opera with a human dimension, however dwarfed by titanic instrumental ideas.

Cresting Tides

If the opera would succeed onstage, or in concert, the singers must project across cresting tides of sound. Furthermore, everything is so integrated in a late Wagnerian opera that the removal of any element is keenly felt.

Lohengrin doesn't need his swan-boat in a concert version; he sings "Nun sei bedankt, mein lieber Schwan!" and you get the picture. Parsifal's "Ruchsten Heiles Wunder!" is immensely less evocative.

Where is the ray of light (the off-stage sopranos and altos do wonders, but there is still no illumination), the glowing Grail, the Dove? Wagner's wizardry in creating a unified texture works against "Parsifal" outside opera's environment.

Within Limits

Marshall Raynor's Parsifal exhibits no lapses of taste or style; he has a fine well-placed and attractive tenor within circumscribed limits. For Wagnerian opera, though, he does not have enough volume, he is really not a heldentenor at all. Similarly, Ara Berberian, as Gurnemanz, displays a well-schooled bass, a sensitivity of phrase, and good German enunciation. When he contends with full orchestra, though, it is just that—the tone thickens, the darkness of the voice clots and the orchestra sweeps over it.

Of the principals, I liked most the Amfortas of David Clatworthy. Amfortas does not have a large role in Act III although he is pivotal; and Mr. Clatworthy sings him with intensity and a thrusting plausibility, a well-focussed passion. The blend of the choral element was good, too. It is impossible, patently, to secure the antiphonal effect of the chivalric processionals, but The Chorus Pro Musica achieved a splendid range of balance.

Mr. Leinsdorf's success with the instrumental performance pointed up the vocal lack. The pace, fitting concert hall dimensions, The shaping of the melodies and the clear accenting of the varied scenes was truly lyric. By the same, I prefer his approach of some seasons back, when he presented The Good Friday Spell and other excerpts, and his only reservations were toward a purely orchestral realization.

Grateful for Any

We ought to be grateful for any "Parsifal," however. The last one live here was the wretched presentation just before the old Opera House came tumbling down.

The afternoon commenced with the Brandenburg Concerto No. 1, not played as often as the others in the set. The orchestra seemed to [illegible] and unsuited performance was therefore thin, over the harpsichord continuo provided on this occasion by Igor Kipnis, was for once, a plainly audible, sustained thread of gold.

The Program:

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the program of the 85th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Brandenburg Concerto No. 7, in F Major — Bach
"Parsifal," Act III — Wagner

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Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

APR 9 1966

The Boston Globe—Saturday, April 9, 1966

'Parsifal', Act 3, at Symphony

By MICHAEL STEINBERG
Globe Critic

About two years ago, Erich Leinsdorf wrote an article for The Globe in which he explained that he conducted Wagnerian concert excerpts at Boston Symphony concerts because for many reasons it was not possible for him to put entire acts or scenes with singers on the programs. Friday afternoon he turned the Symphony concert into a solemn Good Friday celebration by conducting the third act of Wagner's "Parsifal," in full, with singers. I, for one, was profoundly grateful for the contradiction.

An orchestral piece usually called the "Good Friday Spell" is done at concerts now and again. It is pretty enough as far as it goes, but there is no knowing, and probably no imagining, the stature and the real effect of that music until one has heard it embodied in its proper context, "Parsifal's" third act. It comes there as a most beautiful oasis of tranquility after the disturbed and intense music of Parsifal's long quest for the Kingdom of the Grail, and before the grandeur of Titurel's funeral music and the agonies of the wounded King Amfortas.

Magnificently shaped, this htird act is Wagner's richest essay in his most adventurous chromatic style, with the language used with a mature control and precision that make it an artistic achievement surpassing even the greatest pages of "Tristan." The economy and perception with which Wagner matches musical gesture to word, thought and feeling impart to a High Romantic manner a sense of ripe classical beauty.

And, almost secondarily, "Parsifal" is a work of wonderful sensuous beauty. The sound is gorgeous, but restraint is the most characteristic thing about it. They heavy brass, deep basses, thunderously tolling bells of the Transformation Scene are marvellous, but what remains in the memory longest is the quiet of the magical Act III Prelude, the oboe solo over the murmuring strings in the Good Friday music, the incredible radiance and transparency of the final chord, full orchestra playing softly, the Grail's glow become audible.

There were three excellent singers: Ara Berberian, bass, as Gurnemanz; Marshall Raynor, tenor, as Parsifal; and David Clatworthy, baritone, as Amfortas. The two words and several moans that constitute the whole part of Kundry in Act III were satisfactorily managed by Leslie Holmes of the Chorus ppro Musica, but it is a catastrophe to have Kundry, the very embodiment of downcast penitence, turn up even in a concert perfomance all aglow in turquoise with gold sandals. Gott im Himmel!

The Chorus pro Musica, prepared by Alfred Nash Patterson, sang well. It is a pity, though, that there were not enough of them to give the illusion of the antiphonal conversation between the two processions in the funeral scene, the one bearing Titurel's body, the other the little of Amfortas. The same scene also suffered from the disturbing distortion with which the electronically amplified bells were transmitted.

Except for some nervous unsteadiness of pace in the transformation and funeral scenes, Leinsdorf conducted the work very well. He is hardly likely to have been pleased, though, by a singularly accident-prone performance, full of muffed entrances, sour notes, and rough noises of all sorts, especially from brass and woodwinds. The string playing, on the other hand, was beautiful, and I am on all accounts happy that Wagner did not [illegible] hear Everett Firth [illegible] kettledrums.

The concert [illegible] with a performance [illegible] Brandenburg Concerto No. 1 in F major [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 7 1966

IN DEBUT—Marshall Raynor, son of Mr. and Mrs. Walter Reinstein of Needham Heights, will appear with the Boston Symphony Orchestra for his American concert debut on Friday afternoon, April 8, at Symphony Hall. He will sing the title role of the concert version of the opera, "Parsifal" by Richard Wagner. The symphony will be conducted by Erich Leinsdorf. Mr. Raynor will also present a program of songs and arias at Jordan Hall on Sunday, May 1, at 3 p.m. Mr. Raynor returned from an extensive concert tour of Europe this week. He has also appeared in the film "The Merry Wives of Windsor." A graduate of Tilton Academy and Boston University, he has studied theatre, speech, music, voice and opera directing in New England and Europe.

The Record
HACKENSACK, N. J.
D. 131,564

APR 7 1966

TENOR TO DEBUT

Boston — American tenor Marshall Raynor, after 10 years of European study and work, will make his American singing debut on April 8 when he performs the title role in Wagner's "Parsifal" (Act III) with the Boston Symphony Orchestra, Eric Leinsdorf conducting. The program will be presented April 8 and the evening of April 9 in Boston's Symphony Hall.

SHOWTHROUGH

TUES. A # 10

Tenth Program

TUESDAY EVENING, APRIL 19, *at* 8:30 *o'clock*

BACH ..... Brandenburg Concerto No. 1, in F major

I. Allegro
II. Adagio
III. Allegro
IV. Minuet; Trio; Polacca; Trio

HINDEMITH ..... Symphony, "Mathis der Maler" (Matthias the Painter)

I. Angelic Concert
II. Entombment
III. Temptation of St. Anthony

INTERMISSION

BRAHMS ..... *Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
APR 1 0 1966

B.S.O. on Tour

The Boston Symphony will make its last New York tour of the season this week. The orchestra will be in Philharmonic Hall Wednesday and Friday evenings, in Carnegie Hall on Saturday evening, and at Brooklyn's Academy of Music on Thursday. Erich Leinsdorf will conduct.

The next Symphony Hall concerts will be on Tuesday, April 19, and Friday-Saturday, April 22-23. Concluding the Winter Boston Symphony season that week, most players will perform as the Boston Pops for nine weeks beginning Thursday evening, April 28. The orchestra then goes to Tanglewood for the Berkshire Festival July 2-Aug. 21.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021
APR 1 0 1966

Symphony Out Of Town, Will Return April 19

Erich Leinsdorf and the Boston Symphony Orchestra will be out of town this week, making their fifth and final tour of the season.

The next Symphony Hall concerts will mark the end of the Boston winter season. They will take place Tuesday, April 19; Friday, April 22, and Saturday, April 23. The final open rehearsal will be given Thursday night, April 21.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
APR 2 0 1966

The Sound of Music

Bach, Brahms And Bouquets

By Peter M. Knapp

The Boston Symphony is winding up its winter season this week. In a few days, the orchestra will be transformed into the Boston Pops and Symphony Hall will have its spring obbligato of clinking glasses and popping corks.

Last night's finale for Tuesday subscribers found the Symphony in peak form for a program of Bach, Hindemith and Brahms led by Music Director Erich Leinsdorf.

Johannes Brahms' Fourth Symphony in e minor was the capstone of the program, but the splendid performance of this craggy score by no means diminished the excellence of what preceded it.

Elegant Bach

First there was Bach's Brandenburg Concerto No. 1 in F, with an ensemble of a score of strings and winds producing elegant chamber sounds over Igor Kipnis' sturdy harpsichord continuo. In many ways, it was one of the most satisfying readings of Bach's music yet under Leinsdorf's direction.

The conductor had a number of interesting ideas, slightly unorthodox but musically valid. The pacing of the alternating sections of the final movement, for example, were on the fast side, but judiciously varied. And there were fine instrumental contributions by the trio of rich-hued oboes, the horns in the perilous high register, Joseph Silverstein's violin etching of the slow movement's cantilena.

Next to the 20th century, for Paul Hindemith's symphonic suite, "Mathis der Maler," the masterful handling of orchestral depictions of Matthias Gruenewald's 16th century Isenheim altar painting. Here, the stark human emotions and bold colors of the German artist are translated into a sonic triptych of imaginative orchestration and remarkable polyphony.

Clarity

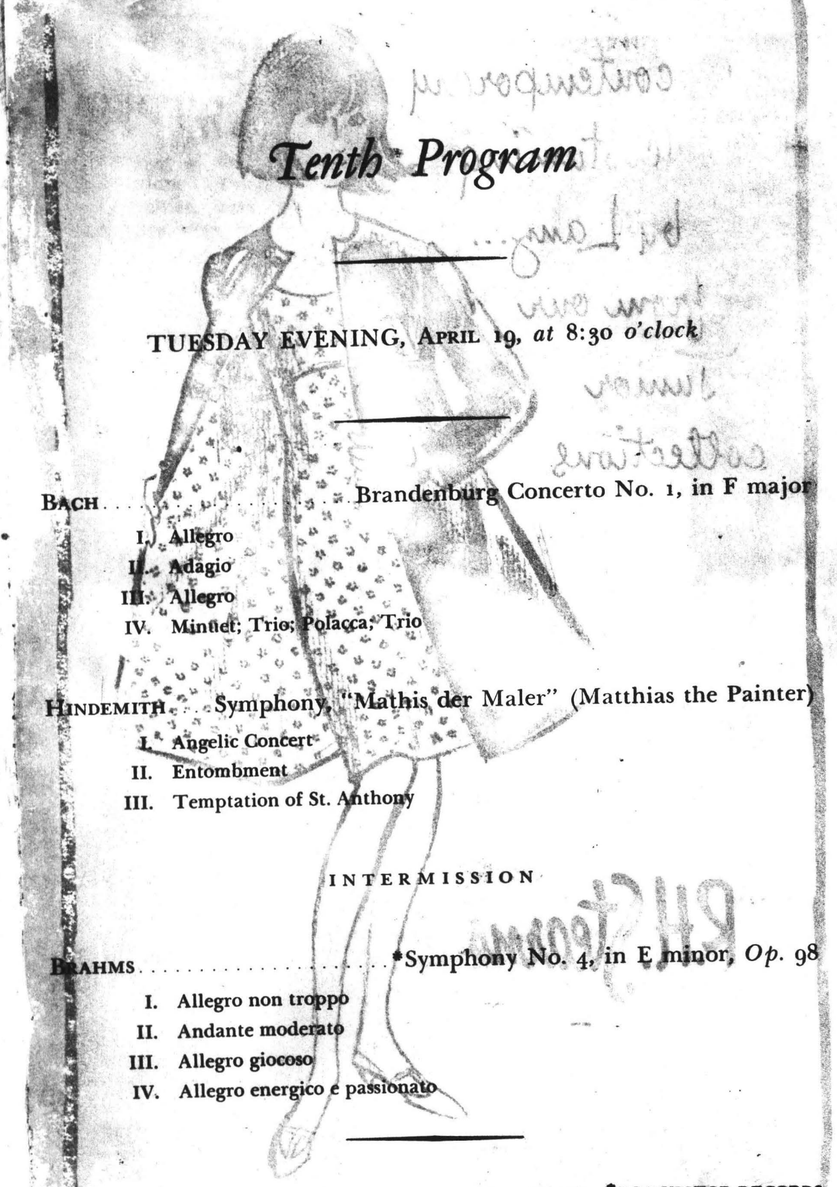
Leinsdorf excels at neat construction and ordering contrapuntal lines into taut perspective, and this was a performance of extreme clarity. The orchestral virtuosity, too, demonstrated the high standards of perfection the Bostonians have reached, individually and as an ensemble. For example: the immaculate unison string trills of the finale and the busy final fugue underpinning the woodwind chorale.

And at last the Brahms', its component parts exposed like honest hewn beams but never replacing the overall thrust and purpose; Leinsdorf's sharp rhythms, and his bold and strong conception; the splendor of the BSO's horns and the mellowness of its woodwind choir in the second movement.

After the explosions of the third movement, the long series of variations in the finale can be a letdown, powerful as the writing may be. But Leinsdorf proved it doesn't have to be that way in granting each variation its own sharp profile, its individuality.

SHOWTHROUGH

TUES. A # 10



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APR 10 1966

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FRI.-SAT. #24

Twenty-fourth Program

FRIDAY AFTERNOON, April 22, *at* 2:00 *o'clock*

SATURDAY EVENING, April 23, *at* 8:30 *o'clock*

Auber ..... Overture to the Opera, "Fra Diavolo"
(First performance at these concerts)

Schoenberg ..... Second String Quartet, *Op.* 10, with Soprano Voice
(Orchestral version by composer)

I. Mässig
II. Sehr rasch
III. Litanei: langsam
IV. Entrückung: sehr langsam

(First performance at these concerts)

INTERMISSION

Copland ..... "El Salón México"

Elgar ..... Variations on an Original Theme, *Op.* 36
Enigma: Andante
Variations:

I. "C.A.E." L'istesso tempo
II. "H.D.S.-P." Allegro
III. "R.B.T." Allegretto
IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "*** — Romanza" Moderato
XIV. "E.D.U. — Finale"

SOLOIST
SUSAN BELLINK

BALDWIN PIANO

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

APR 17 1966

Final Boston Symphony Concerts This Week

The Boston Symphony's 85th season, which began in September with the gala Golden Trumpet Ball, will end the Winter portion of its activities this coming weekend. Then, of course, most players become the Boston Pops. Pops starts a nine-week series at Symphony Hall Apr. 28. And Tanglewood follows July 2-Aug. 21.

Erich Leinsdorf will conduct all programs this week. There will be concerts Tuesday and Saturday evenings at 8:30, Friday afternoon at 2, and an open rehearsal Thursday at 7:30 p.m.

The Tuesday evening concert will open with the Bach Brandenburg Concerto No. 1, in F major, in which Igor Kipnis will play the harpsichord continuo. The program will continue with Hindemith's Symphony, "Mathis der Maler," and after intermission will close with the Brahms Symphony No. 4, in E minor, Op. 98.

The Friday-Saturday concerts will include two works performed for the first time by the orchestra: Auber's Overture to the Opera, "Fra Diavolo" and Schoenberg's Second String Quartet, Op. 10, with Soprano Voice (orchestral version by composer). Susan Bellink will sing the solo part in the latter work. After an intermission, Leinsdorf will conduct Aaron Copland's "El Salon Mexico," as the orchestra's tribute to "Mexico Week" in Boston, in which the city's major businesses and cultural organizations are participating under the coordination of the World Affairs Council. The program will conclude with Elgar's Variations on an Original Theme, Op. 36.

The Boston Symphony Chamber Players will appear in their third and final Jordan Hall concert of the season Friday evening, Apr. 22, at 8:30, after which they will embark on a four-week transcontinental tour. The Jordan Hall program will consist of Mozart's Flute Quartet, K. 285, played by Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine and Julian Eskin; Variations for Four Drums and Viola by Michael Colgrass, played by Everett Firth and Fine; David Diamond's Partita for Oboe, Bassoon and Piano, played by Ralph Gomberg, Silverstein, Walt and Claude Frank; and the Brahms Horn Trio, Op. 40, performed by James Stagliano and Silverstein and Frank. The Dia[illegible] will replace the [illegible] for Oboe and Bassoon [illegible] was previously an [illegible]

REVISED PROGRAM

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

Twenty-fourth Program

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Copland ..... "El Salón México"

Schoenberg ..... Second String Quartet, *Op.* 10, with Soprano Voice
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XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "*** — Romanza" Moderato
XIV. "E.D.U. — Finale"

SOLOIST
SUSAN BELLINK

BALDWIN PIANO

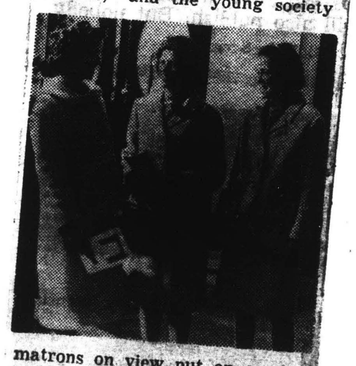
RCA VICTOR RECORDS

Women's Wear Daily
NEW YORK, N. Y.
D. 51,498

APR 5 1966

EYE

COLOR THEM PROPER: Boston's bluebloods put on their prettiest citrus colors to say goodbye to the Boston Symphony at the last Friday afternoon concert of the season. The new spring colors were a perfect tribute to the program of the day, Aaron Copland's "El Salon Mexico," and the young society



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RCA VICTOR RECORDS

[1491]

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APR 17 1966

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Erich Leinsdorf will conduct all programs this week. There will be concerts Tuesday and Saturday evenings at 8:30, Friday afternoon at 2, and an open rehearsal Thursday at 7:30 p.m.

The Tuesday evening concert will open with the Bach [illegible] Concerto No. 1, [illegible] in which Hugo [illegible] will play the harpsichord. The program continues with Hindemith's Symphony, "Mathis der Maler," and after intermission will close with the Brahms Symphony No. 4 in E minor, Op. 98.

The Friday-Saturday concerts will include [illegible] performed for the first time by the orchestra: Auber's Overture to the Opera, "Fra Diavolo" and Schoenberg's Second String Quartet, Op. 10, with Soprano Voice (orchestral version by composer). Susan Bellink will sing the solo part in the latter work. After an intermission, Leinsdorf will conduct Aaron Copland's "El Salon Mexico" as the composer's tribute to "Mexico Week" in Boston, in which the city's major [illegible] and cultural [illegible] are participating. [illegible] the coordination of the World Affairs Council, this program will conclude with Elgar's Variations on an Original Theme, Op. 36.

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APR 17 1966

Symphony This Week

Orchestra Offers 4-Concert Finale

The Boston Symphony Orchestra will conclude its winter season of Symphony Hall concerts this week with programs Tuesday evening, Friday afternoon, Saturday evening and an open rehearsal Thursday evening.

Erich Leinsdorf, music director, will begin the Tuesday evening concert with the Bach Brandenburg Concerto No. 1, in F major, in which Igor Kipnis will play the harpsichord continuo. The program will continue with Hindemith's Symphony, "Mathis der Maler," and after intermission Mr. Leinsdorf will close with the Brahms Symphony No. 4, in E minor, Op. 98.

The Friday-Saturday concerts will include two works which will be performed for the first time by the Orchestra: Auber's Overture to the Opera, "Fra Diavolo" and Schoenberg's Second String Quartet, Op. 10, with Soprano Voice (orchestral version by the composer). Susan Bellink will sing the solo part in the latter work. After an intermission, Mr. Leinsdorf will conduct Aaron Copland's "El Salon Mexico," as the Orchestra's tribute to "Mexico Week" in Boston, in which the city's major business and cultural organizations are participating under the coordination of the World Affairs Council. The program will conclude with Elgar's Variations on an Original Theme, Op. 36.

The last of the series of eight open rehearsals which benefit the Orchestra's Pension Fund, will take place Thursday evening at 7:30, when the weekend program will have its final rehearsal.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 23 1966

BSO finale: Pops prelude

By Roland Nadeau

When the tinseled Overture to Auber's "Fra Diavolo" opened Erich Leinsdorf's program yesterday afternoon, some of us may have wondered if we had not mixed our dates and were at the opening of the Pops instead of at the culminating concert of the Boston Symphony's current season.

And if the concert was a dud, the reasons lay not so much in some listless readings as in the music itself.

The second item was the only one that promised slight excitement. It was Schoenberg's Second String Quartet, Op. 10, with Soprano Voice, arranged by the composer for orchestra. And it was a first performance at these concerts.

Yet it was only a mixed success. The first three movements are tonal, hotly subjective. The last movement — said to be the first completely atonal piece written by Schoenberg — was compelling enough, primarily because its fresh sounds came as a relief after the eclectic beginning.

Pretty vocalism

The decorative soloist was Susan Bellink, whose soprano is very pretty throughout most of its range. There were some unlovely bleats in her highs, however, and anything under low G was difficult to hear.

After intermission came Aaron Copland's fast-fading nonmasterpiece, "El Salon Mexico." It always was a slender effort.

The only thing that saves it these days from musical limbo is a snappy performance—the kind Fiedler might give it. But under Mr. Leinsdorf it was oh so careful, so pedantic, so plodding and tired. This music is not Mr. Leinsdorf's tamale.

He closed with Elgar's "Enigma" Variations, which certainly have neither the substance, brilliance, or excitement to end a program, much less a season.

Yet the Elgar sounded relatively strong, as indeed it should in the wake of the weak items that preceded it. This is obviously Mr. Leinsdorf's kind of music. And the audience seemed very pleased.

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BOSTON, Mass.
Circ. 450,248
APR 23 1966

Season's Final Concert Of BSO Ends With Elgar

(By ROLFE BOSWELL)—The Boston Symphony Orchestra concluded its 85th season yesterday afternoon with a poetic and clarifying performance of Sir Edward Elgar's Variations on an Original Theme, Op. 36. Composed in 1899, the great English composer's masterwork is a brilliant showpiece for orchestral virtuosity, of which the Bostonians have plenty. Erich Leinsdorf's persuasive interpretation elicited both luminous mass and spacious detail, in sonorous orchestral tones, from the individual riches of this noble, yet fantastic score.

When George Bernard Shaw, who became the composer's long-time friend, first heard the so-called "Enigma" Variations, he wrote: "I expected nothing from any English composer, but when I heard the variations (which had not attracted me to the concert) I sat up and said, 'Whew!' I knew we had got it at last."

Elgar's score, "as characteristically English as a Shropshire country house and stable is characteristically English," consists of a theme and 14 variations, each addressed to a personal friend of the composer and presumably alluding to that person in musical terms. The "enigma" is partly in the identity of these persons (now known) and partly in a "larger theme," which, according to the composer, never actually appears, but is implied in the music, as a character who remains offstage throughout a play.

This hidden theme (so Elgar suggested), though never actually played in the work, is supposed to accompany each and every variation, persisting throughout the entire Opus 36 in the guise of a silent countermelody. It is suggested that this was played in Symphony Hall only a fortnight ago, for it could be the familiar "Dresden Amen," used by Wagner as a leitmotiv for the "Good Friday Spell" in the third act of "Parsifal," as well as, earlier, by Mendelssohn as the germ-motif for the first three movements of his "Reformation Symphony."

The first two pieces programmed should be more familiar to "Pops" devotees: the overture to Auber's forgotten opera, "Fra Diavolo," a first BSO performance; followed by Aaron Copland's "El Salon Mexico," as a salute to the good neighbor being honored here this week. The sprightly, infectious overture was played with rhythmic zest, while the American masters' Technicolored travelogue from South of the Border was propelled by an imginative virtuoso exposition.

Before the interval there was another first BSO performance of Arnold Schoenberg's second string quartet (Op. 10, in F# minor) with soprano solo in the composer's own expanded version for full string orchestra. This work is a veritable exemplar of Schoenberg's transition from post-Wagnerian chromatism to atonality. After the first two movements, for strings only, the pioneering Viennese composer retreated from Bayreuth, for no definite tonalities may be heard in the latter two movements.

For these, Susan Bellink joined the stringed instrument players to articulate two poems by Stefan George in a forecast of Schoenberg's new style, wherein he dissolved melody and dissected counterpoint. It is perhaps significant that the soloist sings, in the last segment, "I free myself and weave in tonal spirals." The soloist's tonal spirals were immaculate even to excruciating intervallic loops, yet one must recall that Bernard Shaw was to write 30 years ago, "Schoenberg exhausted the fun of this and relapsed more and more into tonality and I expect soon to hear the Wagnerian flood of endless melody getting embanked in the melodic design of Bach and Handel."

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Herald (m)
BOSTON, Mass.
Circ. 171,361

APR 23 1966

SYMPHONY: Final Performance—an Almost Festive Air of Sadness

By ROBERT TAYLOR

The final Symphony of the season is a curious blending that, like many leave-takings, has an almost festive air of sadness. Yesterday's program partook of the mood—a frantic compilation of odds and ends, important scores and trivia.

Indeed, if Mr. Leinsdorf wanted to appeal to the broadest possible span of conservative musical taste, he could scarcely improve upon this miscellany. It began with a musical artifact, continued with Copland's banal and obvious rodeo rhythms, introduced a wonderful Schoenberg score from the composer's transitional period, and finished with an expressive performance of Elgar's nobly sonorous "Enigma" variations.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 24th program of the 85th season yesterday in Symphony Hall. Susan Bellink, soprano, was the soloist. The program will be repeated tonight at 8:30.

Overture to "Fra Diavolo" — Auber
"El Salon Mexico" — Copland
Second String Quartet, Op. 10, With Soprano Voice — Schoenberg
Variations on an Original Theme, Op. 36 — Elgar

Long Unheard

I am informed by the redoubtable Warren Storey Smith that he heard "Fra Diavolo" as a boy in the old Castle Square Theater and that the opera hasn't been revived in Boston since. One would enjoy hearing Auber out of historical interest—once. The jingly overture is not without a faded charm, although its Rossini-tinted tunes belong to the conventions of popular theater in the heyday of early romanticism.

The Copland doesn't even have the justification of time, being an assortment of themes on the order of ay-ay Rancho Grande treated with a pointillist folksiness. One can understand why Mr. Leinsdorf juggled the program order to put this second: as the third item it would have made everything sound awful.

The orchestral version of Schoenberg's Second Quartet, like the quartet itself, marks Schoenberg's transition from the tonal. In the chromatic movements we are in the dense forest of post-romanticism, the spectral and brooding shadows of Mahler and Wagner casting gibbous shade on the sonata opening. The one-movement, thickly-textured style that characterized Schoenberg's first essays is loosened, however, with the classical four-movement design and the ideal of transparency with frequent instrumental rests, replacing it—Brahms supplanted by Mozart, as it were.

With the vocal section, Schoenberg not only gives unity to the pattern, and moves onto the atonal from a method that he could have learned from either Mahler or Beethoven. The Litanei rounds off the work plausibly, but it is in the famed Entrückung where Stefan George's poetry proclaims 'I feel the breath of other planets blowing,' that Schoenberg at last frees himself of the dead past and enters a brave new realm of mysterious arpeggiations. The piece ends with a cadence on F-sharp major, yet from the octave-leap that launches the final segment, the environment is the emotional atmosphere of "Pierrot Lunaire."

Comprehension

It is an exceptionally lovely and moving masterwork, and the soloist, Susan Bellink, sang it attractively. She does not have a soprano of large volume, nevertheless, her voice displays an exquisite tonal appeal and is handled with musical distinction. The intervallic leaps could not have been easy; she gave the text a splendid comprehension. Additionally, she is a strikingly handsome young lady who, gowned in white, cuts a memorable figure.

The performance of the "Enigma" was a delight. Mr. Leinsdorf's clear shaping of the variations made everything cursive and well-proportioned. There was detail, there was warmth, there was an easy and eloquent sense of contrast. The conductor does not make as much of the misterioso of the 13th variation as Monteux, say, and the inflection of the 10th was brisk rather than nimble—but these are minor points about a generously-modelled, moving interpretation.

Earlier in the program the melancholy, nostalgic and pertinent introductions of the members of the orchestra who will retire in August took place. Richard Burgin, who retires as assistant conductor, could not be present; neither could Georges Moleux, principal bass since 1930, for reasons of health.

Mr. Leinsdorf introduced Henri Girard, bass since 1930; Rosario Mazzeo, bass clarinet since 1933; Osbourne McConathy, French horn since 1944, who will devote himself to opera; and K. Vinal Smith, tuba principal since 1935, who retires to Vinalhaven. I shall not enlarge upon the obvious: their contribution. Calm sea and a prosperous voyage, gentlemen.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

APR 23 1966

BSO Friday Concerts Conclude for Season on Ponderous Note

By MICHAEL STEINBERG
Globe Critic

Erich Leinsdorf conducted the last Friday concert of the Boston Symphony season yesterday afternoon, winding things up with a stiffly ponderous performance of Elgar's "Enigma" Variations. The spirit of British turn-of-the century feeling was more vividly present in the suggestion of Kipling's "Boots, boots, boots, boots . . ." conveyed by the little old ladies' resolute tromp toward the exits during Elgar's masterpiece.

Earlier, Leinsdorf had conducted Arnold Schoenberg's "String Quartet No. 2, Op. 10," with soprano voice, in the composer's own setting for string orchestra, with Susan Bellink as soloist. The "Quartet," written in 1907-08, was a fascinating voyage of discovery for Schoenberg. There is a lot of Brahms in it, and much Mahler.

The beginning is firmly tonal, but the swing of the harmonies becomes more and more active until the finale, under the poetic stimulus of Stefan George's line, "Ich fuehle luft von anderem planeten" (I feel the air of another planet), the bounds of tonality are, for the moment, at least, altogether dissolved. The subtle motivic interplay is marvelously used to keep a firm rein on an exciting work otherwise in danger of melting in the heat of its own Romantic passion.

The program notes were shockingly inadequate. It is simply wrong to call the finale "the first completely atonal piece ever written" inasmuch as Schoenberg makes a great point of bringing the music back home, that is to the F sharp region where the first movement began. The texts and translations of the two George poems used in the third and fourth movements were not provided, neither was there any information about the circumstances that led Schoenberg to making the arrangement for string orchestra.

Much of the piece sounds gorgeous in this unfamiliar setting; much of it, very difficult even for the best quartets, is perhaps beyond the powers of any string orchestra to execute cleanly. At any rate, there was a lot of mud in Friday's performance, especially in the first two movements.

Miss Bellink sang beautifully. Her sound is bright and clear, the diction educated, and rhythm and pitch impeccable. Yet for all that and her fine sense of phrase, her light lyric soprano seemed slightly miscast in a work whose writing presupposes a more substantial lower octave.

Leinsdorf had begun the program with Auber's "Fra Diavolo" Overture, which was nicely done. He followed that with Copland's "El Salon Mexico" in a performance so rigid and lifeless as to become almost comic in its stylistic ineptitude.

After the Copland, Leinsdorf introduced four members of the Boston Symphony who will retire at the end of this season. They were Henri Girard, bass, who joined the orchestra in 1920; Rosario Mazzeo, bass clarinet and personnel manager, who joined in 1933 and became personnel manager in 1942; Osbourne McConathy, horn, who joined in 1944, and K. Vinal Smith, tuba, who joined in 1935.

Also retiring, but not present, was Georges Moleux, who joined the orchestra as a bass player in 1930 and was appointed principal of his section in 1939. Moleux, who is ill, has not actually played with the orchestra since the end of last season.

Also absent from the ceremony was Richard Burgin, whose retirement as associate conductor was announced. Burgin joined the Boston Symphony as concertmaster in 1920, being succeeded in that post by Joseph Silverstein in 1962. After his retirement as concertmaster, Burgin continued as associate conductor, a post to which he was appointed in 1943, following a term as assistant conductor which had begun in 1935.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 28 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: SEASON'S FINAL CONCERTS

The last program of the season, speaks for itself, with all of its faults and glories. It consisted of Auber's Overture to the Opera "Fra Diavolo," Copland's "El Salon Mexico," the first performance here of Schoenberg's String Quartet, Op. 10, with Soprano Voice, and Elgar's "Enigma" Variations."

Leave us quickly have done with the faults, so that we can end upon a note of triumph. The Overture, the very apotheosis of the pompier school of composition, was receiving its first performance at the week-end series. I had not had the pleasure of its company since playing second clarinet in the Newport News, Virginia, Fireman's Band thirty-four years ago. But Proustian recollections of tender boyhood experiences do not exactly constitute the stuff of criticism, and I can only aver that this piece's presence at this time sounded like an attempt to upstage Mr. Fiedler by a few days.

About so much could be said of the Copland. The program notes report that Mr. Leinsdorf conducted it "in recognition of Mexico Week in Boston . . . in which the city's major business and cultural organizations are participating under the coordination of the World Affairs' Council." So the Winterfest now evolves into a Fruhlingfest? What a pathetic commentary on the state of Mexican musical culture that the best that could be mustered for the occasion, if occasion it was, was a piece of ersatz Broadway local color music. Mr. Leinsdorf's treatment of it was appropriately stiff, probably from plain embarrassment.

The balance of the concert was another matter. The Schoenberg transcription was unexpectedly compelling. One never hears a piece of Schoenberg chamber music performed these days, so the score of the quartet was unfamiliar. However, this work is well known as a dramatic illustration of Schoenberg's artistic development: the traditional, post-Wagnerian quality of the first movement; the sardonic, mocking scherzo, chromatic well-beyond Reger; then the last two movements with voice, where the brevity of the phrases become almost aphoristic, where the interval skips in the themes grow ever wider and the chords finally plunge away from tonality altogether.

The music, then, was no dry exercise in illustrative academism. It was moving and powerful in its own right. True, the first two movements had a good deal of the thickness that usually characterizes full string treatment of string quartets, but the other two in their transcription form were admirably suited to voice. The soloist, Susan Bellink, combined a striking physical presence with quite adequate vocal endowments and dramatic projection.

As for the Elgar, it is one of those masterpieces of late romantic writing which always deserves to be approached with reverence. No other piece of English music, to my mind, matches it for concision, warmth and tenderness. This is just the kind of composition that brings out the best in Mr. Leinsdorf — strength of outer line, clarity of inner detail and exquisiteness of phrasing. One felt, with this last number of the season, as with selected compositions during it, that the orchestra has never sounded better.

During intermission Mr. Leinsdorf introduced those who were present among the six orchestra members retiring: Richard Burgin after forty-six years; Henri Girard, also forty-six years; Rosario Mazzeo, thirty-three years; Georges Moleux, thirty-six years; Osbourne McConathy, twenty-two years; and K. Vinal Smith, thirty years. These small valedictories now something of a tradition, are carried off with considerable style.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

APR 25 1966

Six Musicians Leaving BSO

Six retirements of Boston Symphony Orchestra personnel are announced upon conclusion of the 85th concert season. The list of retirees is headed by Richard Burgin, long-time concertmaster, until 1962, who is giving up his appointment as associate conductor, though he will return as a guest on the BSO podium next October 21-22.

Two contrabassists, George Moleux and Henri Girard, who both joined the orchestra in 1920, are leaving upon conclusion of the Berkshire Music Festival at Tanglewood in August. K. Vinal Smith, principal tuba, who joined the BSO in 1935, is retiring to his home at Vinalhaven, Me.

Asbourne McConathy, French horn player, who joined the orchestra in 1914, will devote his talents to local operatic activities. Rosario Mazzeo, bass clarinetist, who joined the orchestra in 1933 and served as personnel manager since 1942, also is retiring from both posts.

Erich Leinsdorf, BSO music director, will announce his choice of a new assistant conductor soon.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021

APR 25 1966

ROBERT TAYLOR'S NOTES

Leinsdorf's Style Enhances Season

By ROBERT TAYLOR

The 85th season of The Boston Symphony Orchestra is not officially over until the last Tanglewood concert. On the other hand, the end of the Symphony Hall season, its compilation and statistics, the opening of The Pops Series, marks a psychological stop. What does a retrospect of the BSO season reveal?

The outstanding aspect, it seems to me, is the development and presentation of concert-opera. Under Mr. Leinsdorf the literature of the opera house has acquired a new look in Symphony Hall. His performances of "Lohengrin" (at Tanglewood), the scenes from Goethe's "Faust" by Schumann, and most recently, "Parsifal," are unlike oratorio, cantata and opera.

In fact, they seem to me emblematic of a new genre: a medium with its own properties. Concert-opera, of course, is no innovation. What is different about Mr. Leinsdorf's approach is the stress on opera. Dr. Koussevitzky and Mr. Munch conducted large-scale works of this kind, but essentially as tone poems: Mr. Munch's "Romeo and Juliet," by Berlioz, for example could never be considered as a palpable theatrical experience, however exciting its sound.

Mr. Leinsdorf's temperament, however, is that of a true man of the theater. The care that he takes with spatial characteristics, with costuming (not fancy dress but the general aptness of clothing to character), with exits and entrances and narrative evocation supplies a dimension. It is sui generis, akin to itself, an interpretation with its own style.

HOW THIS STYLE can be defined is problematic. Part of the excitement of these performances resides in the exploration of an unexploited medium's potential. I would say that Mr. Leinsdorf is feeling his way sometimes, discovering what he can do, where certain solutions inexplicably fail and where the medium yields admirable results.

Obviously there is no need for standard operatic repertory in such a form. The triumphs of the Leinsdorfian concert-opera are neglected masterpieces. Far and away the most significant mounting has been the Schumann scenes from Faust. They are essentially closet drama; only by ruthless adaptation could they be tailored to the stage.

The "Faust" illustrates the area where the form works brilliantly—where the composer's conception overleaps stage limitations. The music is noble and glorious, and not a note has been committed to recording. The lyric conception, however, relates to the poem of "Faust" rather than the play of "Faust."

ONE WOULD SUPPOSE that Wagner's operas would be suited to the requisites of concert staging. We don't hear them these days, where they belong, on stage. A Ring Cycle on the concert scale is still a heady prospect.

Wagner, though, constitutes a complex challenge. I liked the Lohengrin" because the old-fashioned aria form of the early operas permits the imposition of Mr. Leinsdorf's dramatic ideas.

Each composer is a special problem, indeed. Nevertheless, it would seem to me that Mr. Leinsdorf's approach would be best adapted to works like Berlioz's "Damnation of Faust," music that bursts the confines of stage form. And why couldn't the medium viably offer operas by moderns who are risky commercial bets—operas like Session's "Montezuma"?

The grandoise sweep of "Montezuma" demands sumptuous stage machinery. To stage an opera of this kind in America, as it was done in Berlin a few years ago, would court financial catastrophe. But concert-opera, with attention to staging allusions, offers a chance to hear moderns whose ideas are either too elaborate or too recondite for the standard operatic repertory, today a 19th Century assemblage.

FRIENDS MEETING

108.

New England Newsclip Agency, Inc.
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Sunday Sun
LOWELL, Mass.
Circ. 35,898

MAR 20 1966

Annual Meeting Tomorrow For Friends of Symphony

LOWELL—The trustees of the Boston Symphony Orchestra have invited all who are current Friends of the Orchestra to the 32nd annual meeting of the Friends in Symphony Hall, Boston, on Monday afternoon, March 21, at 3:30 p. m.

After a short business session the Friends will see a specially arranged preview of a one-hour documentary film entitled, "Beethoven." The Boston Symphony Orchestra performed all the music for the film, which is a part of a continuing series of TV documentaries on "The Saga of Western Man."

Filmed entirely in color over the past nine months, the program will depict the life of Beethoven, with emphasis on his early years, and will show actual locations where the young Beethoven lived and walked, including the Schoenbrunn and Hofburg palaces, scenes in Vienna, Heiligenstadt, Bonn and other parts of Germany and Austria.

The orchestra, conducted by Mr. Leinsdorf, will be heard in portions of Beethoven's First Symphony; the Third Symphony, "Eroica;" his Contradance, No. 7; the Finale from his ballet "Prometheus;" an excert from the First Piano Concerto, with Claude Frank, pianist; and one movement from Mozart's Symphony No. 39.

Other music by Beethoven will be the Trio for Piano, Violin and Cello, Op. 1, No. 3 with Claude Frank, piano; Joseph Silverstein, violin; and Jules Eskin, cello; and a fugue for organ composed by Beethoven at the age of twelve, played on the Symphony Hall organ by John Ferris, Harvard University organist.

AT THE conclusion of the preview there will be tea in the lower foyer, arranged with the assistance of the Council of Friends. Mrs. Arthur J. Livingston of Brookline and Mrs. Henry A. Morse of Boston have planned many of the details for the Annual Meeting and Tea.

The council will also sponsor a reception after the symphony concert of March 29 to honor the soloists of the evening, Claude Frank, Joseph Silverstein and Jules Eskin. All subscribers to that series who are current Friends of the Orchestra have been invited. They will be greeted in the Ancient Instrument Room by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, co-chairmen of the council and of this reception.

Hostesses for the evening will include Mrs. Atherton Loring of Island Creek, Mrs. John F. Rich of Lexington, Mrs. Russell M. Sanders and Mrs. Robert G. Wiese of Wellesley, and Mrs. Alan R. Trustman of Chestnut Hill.

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Mercury (e)
MEDFORD, Mass.
Circ. 7,800

MAR 16 1966

BSO Plans Preview

BOSTON—The Trustees of the Boston Symphony Orchestra have invited all "Friends" to the 32nd annual meeting of the Friends in Symphony Hall on Monday, Mar. 21, at 3:30 p.m.

After a short business session, the Friends will see a special preview of a one-hour documentary film prepared by the American Broadcasting Company, entitled "Beethoven." The BSO performed all the music for the film, which depicts the life of Beethoven, with emphasis on his early years.

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News (e)
MALDEN, Mass.
Circ. 10,752

MAR 17 1966

BSO Plans Preview

BOSTON—The Trustees of the Boston Symphony Orchestra have invited all "Friends" to the 32nd annual meeting of the Friends in Symphony Hall on Monday, Mar. 21, at 3:30 p.m.

After a short business session, the Friends will see a special preview of a one-hour documentary film prepared by the American Broadcasting Company, entitled "Beethoven." The BSO performed all the music for the film, which depicts the life of Beethoven, with emphasis on his early years.

Social News
The Patriot Ledger, Thurs., March 24, 1966 Page 11

SOCIETY

by Miriam Tod

The Council of Friends of the Boston Symphony Orchestra is one of those groups that work hard to support their charity with a minimum of fanfare and publicity. One of their purposes is to solicit new members for the Friends and one of the rewards of being a Friend is a chance to meet the members of the orchestra.

On March 29 the Council of Friends is holding a reception to honor the soloists of that evening's concert. They are Claude Frank—piano; Joseph Silverstein—violin and Jules Eskin—cello who will perform Beethoven's Concerto for Piano, Violin and Cello with Orchestra Op. 56, Erich Leinsdorf, conducting.

The reception will be held in the Ancient Instrument room at Symphony Hall and all Friends who are subscribers to the Tuesday evening concerts are invited. They will be greeted by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, co-chairmen of the Council and of this reception. Hostesses for the evening will include Mrs. Atherton Loring of Island Creek, Mrs. John F. Rich of Lexington, Mrs. Russell M. Sanders and Mrs. Robert G. Wiese of Wellesley and Mrs. Alan R. Trustman of Chestnut Hill.

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COUNCIL OF FRIENDS

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Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
MAY 9 1966

BSO's Council Of Friends Meet

By PEGGY BROWN
Society Editor

Socially Speaking

Box lunches are being enjoyed at noon today in Symphony Hall where the Boston Symphony Orchestra's Council of Friends is having its annual meeting.

Mrs. Louis W. Cabot of Wenham and Mrs. Norman L. Cahners of Brookline, co-chairmen of the Council, are presiding. Philip K. Allen of Andover, newly elected trustee of the orchestra, is outlining the areas of service soon to be reqested of the Council.

Council members are also hearing from Thomas D. Perry Jr., manager of the orchestra, on the proposed renovation of Symphony Hall in conjunction with the Boston Redevelopment Authority's 'fenway Project.

Among those attending are Mrs. Frank G. Allen, Mrs. Philip K .Allen, Mrs. Lewis P. Cabot, Mrs. Harris Fahnestock, Mrs. Albert Goodhue, Mrs. John L. Grandin Jr., Mrs. Thatcher P. Luquer, Mrs. Richard Lyman, Mrs. George A. Parson, Mrs. Irving Rabb and Mrs. Benjamin C. Tilghman.

A SPRING Concert-Reception for 1965 patrons is being presented this evening by the Cambridge Society for Early Music at 8:30 at the Busch-Reisinger Museum. Social music of the 16th and 17th centuries will be performed by the Cambridge Consort.

Dr. Leo L. Beranek, president, and Iva Dee Hiatt, music director, are welcoming the patrons to the concert arranged by Eric Herz. The Socity's 1966 concert series, featuring Spanish and Italian music, will be held at Sanders Theater Nov. 2, 9 and 16.

Included will be concerts by Raphael Puyana, harpsichordist, and the Renaissance Quarted. Information may be obtained by writing to P.O. Box 171, Cambridge, 02140.

A DINNER PARTY in honor of Rear Adm. and Mrs. William B. Sieglaff was given Saturday evening by Mr. and Mrs. H. deFine Nyboe. The party started with caviar and cocktails in the Nyboes' suite at the Sheraton-Plaza then proceeded to the State Suite where an oval table was set with elegant candelabra and a gold service.

Guests included Asa E. Phillips Jr., president of the Navy League of Boston, and Mrs. Phillips; Adm. and Mrs. George F. Peterson; Capt. Carlo Fava, Ernest Henderson, Ann Sargent and Dr. Jeanette C. Opsahl.

Adm. and Mrs. Sieglaff will be hosts at a "little" party this Saturday nith—the first Constitution Ball to benefit the Navy Relief Society and the Navy-Marine Residence Foundation. More than 1,000 guests are expected at "Adm. Murray's Tavern" astern of the Navy Building on Summer St.

CROWNING the Campus Queen was one of the highlights of Pine Manor Junior College's 12th annual Fathers Weekend held for the first time on the new Chestnut Hill campus Saturday and Sunday.

Joanne Schwiebert of New Canaan, Conn., was elected to this position of honor by the student body. She was crowned by last year's queen, Louise L. Morris of Eden, N.Y.

Saturday began with father-daughter competition in softball and tennis, followed by the coronation and then a father-daughter luncheon. Pres. Frederick C. Ferry Jr. welcomed over 180 visiting fathers and entertained them in his home.

Saturday evening the dads escorted their daughters to a dance where Ruby Newman's orchestra played lively strains.

Among the Boston-area fathers attending the weekend events were Chaplain James R. Marks of Brookline and Gilmer W. Conant of Wellesley Hills. Their daughters, Eunice Marks and Nancy Conant, are debutantes of the 1965-66 season and freshmen at the college.

Evavans R. Dick of Beverly Farms, father of Phylis Dick; Albert P. Gould of Groton, father of Elizabeth L. Gould; and Frank H. Coleman of Wellesley, father of Marsha Coleman, also attended. Their daughters were debs last season and are seniors at the college.

Alice Altfillisch's father, Michael D. Altfillisch of Canton, was there; so were John H. Costello of Lowell, whose daughter is Charlotte E. Costello, and George J. Warren of Swampscott, father of Charlotte Warren.

From Marblehead came Robert C. Phillips and John E. Searle Jr. They're the fathers of Nancy Phillips and Ellen Searle. Carlton E. Clift of Weston, father of Janet Clift, attended. Dr. Edward C. McNulty of Brookline was the guest of Katherine Ann Donovan.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 7,991
MAR 16 1966

ISSUE INVITATIONS — Mrs. Louis W. Cabot of Wenham and Mrs. Alan R. Trustman of Chestnut Hill recently issued invitations in behalf of the Boston Symphony Orchestra's Council of Friends to a reception after the March 29 concert and to the annual meeting on Monday afternoon, March 21. Mrs. Cabot is co-chairman of the Council, which also sponsored the gala Symphony Ball last fall.

Symphony Friends Will View Beethoven Film

BOSTON — The trustees of the Boston Symphony Orchestra have invited all those who are current Friends of the Orchestra to the 32nd annual meeting of the Friends in Symphony hall on Monday afternoon, March 21, at 3:30.

After a short business session the Friends will see a specially arranged preview of a one-hour documentary film prepared by the American Broadcasting Company, entitled "Beethoven." The Boston Symphony Orchestra performed all the music for the film, which is part of a continuing series of ABC documentaries on "The Saga of Western Man." Filmed entirely in color over the past nine months, the program will depict the life of Beethoven, with emphasis on his early years, and will show actual locations where the young Beethoven lived and walked, including the Schoenbrunn and Hofburg palaces, scenes in Vienna, Heiligenstadt, Bonn and other parts of Germany and Austria.

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At the conclusion of the preview there will be tea in the lower foyer, arranged with the kind assistance of the Council of Friends of the Boston Symphony Orchestra. Mrs. Arthur J. Livingston of Brookline and Mrs. Henry A. Morse of Boston have planned many of the details for the annual meeting and tea.

The Council of Friends will also sponsor a reception after the Symphony concert of March 29 to honor the soloists of the evening, Claude Frank, Joseph Silverstein and Jules Eskin. All subscribers to that series who are current Friends of the Orchestra have been invited. They will be greeted in the Ancient instrument Room by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, who are co - chairmen of the Council and are also acting as co-chairmen of this reception.

Hostseses for the evening will include Mrs. Atherton Loring of Island Creek, Mrs. John F. Rich of Lexington, Mrs. Russell M. Sanders and Mrs. Robert G. Wiese of Wellesley, and Mrs. Alan R. Trustman of Chestnut Hill.

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
MAY 9 1966

SMART SET

By ROSE WALSH

B'nai B'rith Salutes Toni

Because she is a devoted mother to her own three children and "has room in her heart to include countless handicapped children as well," Mrs. Endicott (Toni) Peabody will receive the "Mother of the Year" award from Milton B'nai B'rith on Wednesday. The ceremony will take place at the "Salute to Mothers" Award Program at 8:30 p. m. in Temple Shalom.

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
MAY 5 1966

As a young bride Toni was inspired by her husband, (then an officer in Mass. Mental Health Ass'n) the former Governor to accompany him on visits to hospitals. Now her family share its holidays — Thanksgiving, Christmas and Easter — with little ones whose own families have forgotten they exist. Often Mrs. Peabody plans outings and parties for the handicapped youngsters, plays with them and calls each by name. She was responsible for raising $90,000, an all time high, as chairman of Mother's March for the Boston Ass'n for Retarded Children.

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SOCIETY

by Miriam Tod

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
MAY 9 1966

SMART SET

By ROSE WALSH

B'nai B'rith Salutes Toni

Because she is a devoted mother to her own three children and "has room in her heart to include countless handicapped children as well," Mrs. Endicott (Toni) Peabody will receive the "Mother of the Year" award from Milton B'nai B'rith on Wednesday. The ceremony will take place at the "Salute to Mothers" Award Program at 8:30 p. m. in Temple Shalom.

As a young bride Toni was inspired by her husband, (then an officer in Mass. Mental Health Ass'n) the former Governor to accompany him on visits to hospitals. Now her family share its holidays — Thanksgiving, Christmas and Easter — with little ones whose own families have forgotten they exist. Often Mrs. Peabody plans outings and parties for the handicapped youngsters, plays with them and calls each by name. She was responsible for raising $90,000, an all time high, as chairman of Mother's March for the Boston Ass'n for Retarded Children.

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Ledger
QUINCY, Ma
Circ. 51,098
MAY 5 196

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ORGAN CONCERTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
DEC 5 1965

Organ Concert

Symphony Away; Biggs Plays Today

The Boston Symphony Orchestra will be away from the city this week on its second tour of the season. Erich Leinsdorf will conduct concerts in Northampton, on Monday night; in New Haven Tuesday, Philharmonic Hall in New York on Wednesday and Friday nights, Brooklyn's Academy of Music Thursday and Carnegie Hall in New York Saturday night. John Browning and Claude Frank will each make two appearances as guest pianists on the tour.

The orchestra's next concerts in Symphony Hall will take place on Tuesday, Dec. 14, when Claude Frank will be soloist; Dec. 16, with several mambers of the Orchestra as soloists and Dec. 17-18, when Joseph Silverstein, Concertmaster, will be soloist.

E. Power Biggs, the renowned organist, will be guest artist tonight at 6 p.m. at the second Symphony Hall Organ Concert of the season. Mr. Biggs will present a program of Bach Preludes and Fugues on two instruments, the organ and the pedal harpsichord. The program will continue approximately one hour without an intermission. All seats are unreserved and tickets will be on sale at the Symphony Hall Box Office. Mr. Biggs' program is as follows:

E. POWER BIGGS

ALL-BACH PRELUDES AND FUGUES
On the Organ:
Fugue in D minor
Chorus Prelude "Wir Glauben All"
Prelude and Fugue in B minor
On the Pedal Harpsichord:
Passacaglia and Fugu in C minor
Prelude in D minor
Toccata and Fugue in D minor
On the Organ:
Fugue in C major "Fanfare"
Toccata in F major.

6857 1/31/66

Faxon at console

By William Saunders

George Faxon's Symphony Hall recital yesterday brought to mind the cultural wealth of Boston—a city that boasts half a dozen eminent organists within its borders. The organist and choirmaster of Trinity Church blended conviction with refinement in a program mostly made up of respectable —though hardly great—music.

The turbulent Fantasie by Bruno Weigl was a pleasing curtain raiser, with its mildly dissonant 20th-century harmonies. Telemann's high-spirited Fantasia No. 9 was infused with vitality. And Vivaldi's Concerto for Strings in A minor, arranged by that energetic transcriber, J. S. Bach, came forth tuneful and buoyant.

Mr. Faxon projected the sound and fury of Reger's Fantasie on the Chorale "How Brightly Shines the Morning Star." He underlined its intricate rhythms and clarified its massive architecture. The organ's colors were blended with taste and imagination.

American works

Concluding with three works by American composers, Mr. Faxon reveled in the deft workmanship of Carl McKinley's Scherzo Fantasia. The wistful melody of Robert Elmore's Pavane unfolded in long, supple phrases. And Leo Sowerby's heroic "Pageant" provided dazzling pedal acrobatics.

Mr. Faxon delights in a kind of soft-shoe shownmanship. With never an unnecessary motion, he glides effortlessly through the most technically challenging passages.

Happily, his intellectual grasp of the music is paired with a feeling for its expressive content. One element that has been lacking fairly consistently in this Symphony Hall series is emotional warmth. The fault lies not with the organ as an instrument nor with its repertoire. Bach, Franck, and Brahms offer ample opportunities to plumb depths of emotion. But only a minority of organists are able to project poetic moods that search the heart.

OPEN REHEARSALS

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

FEB 19 1966

Musical Notes

"The Marriage of Figaro"

Mozart's delightful opera "The Marriage of Figaro" will be presented by the New England Conservatory Opera Theatre on Friday and Saturday evenings, Feb. 4 and 5, at Jordan Hall, Boston. Under the direction of Opera Theatre director Thomas Philips, the four-act comic opera will begin at 8:15 p.m. on both evenings. Fully staged and in costume, the musical accompaniment will be provided by members of the New England Conservatory Symphony orchestra, Frederic Brausnitz, conductor. The first production of this comedy was performed at the National Theatre in Vienna with Mozart conducting in May, 1786, and it was first produced in America, in English, in 1823. The Conservatory will produce the opera in English.

Ticket information: $3, $2.50, $2; $1 at Jordan Hall Box Office, 30 Gainsboro St., Boston, KE 6-2412.

Woodwind Concert

Woodwind students of the Boston Conservatory of Music will give a concert of Chamber Music for Winds on Friday, Feb. 4, at 8:30 p.m. at the Concert Room, 8 The Fenway, Boston. There will be music by Constanzo, Pála, Byrd, Handel, Bach, Haydn, and Mozart.

Carlos Montoya

Completely sold out will be the appearance by Flamenco guitarist Carlos Montoya on Feb. 6 at Jordan Hall, under the sponsorship of the B.U. Celebrity Series.

Concordia Choir

The famed 65-voice Concordia Choir of Concordia College, Moorhead, Minn., directed by Paul J. Christiansen, will give a concert on Sunday, Feb. 6, at Symphony Hall at 4 p.m. The choir, recently returned from a trip to Northern Europe, will appear in Boston as part of a national tour. Singing a capella, the choir will present a program ranging from 16th century classics through the Bach era to contemporary masters. Tickets are $4, $3.50, $3, $2.50, and $2.

Organ Recital

Alec Wyton of the Cathedral of St. John the Divine, New York, will be featured in the Wednesday, Feb. 9 performance in the series of organ recitals at M.I.T. The performance will be at 8:30 p.m. at Kresge Auditorium, M.I.T., Cambridge, with single performance tickets at $1.50.

Weston Concert

The Country Evening Concert series in Weston will present the Vienna Octet on Friday, Feb. 11. The non-profit series provides scholarships for young musicians. The eight first-desk string and wind players of the Vienna Philharmonic will offer a varied program.

(Photo Courtesy of the Boston Symphony Orchestra)
ERICH LEINSDORF, music director of the Boston Symphony Orchestra, is pictured above at rehearsal. The orchestra holds eight open rehearsals during their season.

Cantata Singers

A motet for a double chorus and instruments by J. S. Bach will feature a concert by the Cantata Singers and Ensemble on Saturday, Feb. 12, at 8:30 p.m. at Kresge Auditorium, M.I.T. Also to be performed are two Bach cantatas. The motet "Singet dem Herrn ein neues Lied" alternates two solo quartets with two full choruses, with instrumental accompaniment. The cantatas will be BWV 64 "Sehet, welch eine liebe," and BWV 70, "Wachet, betet seid bereit allezeit." Leo Collins will direct and soloists will be Marsha Vleck, soprano Jane Strauss, alto; Karl-Dan Sorensen, tenor; and Francis Hester, bass. General admission is $2.50 (students $1.50), reservations: M.I.T., UN 4-6900, X 2910.

Organ Concert

Another in the series of organ recitals presented by the Boston Symphony Orchestra for the sixth year will be held Sunday, Feb. 13, at 6 p.m. in Symphony Hall. Performing will be Bruce Bennett, winner of the 1965 organ competition co-sponsored by the Boston Chapter of the American Guild of Organists and Boston Symphony. Single concert tickets are $1.50.

The Arts Quartet

A concert in the 1965-66 Humanities Series at M.I.T. by the Fine Arts Quartet, featuring the complete cycle of Beethoven string quartets will be held Sunday, Feb. 13, at Kresge Auditorium, M.I.T. Single performance tickets are $3.

Isaac Stern

The performance by Issac Stern, the only American trained violinist among the world's top violinists, to be held Feb. 13 in the B.U. Celebrity Series, is completely sold out, including stage seats.

Dave Brubeck Quartet

The Boston College Council of Resident Men will present the Dave Brubeck Quartet on Sunday, Feb. 13, at 2 p.m. at Roberts Center at Boston College. Tickets are $2.50 and $3.

Cleveland Orchestra

The Cleveland Orchestra, George Szell, conductor, will be presented at Symphony Hall on Wednesday, Feb. 16, in the B.U. Celebrity Series. The orchestra has twice toured Europe under U.S. State Department auspices, and, in its second tour between April 13 and June 26, the orchestra spent five and a-half weeks in the Soviet Union alone, the longest tour of this area ever scheduled for any U.S. orchestra. Concerts were presented in Moscow, Kiev, Tbilisi, Yerevan, Sochi, and Leningrad. The program here will be: Haydn's Symphony No. 99 in E flat major; Strauss' Death and Transfiguration; Dvorak's Symphony No. 8 in G major. Tickets are $6.50, $5.50, $4.50, and $3.50.

Monte Carlo Orchestra

The Massachusetts Federation of Republican Women will sponsor the first Boston appearance of the Monte Carlo National Orchestra on Friday, Feb. 18, at 8:30 p.m. in Symphony Hall, with the orchestra to conduct a 35-city tour of the United States. Paul Paray will be the American tour conductor. The 100-year-old orchestra is known for its close association with the world-famous Diaghilev Ballet Russe de Monte Carlo. Pianist Michel Block will be tour soloist.

Boston Opera

The Boston Opera, Sarah Caldwell, artistic director, will open its 1966 season with "Hippolyte et Aricie", the Baroque operatic ballet spectacle by Jean Phillipe Rameau. Performances will be presented at the Back Bay Theatre on Feb. 18 and Feb. 21.

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PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

SYMPHONY HALL

Sunday Afternoon, January 9, 1966

137th *Pension Fund Concert*

BY THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

Soloist
RUDOLF SERKIN, *Piano*

DS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
JAN 7 1966

Special Sunday Symphony

Concert For Pension Fund

By PEGGY BROWN
Society Editor

Friday Symphony is traditional for Proper Bostonian ladies. But this weekend will see Boston Brahmins at a special Sunday Symphony.

It's the annual winter Pension Fund Concert at 3 p.m. in Symphony Hall. Erich Leinsdorf will conduct, Rudolf Serkin is guest artist—and Leinsdord, Serkin and members of the Boston Symphony Orchestra are donating their services for the Pension Fund benefit.

Tickets for this special concert are available at the Symphony Hall box office.

Leinsdorf will conduct his regular Tuesday evening concert on Jan. 11 before departing on his mid-winter vacation. Then Jean Martinon, music director of the Chicago Symphony Orchestra, will begin three weeks as guest conductor of the Boston Symphony.

THE ENTHUSIASM of Junior

League members for a membership meeting held last year at the Gardner Museum has prompted the League to hold its first 1966 meeting at Harvard's Fogg Art Museum.

Next Wednesday (Jan. 12) morning the first 125 members who have made reservations (on or before this Monday) will be given a guided tour at 10 a.m. before a short business meeting. The tour reflects the current League focus on educational resources in Greater Boston.

After the meeting, League members have been invited to visit the Carpenter Center of Visual Arts next door. This is the only building in the U.S. designed by French architect Le Corbusier.

Mrs. George Rowland Jr. of Pinckney St. has made the arrangements for this program. Members of the Junior League Executive Committee planning to attend are first vice president Mrs. Dwight D. Evans, treasurer Mrs. Robert L. Niles, and vice presidents Mrs. Arthur Nelson and Mrs. Victor H. Kazanjian.

MUSEUMS seem to be quite the fashion for winter meeting places. The Tufts Medical Faculty Wives are holding their meeting, also on Wednesday, at the Boston Museum of Fine Arts, complete with a guided tour of museum treasures.

Mrs. Gherardo J. Gherardi of Wellesley and Mrs. Fernando Biguria of Brookline have planned this 11 a.m. meeting which will be followed by a luncheon at noon in the museum cafeteria. Mrs. Louis Weinstein of Newtonville, president, will preside at a business meeting to be held in the Members Room.

"A JOURNEY Through Scotland" is only the beginning of an unusual movie program the English-Speaking Union is offering its members and friends on Jan. 18. "Our Man in Havana," starring Alec Guiness, Noel Coward and Burl Ives, follows.

The double feature starts at 8 p.m. in New England Life Hall with a panoramic, technicolor view of Scotland and continues with the delightful film spoof on spies and counterspies.

Working with Mrs. Charles E. Bacon, chairman of the event, are Mrs. Robert E. Peabody, Mrs. Arthur W. Allen, Mrs. Hugh O'Neill Hencken, Mrs. Henry R. Shepley, Mrs. George F. Bemis and Mrs. Henry McBurney Parker.

The public is invited to see these films. Reservations, at $2 each, may be made at the English-Speaking Union, 44 Commonwealth Ave., KE 6-4470.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
DEC 22 1965

Pension fund benefit

Rudolf Serkin will be piano soloist in the Boston Symphony Orchestra's pension fund concert on Sunday afternoon, Jan. 9. He, Erich Leinsdorf, conductor, and the orchestra members will contribute their services for this annual event. The fund currently pays out approximately $239,000 annually to orchestra pensioners.

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ERICH LEINSDORF
Music Director

SYMPHONY HALL

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The double feature starts at 3 p.m. in New England Life Hall with a panoramic, technicolor view of Scotland and continues with the delightful film spoof on spies and caterpillars.

Working with Mrs. Charles E. Bacon, chairman of the event, are Mrs. Robert E. Peabody, Mrs. Arthur W. Allen, Mrs. Hugh O'Neill, Heicken, Mrs. Henry R. Shepley, Mrs. George F. Bemis and Mrs. Henry McBurney Parker.

The public is invited to see these films. Reservations, at $2 each, may be made at the English-Speaking Union, 44 Commonwealth Ave., KE 6-4470.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
DEC 22 1965

Pension fund benefit

Rudolf Serkin will be piano soloist in the Boston Symphony Orchestra's pension fund concert on Sunday afternoon, Jan. 9. He, Erich Leinsdorf, conductor, and the orchestra members will contribute their services for this annual event. The fund currently pays out approximately $239,000 annually to orchestra pensioners.

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PENSION FUND CONCERT

Program

PENSION FUND CONCERT

Sunday Afternoon, January 9, 1966, at 3:00 o'clock

SMETANA . . . . . Overture to "The Bartered Bride"

MOZART . . . . . Piano Concerto in D minor, K. 466

I. Allegro II. Romance III. Rondo: Allegro assai

INTERMISSION

BRAHMS . . . . . Piano Concerto No. 2, in B-flat major, Op. 83

I. Allegro non troppo II. Allegro appassionato III. Andante IV. Allegretto grazioso

Soloist

RUDOLF SERKIN

Mr. Serkin plays the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

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Traveler (e)
BOSTON, Mass.
Circ. 155,060
JAN 7 1966

Special Sunday Symphony

Concert For Pension Fund

By PEGGY BROWN
Society Editor

Friday Symphony is traditional for Proper Bostonian ladies. But this weekend will see Boston Brahmins at a special Sunday Symphony.

It's the annual winter Pension Fund Concert at 3 p.m. in Symphony Hall. Erich Leinsdorf will conduct, Rudolf Serkin is guest artist—and Leinsdorf, Serkin and members of the Boston Symphony Orchestra are donating their services for the Pension Fund benefit.

Tickets for this special concert are available at the Symphony Hall box office.

Leinsdorf will conduct his regular Tuesday evening concert on Jan. 11 before departing on his mid-winter vacation. Then Jean Martinon, music director of the Chicago Symphony Orchestra, will begin three weeks as guest conductor of the Boston Symphony.

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PENSION FUND CONCERT

THIS afternoon's concert marks the thirty-sixth occasion since 1938 that Rudolf Serkin has performed as soloist with the Boston Symphony Orchestra. During this long and fruitful association Mr. Serkin has performed thirteen different works and today plays the Mozart Piano Concerto, K. 466, for the first time with the Orchestra. Mr. Serkin has most generously donated his services to the Boston Symphony Orchestra Pension Institution on this occasion.

* * *

In the past few years the Pension Institution has annually paid nearly a quarter of a million dollars to about 100 pensioners and their widows. One former player has been receiving pension payments since the Orchestra's thirty-seventh season, 1917-1918, and several others have received pensions for more than forty years. The Pension Institution, established in 1903, is the oldest among American symphony orchestras and probably the most generous. The scales of compensation are too complex to be given in detail here, but they permit a member of the Orchestra to retire at a pension of about half the current basic salary, providing an automatic adjustment for increases in the cost of living. Income for the Pension Institution is derived from the Open Rehearsals held in Symphony Hall and at Tanglewood, Pension Fund concerts in addition to the member's dues, matching contributions by the Boston Symphony Orchestra, Inc., and invested funds. The Pension Institution is managed by a Board of Directors drawn from the members of the Orchestra and the Board of Trustees of the Boston Symphony Orchestra.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 5 1966

Women's Pages

WEDNESDAY, JANUARY 5, 1966 Forty-Eight

'Beauty and the Beast' To Boost Vassar Cause

By MARJORIE W. SHERMAN

It's five for the price of one. Five scholarships for Vassar College. One benefit performance of the original musical, "Beauty and the Beast," at the Charles Playhouse, this Saturday at two o'clock.

Because last year, the Playhouse's "Puss in Boots" for the same good cause was a sell-out success, the committee asks that reservations be made in advance with Mrs. Arthur Von Mehren at 547-8977.

★

Vassar Club committee chairmen include Mrs. Hans Waine, Mrs. Von Mehren, Mrs. Wainwright J. Wainwright, and Mrs. Arthur Kilman. Patronesses already include Junior League Pres. Mrs. Whitney Hale, Mrs. Mrs. Augustus Crocker, Mrs. James Barrett Jr., Mrs. Dexter Bullard Jr., Mrs. Elliot Forbes, Mrs. Haven Parker, Mrs. Philip Suter, Mrs. Frank Waterman 3d, Mrs. Lothrop Withington Jr., Mrs. Franklin Wyman Jr., Mrs. John B. Paine Jr., Mrs. Richard Preston, Mrs. Powell Robinson Jr. and scores more.

Birthday parties and other special occasions are being celebrated at this Saturday gala, for which a host of sponsors include Mrs. S. Abbot Smith, Mrs. John A. Moir, Mrs. William B. Chase, Mrs. F. Stanton Deland Jr., Mrs. C. Rodgers Burgin, Mrs. Bayard Henry, Mrs. Edward Richardson Jr., Mrs. Charles A. Coolidge, Mrs. Richard Greenwood, Mrs. Harding Greene, Mrs. Benjamin Kaplan, Mrs. Whitmarsh Phillips, and Mrs. William Moses Jr.

★

A revered Boston institution, the New England Conservatory of Music, will present director of the International Society for Contemporary Music, Globe columnist Michael Steinberg, at the Midtown Symphony luncheon Friday.

The former Fulbright Fellow and Princeton faculty member will discuss "The Necessity for New Music."

Lunching with the Steinbergs at the head table will be Pres. Chester Williams of the Conservatory, Mrs. Charles E. Mason Jr., president of the Friends of the Conservatory, Mrs. Sherwin Badger, chairman of the Board of the Trustees; Mrs. Nicholas Danforth, Mrs. Charles F. Hovey, Mrs. Laurence Lombard, Mrs. Ross McFarland, Mrs. Carl Weyerhaeuser, Mrs. Anthony Kutten, Mrs. Nathan Talbot, Mrs. Laurence Lombard, and others.

Today in Society

★

Also on the unusual music occasion list for this week is the Boston Symphony's annual Pension Fund Concert on Sunday afteroon at three. Rudolf Serkin will be soloist.

★

Madrigals for scholarships will be Middlebury's benefit tune. The College Choir and Madrigal Singers will make their first Boston appearance Feb. 4 at Lasell Junior College. James G. Chapman is choir director.

Mr. Chapman, assistant professor of music at Middlebury, received the Danforth Grant for '63-'64, and has initiated a course in the History and Performance of Western Choral Literature, now a requirement for all choir members.

Mrs. John G. Schuler of Wellesley Hills is ticket chairman. Also concert planning are Middlebury alumnae Mrs. Prescott Hill, Wellesley, Mrs. William Betterley, Carlisle, Mrs. Robert Boardman, Waban, Mrs. Peter Read, Wellesley, Mrs. Atwood Dunham Jr., Wellesley Hills, Mrs. Charles Palmer, Auburndale, and Mrs. Ashley Pomeroy, Acton.

ON SATURDAY: PARTLY ACADEMIC

★

Today at 11, the 226th Boston Morning Musicale at the Statler Hilton ballroom will present violinist Erick Friedman. The event represents the half-way mark in the 38th season of the concerts benefitting the Boston School of Occupational Therapy at Tufts University.

★

A third son, William Bradford, was born to Mr. and Mrs. J. Edward Stebbins of Chestnut Hill at Richardson House. Grandparents are Mrs. Chandler Robbins 2d of Eastern Point, Gloucester, and Mr. and Mrs. A. Howard Stebbins Jr. of Little Rock, Ark.

★

Classmates at Knox College, Mary Lyle Stitely of Kingston, R. I., and Arthur R. Raczynski of Wayland, are engaged. The announcement is made today by her parents, Mr. and Mrs. John Oliver Stitely of Kingston.

Mr. Raczynski is the son of Mr. and Mrs. Walter Arthur Raczynski of Wayland. Miss Stitely is professor of political science and director of the Bureau of Government Research at the University of Rhode Island. Mr. Raczynski is director of Research for the Dennison Paper Co.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 10 1965

PARTY UNDERWAY — William Sanders of Boston; Ysabel Trujillo of Rome, Cotty Peabody, Susan Hill, and Stephen Schlesinger of Harvard at party in Peabodys' Larch rd., Cambridge, home after unveiling of ex-Governor's portrait at the State House. (LeRoy Ryan Photo)

Today in Society —

BSO Fund Concert

By MARJORIE W. SHERMAN

The annual bread-and-butter concert of the Boston Symphony Orchestra, played for their own pension fund, is a most rewarding occasion for the audience as well as the orchestra.

There were happy faces on both sides of the platform as half a dozen trips were made to stage front by soloist Rudolf Serkin and conductor Erich Leinsdorf while the applause continued.

Serkin, who gave his services to this worthwhile cause, is a frequent soloist with the B.S.O.—36 appearances in the past 28 years—but Sunday was the first time he played the Mozart Piano Concerto in D minor with the orchestra.

There were a number of regular subscribers, many of whom went across Huntington av. after the concert to honor another Boston institution, the N.E. Conservatory of Music. The conservatory, one of the few Boston music groups more than a decade older than symphony, was the guest of its resident students yesterday at a concert and tea.

More than fifty communities were represented by the Symphony Hall audience that dug out of the Winter's first real snowstorm in time for the 3 p.m. concert.

The James Hopkinses, who came through the storm Saturday to be at the State House for the unveiling of Ex-Gov. Peabody's portrait, were at the Pension Fund concert Sunday, as were the Philip Welds of Gloucester, the John Cranes of the Berkshires, the David Gateses, Mrs. Valentine Hollingsworth and Mrs. George Putnam, Mrs. Richard Sears and her daughter, Mrs. Sabine Baring-Gould and others.

At the conservatory, Pres. and Mrs. Chester Williams were among honored guests, as were the executive committee of the Friends of the Conservatory and their husbands. Students Anne Sarge, Maureen McKibbon and Carol Hunter, who played a flute trio in the conservatory concert, also led student hostesses serving tea.

Joining them for tea were Mrs. Charles E. Mason Jr., Friends chairman, Mrs. Carl Geyerhaeuser, Friends student committee chairman, Mrs. Charles F. Hovey, Mrs. Charles Barnes, Mrs. Laurence Lombard, Mrs. William Shurcliff, Mrs. George Stout, Mrs. Robert Daly Jr., Mrs. Ross McFarland, Mrs. Nicholas Danforth and others.

Music in three-quarter time Friday might well bring the first waltz-off for honors of the 1966 season, as the traditional "Evenings" dating back to ladyfingers and champagne in Louisburg square drawing rooms resume. Dr. and Mrs. Leo Cass, the William Allises, the Charles Hamanns and the William Kiersteads are holding parties for the Waltz Evening.

CLEARING THE STEPS for the portrait party at Larch rd. are Bobby and Endicott Peabody Jr. Mother hands out encouragement and rock salt.

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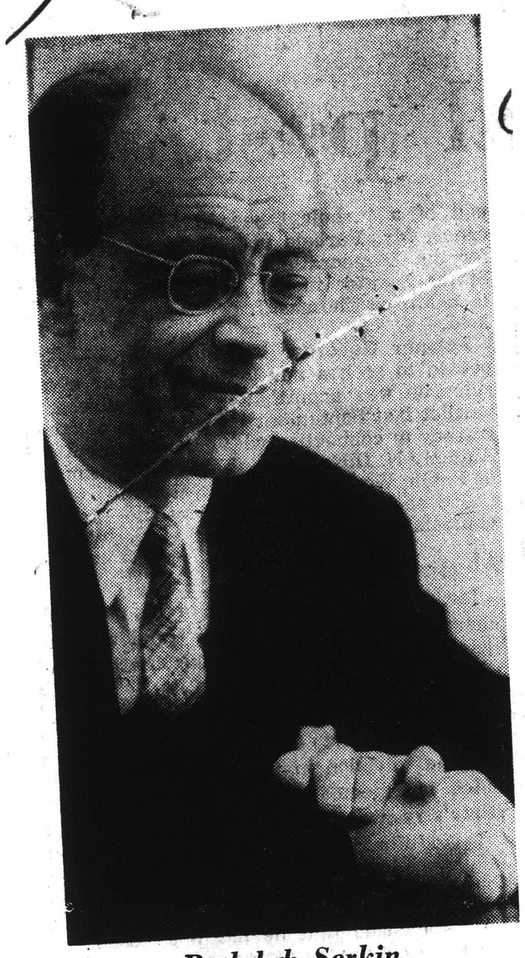
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 3 1966



Rudolph Serkin

. . . will be piano soloist for the Pension Fund concert to be given by the Boston Symphony on Sunday afternoon, Jan. 9, at 3 o'clock in Symphony Hall.

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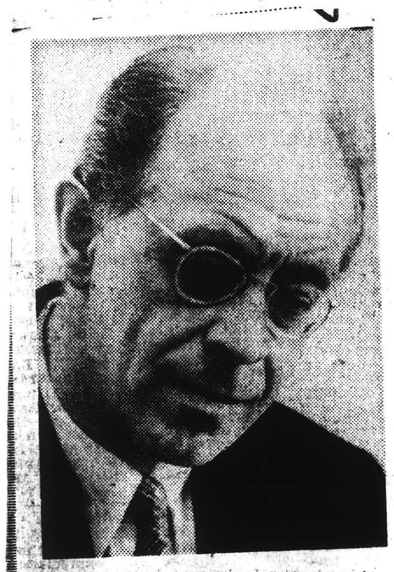
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
JAN 8 1966



RUDOLF SERKIN is spotlighted at the piano with the Boston Symphony Orchestra in concert by Mozart and Brahms tomorrow afternoon at 3 in Symphony Hall. This special program is the Pension Fund Concert.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

JAN 10 1965

Breakthrough at Symphony

Emotional occasion

By Robert Dumm

ARTS
ENTERTAINMENT

Sunday's Pension Fund concert of the Boston Symphony, with Rudolph Serkin as soloist, was a great performance. It bore all the signs—familiar repertory that sounded brand-new, a hushed and breathless audience, the Symphony men beaming and intently giving their best, which is far better than good.

There was a recent remark about an emotional breakthrough being due for this well-refurbished orchestra. This certainly was it; a rapturously persuasive musical experience never to be forgotten.

When Erich Leinsdorf started Smetana's Overture to "The Bartered Bride" by swinging both arms, it was clear we were in for a new type of propulsion. He held the rapid string runs to a fine purr and never missed a modulation or surprise accent.

Then Mr. Serkin played Mozart's Piano Concerto in D minor (K. 466) with all the drive and subdued turbulence that made it a favorite of Beethoven. Every note had energy, every phrase direction, and every sectional climax more cogency than the last. Everything rode on that updraft the Germans call *Aufschwung*, so that when the artist delivered a pair of cadence chords they fairly spoke: "That's that!"

Hall resounded

Here as elsewhere, the rapport between soloist and conductor was like that of two athletes in top form. No pass was too quick or signal too subtle for the other to take up and carry out. Mr. Leinsdorf smartly capped the fortes with the indicated pianos, and so kept the mounting excitement from dissipating the intensity. Mr. Serkin played his first cadenza with a rapturous plunge, as if someone with an ocean of sound had just handed him a surfboard. His reading of the Romance began with extreme clarity, and achieved rare simplicity through a fine coloration.

After the intermission, Messrs. Serkin and Leinsdorf collaborated in a protean performance of Brahms' Piano Concerto in B flat, Opus 83. Once again, the same question: had we ever heard it before? Would we ever hear it—like this—again? By demonstrating the processional pull of the first movement, and by illuminating thick chords by tonal balance instead of force, the two musicians hit that sort of consonance of intent and realization that makes it dangerous for armies to march in step across a bridge. The hall itself resounded, and not a person remained unstirred.

Poignant solo

The second movement (Allegro appassionato) — the Waterloo of middleweight artists—carried on in the same epic vein. It can so easily turn into an elephant waltz, instead of the forcefully churning mills-of-the-gods that the Serkin-Leinsdorf teamwork made of it. Mr. Serkin played, literally, with body and soul. So dazzling and multiform were the sounds he made from the piano, one almost blinked to see if it had not turned, on the spot, into a large Homeric harp.

At the beginning of the Andante, the soloist lowered his head through all of Jules Eskin's poignant cello solo, then at the very cadence of the theme, began a soliloquy that led from strength to strength until, against the pianissimo accompaniment, it stood alone in some far-off prairie of the heart. The vibrant but tenuously fading tone of two well-matched clarinets made a sundown of the final cadence.

Nothing, it seemed, could go wrong. The musicians seemed to dance right through the final Allegro grazioso, and the pianist threatened to lift right off his stool, except that, in this concert, nothing could go wrong.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

JAN 11 1966
1966

Serkin Plays for Pension Fund

The annual Boston Symphony concert for the benefit of the orchestra's pension fund was held in Symphony Hall on Sunday afternoon. Rudolf Serkin, donating his services, played Mozart's D minor Piano Concerto, K. 466, and the Brahms Concerto No. 2 in B flat. Erich Leinsdorf, who conducted, began the program with Smetana's "Bartered Bride" Overture. An audience that was just barely below capacity applauded enthusiastically, and after the Brahms there were cheers also, and many stood.

One rarely hears the Brahms played so well. It is an incredibly taxing work for the pianist, and even its most routine figurations are hard. Serkin's playing was clean and powerful. In that work it is no ordinary accomplishment just to dig out the melodies as clearly and to define the rhythms as licidly as Serkin did, and the solid musicianship and technical command that enabled him to do this are impressive.

Yet in other ways the performance was unbeautiful. It is not so much a matter of lack of sensuous beauty of tone, which is not necessarily important, as of monotony and lack of animation in the phrasing. The triplets in the piano melody in the Andante were stiff, and throughout, repetitions were undeveloping, unvaried, literal reprises.

Many pages of the orchestral part were well done, but there, too, things were apt to be insufficiently alive. The third movement especially suffered from being changed from the flowing Andante that Brahms asked for into a static Largo, though Jules Eskin's distinguished playing of the cello obligato had the life, warmth, and flexibility of phrasing that was missing elsewhere.

Leinsdorf's way of taking the concerto's opening horn call extremely slowly is not convincing. The slow tempo occurs nowhere else and is unrelated to the rest of the movement. Thus it blurs the sense of the marvelous opening of the recapitulation which, because of the new rhythmic context, cannot be taken equally slowly. In short, the first measures of the recapitulation demonstrate that all the material at the beginning of the movement up to the first entrance for the full orchestra is really an integral part of the exposition. The beginning should therefore not be played as an introduction, as something separate.

The polished performance of the Mozart D minor Concerto was poor in every way that matters. Most of it consisted of blandly uninflected tinkling, and as in the Brahms, the phrasing was non-developing and static in a manner destructive to music whose surface is so subtly varied. The oddest touch was, however, contributed by Leinsdorf and the orchestra, whose jauntily staccato quarter notes turned the urgent syncopations of the opening pages into something grotesquely flippant. M.S.

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DEC 30 1965

Near Ipswich's Crane Estate . . .

N.E. Conservatory To Expand

By PEGGY BROWN
Society Editor

The New England Conservatory of Music is expanding its North Shore summer school operations just a trumpet call away from Castle Hill, the Crane estate in Ipswich, to another hilltop estate—the late Mrs. Samuel D. Warren's summer home on Apple St. in Essex.

Last summer, with a faculty of 12, the Conservatory conducted its first eight-week session at Castle Hill for 68 students. The experiment was so successful, the trustees decided to increase the 1966 enrollment to about 100 if additional living quarters nearby could be found.

The estate of Helen Thomas Warren who died in Beverly last July faces the Essex marshes, Ipswich dunes and Choate Island. The three-story, 30-room brick mansion will house married teachers and some graduate students and the Crane estate will then be able to accommodate another 20 or more summer students.

Besides the main house, the Conservatory has acquired the stable-garage, water tower, tennis courts and some 18 acres of beautiful high grounds along the coast. Founded in 1867, the Conservatory has its headquarters opposite Boston's Symphony Hall.

THEIR ROYAL HIGHNESSES Prince Michael Sturdza, ex-

Socially Speaking

foreign minister of Roumania, and Princess Zoe Sturdza, patroness of arts and music, will be guests of honor at a reception Jan. 4, when the Massachusetts Federation of Music Clubs opens its 1966 program with a salute to Roumanian music.

Baron Frary von Blomberg, chairman of international music of the federation, has announced the reception will be held from 7 to 8 p.m., in the Keller Room of the New England Conservatory. The concert will begin at 8:30 p.m.

Mrs. Sarah Scriven and Madame Greta Millius, both of Boston, are program chairmen for the meeting. Mrs. Robert Gerling of Boston will be hostess.

THE LAST PRE-SYMPHONY LUNCHEON of 1965 at the Midtown Motor Inn this Friday will be an especially festive one with a gay program of songs from various lands. The South End Music Center, co-sponsor of the luncheon, has invited Boston's second oldest chorus, the Cecilia Society, to participate under the direction of Kalman Novak.

Proceeds of the luncheon will benefit the scholarship fund of the center and reservations may be made by calling CO 2-1000. Mrs. Hogarth H. W. Swann, president of the center will be joined at the head table by Mrs. George J. Hughes, president of the Cecilia Society.

PIANIST RUDOLF SERKIN, Music Director Erich Leinsdorf and members of the Boston Symphony Orchestra will contribute their services in a special concert Sunday afternoon, Jan. 9, for the benefit of the Orchestra's Pension Fund.

Some tickets are still available at the Symphony Hall Box Office. It will be Serkin's first Pension Fund concert and he will be soloist in the Mozart Piano Concerto in D minor, K. 466, and the Piano Concerto No. 2 in B-flat by Brahms.

The Pension Fund currently pays approximately $240,000 each year to some 95 Boston Symphony Orchestra pensioners.

THE MARRIAGE of her sister, Sally H. Foster of Boston to Horace H. Soule of Dedham in Philadelphia yesterday has been announced by Mr. and Mrs. William B. Morgan 2d of Philadelphia. Mrs. Soule is the daughter of the late Mr. and Mrs. Frederick Foster of Brookline. Her husband is the son of the late Mr. and Mrs. Horace H. Soule, also of Brookline.

At The Charles

EDWARD ZANG and Lucy Martin are approved finally by Ronald Bishop in George Bernard Shaw's comedy, "Major Barbara," continuing through Jan. 16 at the Charles Playhouse.

New England Newsclip Agency, Inc
Box 2078, Boston 02106 • 742-420
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JAN 2 1966

Four Concerts This Week

Serkin, Symphony To Join in Benefit

The Boston Symphony Orchestra will be heard in regular subscription concerts on Tuesday, Friday and Saturday this week, and in a special Pension Fund concert next Sunday afternoon. Erich Leinsdorf, music director, has again invited one of his principal players, Ralph Gomberg, to be soloist Friday and Saturday; and Rudolf Serkin will be soloist at the Sunday Pension Fund program.

On Tuesday night at 8:30 p.m., the fourth "Cambridge" concert, Mr. Leinsdorf and the orchestra will begin the program with Irving Fine's "Serious Song" and continue with Haydn's Symphony No. 101. After intermission Mr. Leinsdorf will conduct the Schumann Symphony No. 2 and "Neu Wien" by Johann Strauss. The concert will be broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM.

Friday afternoon at 2:00 p.m. and Saturday night at 8:30 p.m. the program will open with Brahms' "Tragic" Overture, Op. 81. Ralph Gomberg, principal oboe, will then join Mr. Leinsdorf and the Orchestra in a performance of the Oboe Concerto by Richard Strauss. After an intermission the program will close with Tchaikovsky's Symphony No. 6, "Pathetique."

THE WEEKEND program will have its final rehearsal Thursday night at 7:30 p.m. in the third Open Rehearsal of the season. Subscribers to the series will be admitted to the Hall as usual at 6:45 p.m.

Rudolf Serkin will contribute his services for the benefit of the Orchestra's Pension Fund in his Sunday afternoon appearance, as will Erich Leinsdorf and the members of the Orchestra. Each year the Pension Fund pays approximately $240,000 to some 95 Boston Symphony Orchestra pensioners. Mr. Leinsdorf will open the program by conducting Smetana's Overture to "The Bartered Bride."

Mr. Serkin will join the orchestra for performances of Mozart's Piano Concerto, K. 466 and the Brahms Piano Concerto No. 2. A few tickets for this concert are still available at the Symphony Hall Box Office.

The complete programs:

Tuesday at 8:30 P.M. Erich Leinsdorf conducting:
FINE—Serious Song
HAYDN — Symphony No. 101, in D major ("The Clock")
SCHUMANN—Symphony No. 2, in C major, Op. 61
J. STRAUSS—Neu Wien
Thursday, at 7:30 P.M. Open Rehearsal.
Friday afternoon 2 P.M. and Saturday, night at 8:30 p.m. Erich Leinsdorf conducting:
BRAHMS—"Tragic" Overture, Op. 81
R. STRAUSS—Concerto for Oboe and Orchestra in One Movement RALPH GOMBERG, Soloist
TCHAIKOVSKY—Symphony No. 6 in B minor, Op. 74 ("Pathetique")
Sunday Jan. 9 at 3 p.m. Pension Fund Concert, Erich Leinsdorf conducting:
SEMETANA—Overture to "The Bartered Bride"
MOZART—Piano Concerto in D minor, K. 466 RUDOLF SERKIN, Soloist
BRAHMS—Piano Concerto No. 2, in B-flat major, Op. 83 RUDOLF SERKIN, Soloist

RUDOLF SERKIN, eminent piano virtuoso, who will be soloist with the Boston Symphony Orchestra at the Pension Fund Concert at Symphony Hall on Sunday afternoon, Jan. 9, at 3 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
JAN 10 1965

Social Chatter

By Alison Arnold

Waltz Evening Planned Friday To Start Selection of Winners

THE FIRST WALTZ CONTEST of the season to select winners to compete for Tops of the Year in May, will be held at the Waltz Evening, Friday, in the ballroom of the Sheraton Plaza. The judges are former Tops of the Year winners, Mr. and Mrs. Roger Clapp, Mr. and Mrs. Visvaldis Paukulis, Mr. and Mrs. John W. Frenning, and Top champions, Mr. and Mrs. Thatcher P. Luquer.

Bostonians take their waltzing seriously and judges will be available at 9:30 in the ballroom for anyone who wants help with waltzing or has any questions. The time of the contest has been advanced to 10:30.

Contestants are judged on their ability to waltz and keep accurate time to the music, and on their correct dress and general appearance. No one can waltz gracefully in a sheath gown!

Many dinner parties are always planned before the Waltz Evenings. Among those who will entertain Friday are Ruth Baker and Candace Boyden, Dr. and Mrs. Leo Cass and Mrs. Kenart Rahn.

Among others who have made reservations are Mr. and Mrs. William P. Allis, the William Kiersteads, the Jason Aisners, Katherine Cortesi, L. Webb Jenckes, Robert C. Bray, Mr. and Mrs. Bruce Mazlish and the Charles Hamanns.

★ ★ ★

Friends of N. E. Consevatory Tea

MUSIC AND TEA are a pleasant combination for a Sunday afternoon. After attending the Pension Fund Concert of the Boston Symphony Orchestra at Symphony Hall, yesterday afternoon, many went across the street to the tea and concert to honor the Student and Executive Committees of the Friends of the New England Conservatory and their husbands.

The students in residence gave the tea and concert in the lounge at 33 Gainsboro Street. Allan Morgan, a graduate student, played the piano and another graduate student, David Pelton, sang. Three resident students, Anne Sarge, Maureen McKibbon and Carol Hunter played a flute trio, and poured at the tea.

Chester W. Williams, president of the Conservatory, and Mrs. Williams were present and members of the Executive Committee of the Friends, including Mrs. Charles E. Mason, chairman, Mrs. Charles B. Barnes, Mrs. Samuel Batchelder and Mrs. John Carter.

Also, Mrs. Nicholas Danforth, Mrs. Charles F. Hovey, Mrs. E. Anthony Kutten, Mrs. Laurence M. Lombard, Mrs. Ross McFarland, Mrs. Edward McGrath, Mrs. William A. Shurcliff, Mrs. Nathan B. Talbot and Mrs. Carl Weyerhaeuser.

Mrs. Weyerhaeuser has been deeply interested in the students at the Conservatory for many years. As chairman of the Students Committee of the Friends, she has as her assistants Mrs. Bernard Alderman, Mrs. Hugh A. Carney, Mrs. William G. Constable, Mrs. John G. Cushman, Mrs. Robert Daly Jr., Mrs. Henry M. Greenleaf, Mrs. Alan R. Morse, Mrs. A. O. Smith, Mrs. George H. Stout, Mrs. Miner Trowbridge and Mrs. Charles R. Vaughan.

★ ★ ★

Open House at Jackson Homestead

A PLEASANT WAY to start the New Year is to drop in at the Jackson Homestead Open House, at 527 Washington Street, Newton, Sunday afternoon, Jan. 16, from 3 to 5 o'clock, and enjoy the display of "Winter Fireside Crafts of Olden Days."

While the women of a century ago were busily sewing and mending, the men tried to catch up on the odd jobs that had been accumulating, such as weaving new chair seats with rush or flat reed. There will be fascinating samplers, hooked rugs and handwoven materials, too.

Mrs. Frederick S. Bacon will display some of her rare quilts and explain their history. Mrs. Russell G. Carter, who made the handsome reversible braided rug in the kitchen, will also be there, as will Mrs. Orin E. Skinner, who has assembled these and many more interesting items and whose knowledge of crafts is practically endless.

Flower arrangements will be done by the Chestnut Hill Garden Club with Mrs. Augustus Vogel as chairman, assisted by Mrs. Robert P. Bainbridge, Mrs. Edwin Blake Dunphy, Mrs. Theodore C. Haffenreffer, Mrs. Kirke A. Neal and Mrs. Endicott Smith.

Members of the Newton Community Club who will be hostesses include Miss Margaret S. Ball, Mrs. Ashley D. Burt, Miss Alice M. Corson, Mrs. Henry C. Jones, Jr., Mrs. Sterling N. Loveland Mrs. Earle H. Pierce, Mrs. George R. Strandsberg and Mrs. Howard D. Wood. Mrs. John Van Beel is president.

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MUSIC

Mr. Serkin Warmly Received At Pension Fund Concert

By ROBERT TAYLOR

This is a Rudolf Serkin season. He donated his services yesterday afternoon to The Boston Symphony Orchestra's annual Pension Fund concert—his 36th appearance as soloist since 1938, stated the program—in two of the familiar and formidable repertory staples.

The Mozart D Minor and the Brahms B-flat, so different in style, the former wholly pianistic, the latter a massive, tricky structure abounding in craggy pitfalls and terrible finger-stretches, provide an interesting contrast. A Pension Fund concert is no place for novelties of repertoire; popularity counts; even so, Mr. Serkin was performing the Mozart for the first time with the BSO.

Weaknesses Noted

His communication of the two works was profound and stylistically first-rate. Exception could be taken to the accompaniment, however. Mr. Leinsdorf employed a reduced body of strings in the Mozart, but in doing so, ignored the composer's intentions, since Mozart wanted to make as large an effort as possible.

The horn-playing, vital in the Brahms, was not all that it should be, including a poor entrance in the second movement and some damp intonation by ordinarily experienced players.

Nevertheless, Mr. Serkin's playing offered a wonderfully musical experience, and, among the range of its delights was the revelation of the linkages between the concerti as well as the differences. The broken octaves and chords and the dominant bass figure of the Mozart Allegro, the opposed octaves and eerie arpeggios of the B-flat—both are of the 19th Century, although the former retains a period sonority.

Mr. Serkin's observance of touch, phrase and inflection in the opening movement created a darkling mood of sullen menace. The Romanza disclosed a placid legato contour, and the finale elapsed brilliantly. I would say, offhand without a score, that the traditional Bethoven cadenzas were used. It was a gorgeous over-all performance.

The opening movements of the Brahms were hard-driven. Tempi were fast, and one wondered if too much were being made of the heroic, a large scale turning into sham-heroism.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented its annual Pension Fund Concert yesterday in Symphony Hall, Rudolf Serkin, piano, was the soloist.

Overture to "The Bartered Bride" ..... —Smetana
Piano Concerto in D Minor, K. 466 ..... —Mozart
Piano Concerto No. 2 in B-flat Major, Op. 83 ..... Brahms

Cellist Superb

The orchestra was loud—but all the components were there, too. Only in the sole entry of the slow movement did one discern the leiurely, reflective side of this work. and then it became plain that the sweep of the initial sections was not an attempt to lend gigantic measurement to a structure already monumental; but a balance between the dramatic attitude and the subjective.

Surprisingly, the Brahms B-flat is now revealed as the classical, the Mozart as the romantic concerto. Mr. Serkin's singing melodic arch of the finale was almost a bridge between reconciled styles.

He was warmly received at the end; the Pension Fund concert opened with a sludgy metronomic treatment of the Overture to the Bartered Bride, but let us close more accurately on the image of Mr. Serkin bowing and shaking the hand of Jules Eskin who played the 'cello solo in the Brahms superbly.

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Patriot-Ledger (e)
QUINCY, Mass.
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JAN 11 1966

The Sound of Music

Benefit of Brilliance

By Peter M. Knapp

The Boston Symphony Orchestra's 137th Pension ~~Fund Concert~~ Sunday afternoon was more than a fund-raiser. It was a memorable musical event.

The moving force that made it so was pianist Rudolf Serkin, who joined Erich Leinsdorf and the orchestra in two of the great concerti of the repertoire: Mozart's d minor concerto, K. 466, and Brahms' Concerto No. 2 in B flat, Opus 83. Since Serkin donated his services for the Pension Fund cause, the concert was one of the biggest bargains for the BSO in some time.

One might quibble about details of interpretation, but the over-all tone of the program was on such an exalted plane one hesitates to comment on it. If both concerti began somewhat tentatively, both soloist and conductor quickly established their rapport and the interplay became most satisfying.

That Certain Something

What sets Serkin apart in the galaxy of great pianists are his sheer joy of creating, his vital personality, his exuberance and the communicative warmth that rarely fails to make anything he touches radiant and alive. Sometimes he overpedals; occasionally he muffs notes. But in the general scheme of things that only proves he's human.

To the Mozart, Serkin brought a keyboard-full of subtleties. Serkin is not one of those who believes that once you can play the notes cleanly and delicately Mozart has been mastered. He can caress the keys to produce ethereal sound, but he also embarks upon robust passages that make his Mozart stronger than most.

He dares, for example, to fit rugged accents into the melody line of the turbulent g minor episode of the romanze, others are content to peck out those notes gently, and in strict rhythm. And he loves to take rondo finales at a gallop, so fast that the celli and basses must hum to keep up. But even at that pace, Serkin plays with enormous ease and grace, giving the rhythm life by masterly use of rubato and accenting.

One fault in the performance was Leinsdorf's conception of the introduction. It lost that air of foreboding and mystery by being too deliberately-paced and a shade too loud.

Once past some initial uncoordination between the strings and brass, the Brahms was a massively powerful statement. Serkin's eloquent pianism matched Leinsdorf's sinewy direction, and the orchestra responded with a glorious sheen of sound.

Weight, tension and propulsion were the characteristics of the first two movements in this big-boned concerto. Leinsdorf whipped up rousing climaxes, matched by Serkin's furious attacks and glistening degrees of touch.

Background of Excellence

The andante, launched by Jules Eskin's expressive cello solo, revealed more profundities. When Serkin traced a soft obbligato against moody woodwinds, it seemed impossible to say more, even in the brilliant finale.

The program got off to a bright start with Smetana's Overture to "The Bartered Bride," a reading that was a mark of the class of the Boston Symphony and its distinguished conductor.

New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
JAN 10 1966

...parents, teachers and students

Serkin Proves Mastery In Boston Fund Concert

By EARL J. DIAS
Standard-Times Music Critic

The Boston Symphony Orchestra's Pension ~~Fund~~ concert, always a memorable musical occasion, was presented yesterday afternoon in Symphony Hall, with pianist Rudolf Serkin as guest solosist. Mr. Serkin was making his 36th appearance with the orchestra since 1938.

Conductor Erich Leinsdorf scheduled a satisfactory program calculated primarily to display the remarkable talents of the eminent soloist, who, incidentally, generously donated his services for yesterday's concert. The program included Smetana's "Overture to 'The Bartered Bride,'" Mozart's "Concerto for Piano and Orchestra in D Minor, K. 466," and Brahms' "Piano Concerto No. 2 in B Flat Major, Opus 83."

With the lively and ingratiating Smetana, the orchestra launched the program in a pleasurable manner, but, of course, the real musical business of the afternoon began when Mr. Serkin stepped onto the stage to perform the Mozart.

One of the 15 piano concertos composed by Mozart between 1782 and 1786, the work is his first concerto in the minor mode. Clearly a forerunner of Beethoven, it is notable for its impassioned speech and for a pervading tragic effect that is obvious in the somberness of the opening phrases. It is a concerto that calls for subtle technique and a sense of both poetry and sadness—qualities that Mr. Serkin has in abundance.

His playing in the opening allegro never became maudlin, but always was virile, precise, and beautifully phrased—and the cadenzas were marvels of skillful fingering. In the second movement, the lovely Romance, Mr. Serkin captured well the heavenly tranquility that marks both the beginning and the conclusion. And again his variety of approach was evident in the final Rondo: Allegro Assai, whose chromatically intensified and refined passion and drama are announced at the very beginning in the rocket-like principal motive. But after the cadenza, the work turns again toward the major in a coda of enchanting sweetness accomplished by Mr. Serkin with a purity of tone quality that few pianists can match.

About the Brahms "Piano Concerto No. 2," what is there left to say after all these years? Certainly, it is the "Big Daddy" of keyboard concertos with its vast range of mood—from serenity to fiery exuberance, from the soaring poetry of the slow movement to the slam-bang pyrotechnics of the closing allegretto. That Mr. Serkin knows and loves this monumental work was obvious; all the beauty and feeling inherent in it were splendidly conveyed. One's only quarrel with Mr. Serkin might be that parts of the Andante were a trifle heavy-handed—but this is a minor defect in a performance that communicated so much power and sensitivity.

Artur Rubinstein recently ranked Mr. Serkin among the four or five greatest pianists of our day. Those fortunate enough to have been present yesterday afternoon in Symphony Hall would, I am sure, concur with a fervent "Amen!"

KENNEDY COMMISSION

121

Newsday
GARDEN CITY, N. Y.
D. 390,443

DEC 8 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

NOV 21 1965

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 160,990 SUN. 163,940

DEC 26 1965

SANTA ANA, CALIF.
REGISTER
(MORNING)
D. 24,000 S. 90,500

FEB 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
South Boston Tribune
BOSTON, Mass.
Weekly Circ. 7,263

DEC 9 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,413
NOV 21 1965

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

DEC 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211

NOV 2 0 1965

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Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361

NOV 22 1965

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

NOV 22 1965

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Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 13,000

NOV 19 1965

The News American
BALTIMORE, MD.
D. 217,383 SUN. 314,266

NOV 2 1965

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Advertiser
SAUGUS, Mass.
Weekly Circ. 6,000

NOV 18 1965

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285

MAR 5 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
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STATE SERVICE

Wednesday, Oct. 8, 1965

New England Newsclip Agency, Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
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DEC 14 1965

BMI
NEW YORK, N. Y.
MONTHLY 16.000

JAN 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
NOV 28 1965

New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

NOV 20 1965

New York Post
D. 329,513 SUN. 351,119

MAR 3 1966

Buffalo Evening News
D. 278,313 SUN. 291,625

MAR 3 1966

COMPOSER TO USE KENNEDY PHRASES

SAN FRANCISCO, March 3 (AP) — John F. Kennedy's own phrases form part of a musical memorial commissioned by the Boston Symphony Orchestra.

"I also am using material from Arthur Schelesinger's 'Thousand Days' and Allan Nevin's moving introduction to Kennedy's speeches," New York composer William Sydeman, 38, said in an interview Wednesday.

"I'm still waiting permission to use parts of Stephen Spender's poem, 'I Think Continually on Those Who Are Great,'" the composer said.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEW YORK NEWS
Saturday, March 5, 1966

CAPITAL CITY NEWS BUREAU
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEW YORK POST
Thursday, March 3, 1966

Music

JFK Memorial Work Is Ordered

By RAYMOND MORIN
Telegram Music Critic

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has announced the award of the Ruth Kaufmann commission for a work for orchestra and narrator in memory of John F. Kennedy.

The narration will be related to some aspects of the life of the late President. Funds for the commission have been given by Mrs. Ruth Kaufmann of New York City.

Sydeman Named

Leinsdorf has invited William Sydeman to compose the work. The Boston Symphony has presented the first performances of two of Sydeman's works, the most recent being his Study No. 3 for Orchestra at the Symphony Hall, Boston, concerts of Oct. 15-16 and Philharmonic Hall, New York City, programs of Oct. 27-29.

The first performance of the new work for orchestra and narrator is planned for the orchestra's 1966-67 season.

A native of New York City, Sydeman was educated at the Mannes College of Music in Manhattan and Duke University. He studied privately with Roger Sessions and is now teacher of composition at the Mannes College.

He studied composition at the Boston Symphony's Berkshire Music Center at Tanglewood in 1955 and 1956. His recent awards include the Boston Symphony's Merit Award, National Institute of Arts and Letters Award, and Samuel Wechsler Commission, for which he wrote the dramatic cantata, "Lament of Elektra," for alto, chorus and chamber ensemble, which was performed at Tanglewood in August, 1964.

Copland Retiring?

Some musicians who announce their retirement mean it — for example, Rosa Ponselle and Marian Anderson. Others, like Schumann-Heink, Paderewski and Dame Myra Hess had so many "farewell tours" that they had to be numbered.

Paul Paray "retired" three heasons ago as conductor of the Detroit Symphony Orchestra. He has since been conducting orchestras all over the world.

At th e close of the 1965 Tanglewood season it was announced that Gunther Schuller had been named to replace Aaron Copland as head of the composition department of the Berkshire Music Center.

Copland cited his "approaching birthday (65th) marking the normal retirement age" as a factor in his decision to give up his post at the center.

The distinguished American composer celebrated his 65th birthday Nov. 14. Friday and yesterday he conducted the Cleveland Orchestra at Severance Hall, Cleveland, in a stringent program. It included the first Cleveland performance of Busoni's "Rondo Arlecchinesco"; Faure's "Pelleas et Melisande," orchestral suite; "Sinfonia India" by Chavez, and the composer's own Symphony No. 3.

Swiped Crescendo

On Friday night the UCLA School of Music will American-premiere the Gunther Rennert version of Rossini's "Love on Trial," the first opera he wrote for LaScala. The year was 1812, and Rossini was 20.

At that time the opera was called "La Pietra del Paragone" or "The Touchstone."

It had a big success, running for 50 performances that season alone. But there was one loud voice of protest. It came from opera composer Mosca, who had produced "Pretendenti Delusi" at La Scala the previous season.

In the final act of "La Pietra" Rossini used a "crescendo" (gradual increase of volume) for the first time. Mosca (which means "fly") accused young Rossini of being a thief. He (Mosca) had invented the "crescendo" and had exclusive rights!

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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

NOV 21 1965

Four Hours a Day Six Days a Week

By ALLEN HUGHES

NEXT year about this time—perhaps one year from tomorrow—the Boston Symphony Orchestra will give the premiere of a work commissioned to memorialize President John F. Kennedy, who was assassinated on Nov. 22, 1963. Excerpts from the Kennedy speeches will be incorporated in the piece, which will be composed by William Sydeman.

Sydeman was chosen by Erich Leinsdorf, conductor of the orchestra, but the idea for the work and the funds to commission it came from Mrs. Ruth Kaufmann, of New York, who conceived it as an expression of admiration for the late President and as a token of gratitude for what the United States has meant to her since she and her late husband came here as refugees from Berlin in 1938.

The work will be about 20 minutes long and will be scored for full orchestra and narrator. The 37-year-old composer has not yet selected the speech excerpts to be used, but he is concerned about this aspect of it.

"I expect the inclusion of a narrator to pose some problems," he explains, "because I want to make the spoken word function in a formal manner as a sonorous element."

Problem-solving is something Sydeman is accustomed to as a composer ("I never do the same thing twice"), and it must agree with him, for he produces new compositions at a rate generally regarded as speedy nowadays.

"I am accused of being prolific," he says, "but this is absurd. I've been composing four hours a day six days a week since I started at the age of 17.

Discards

"So, even though I discarded everything I wrote before I was 27 and almost everything before I was 30, I have still had time to produce a sizable number of works. About 50 or 60, I'd say. Nevertheless, each bar of music still means an hour's work to me, and that certainly is not dashing it off."

Be that as it may, Sydeman has produced enough works to earn him several premieres annually since his music first came to public attention in 1960. Last month, he had two in New York on the same evening. The Boston Symphony gave the first local performance of his "Study No. 3 for Orchestra" at Philharmonic Hall, and Eugenia Earle introduced a new solo composition for harpsichord at Carnegie Recital Hall.

Still to come before the end of the current season are eight significant performances, including two more premieres, in New York, Philadelphia, Chicago and other cities. Furthermore, the Aeolian Quartet, the New York Camerata and a woodwind quintet made up of musicians from the Cincinnati Symphony have works by Sydeman in their tour repertories.

To the general public, Sydeman's music sounds avant-garde. By strict definition it does not qualify as such, and it is not included in programs officially classified as avant-garde in New York. A few years ago, in fact, he was nicknamed the "Madison Avenue Schoenberg" by fellow composers trying to define the Sydeman approach.

Here is what he has to say on the subject. "I am something of a musical hybrid, split between the traditional urge to 'say something' and the 20th-century materials, which have so long been associated with impersonality and abstraction. . . . I wed a traditional esthetic to a contempory technique.

Order

"If I engage in any form of serialism it is never as an end in itself, but as a means of ordering my musical material discreetly so as to sound sensible. If I utilize some aleatoric procedures, it is because a specific musical problem I have encountered during the course of composition is best solved by improvisatory methods. If my 'sound' or rhythmic vocabulary is contemporary, it is because the cliché offends me as much as the world of creative imagination delights me.

"If I had lived 100 years ago, I would probably have written like Schumann, but I think that if Schumann were living now, he would write as I do."

Sydeman's musical independence makes him something of a lone wolf in the musical world. He does not circulate much in composing and concert circles, and among musicians who know him, few feel that they know him very well.

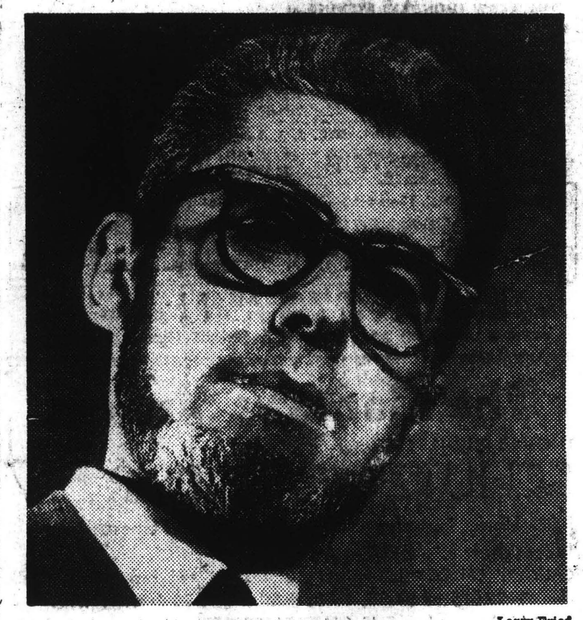
No Beatnik

He has a beard, but he is far from being a beatnik. He lives in Hastings-on-Hudson with his wife and three children and does his composing (usually from 8 A.M. to 12 noon) in a studio converted from half of his garage. On Thursdays, he comes into Manhattan to teach a course in contemporary music and give private lessons in composition to students of the Mannes College of Music.

Just now, Sydeman is completing a viola concerto commissioned for the Hopkins Center Festival at Dartmouth College next summer. The composer will make one of his infrequent, but willing, appearances as conductor when this piece is given its first performance.

He is pleased that all of his music played during the past five years has been written expressly for specific performers or occasions, and that all of it has been composed in answer to requests by the performers or sponsors involved.

When asked to account for the fact that so many musicians have asked him to write music for them he offered a slight glimpse into his own life in his reply: "I play Haydn and Beethoven on the violin and viola for pleasure. It seems that other performers like to play my works."



Larry Fried

William Sydeman.
"I am accused of being prolific . . ."

New England Newsclip Agency, Inc.
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Boston Roxbury
City News
BOSTON, Mass.
Weekly Circ. 14,000

NOV 26 1965

ENTERTAINMENT

Boston Symphony Orchestra–John F. Kennedy

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, announces the award of the Ruth Kaufmann Commission for a work for orchestra and narrator in memory of John F. Kennedy. The narration will be related to some aspects of the life of the late President. Funds for the commission have been given by Mrs. Ruth Kaufmann of New York City.

Mr. Leinsdorf has invited William Sydeman to compose the work. The Boston Symphony Orchestra has presented the performances of two of Mr. Sydeman's works, the most recent being his Study No. 3 for Orchestra at the Boston concerts of October 15-16 and at the Philharmonic Hall programs of Oct. 27 and 29.

The first performance of the new work for orchestra and narrator is planned for the Orchestra's 1966-1967 season.

Mr. Sydeman, a native of New York City, was educated at the Mannes College of Music in Manhattan and at Duke University. He studied privately with Roger Sessions and is now teacher of composition at the Mannes College. He studied composition at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood in 1955 and 1956. His recent awards include the Boston Symphony Orchestra Merit Award, the National Institute of Arts and Letters Award and the Samuel Wechsler Commission, for which he wrote a dramatic cantata, "Lament of Elektra," for alto, chorus, and chamber ensemble, which was performed at Tanglewood in August, 1964.

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Sunday Republican
WATERBURY, Conn.
Circ. 51,076

NOV 28 1965

SUNDAY REPUBLICAN WATERBURY CONN

Kennedy Lamentation Big Task For Composer

NEW YORK (UPI)—A composer who called his most recent big - scale composition "Study Number 3 for Orchestra" is the composer who has been chosen to write the first big-scale musical lamentation over the tragedy of John F. Kennedy.

This is not to question the worthiness of William Sydeman for the job. He is an academic musician technically trained to a very high polish, well versed in the mechanics of the orchestra and in the individualities of the orchestral instruments.

But you're entitled to surprise and skepticism — surprise that an enterprise of such profundity has been launched and skepticism over the possibilities of Sydeman or any other composer making music personalize both a man and the universal sense of loss in his ghastly passing.

Some might say he will have a non-musical assist. The terms of his commission require him to compose music around and behind a narrator who will narrate words which have not yet been selected and perhaps not even written.

Many musicians will consider this a handicap for a composer. When mixed with what musicians have to consider the dross of speech, music can't be "pure." After all, they'll say, when Beethoven set out to celebrate Napoleon in music he relied only on music. On the other hand, his imperishable "Eroica," symphony transcends any mortal man.

The fact is there is no true masterpiece in the whole realm of music in which music and the speaking voice are combined. The nearest thing to one is "Prokofieff's "Peter and the Wolf" and that is a fairy tale for children. What's more no composer has composed on commission a commanding and enduring commemoration of a mortal life.

Rossini composed one on commission but it was for Mary, mother of the son of God and he tried to keep his Stabat Mater" a secret. No one paid Beethoven in advance for the "Eroica." It was his own idea. And Verdi's Requiem in commemoration of a personal hero of the composer, was Verdi's idea.

On the other hand, it would be foolish to think that Sydeman cannot come up with the first masterpiece of the kind, in commemoration of the martyred President. He is a young composer, making a livelihood teaching at the Mannes College of Music here since very few composers of serious music can make a living composing.

That he has an excellent idea of what is both human and dramatic, despite his tendency to number his pieces and call them studies, is attested by his "Lament of Electra," a cantata for alto, chorus and chamber orchestra. Electra was the Grecian maid who egged her brother Orestes into avenging their father by murdering their mother.

Sydeman's professional reputation is involved because of the origin of his commission and the public's veneration for its subject. The commission came from Erich Leinsdorf, music director of the Boston Symphony, using funds of an unspecified amount donated by a patron of the orchestra, Mrs. Ruth Kaufmann of New York.

That involves the reputations of Leinsdorf and of the Boston Symphony in the enterprise, too, particularly since the Boston Symphony is committed to perform the work when it is ready and Leinsdorf to prepare the performance and to conduct it. It had better be both a sound and moving composition. Boston regards John F. Kennedy as its own.

Eisendorf's willingness to involve himself and his orchestra is another reason why a negative attitude toward the project would be poorly advised. Among conductors he is conspicuous for the very high quality of both his head and his heart.

One is also required to wait and hear before opinionating by this being the beginning of the Christmas season and of performances of Handel's "Messiah." Handel's reason for composing it was base. It was money — he needed something sure-fire at the box office to fatten his flat purse. The narrative was provided by a hack and was unworthy of its source, the Bible. Yet no music more gloriously and tellingly commemorates Christ.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 77,285

NOV 28 1965

Composer To Lament JFK's Death

By DELOS SMITH

NEW YORK — (UPI) A composer who called his most recent big-scale composition "Study Number 3 for Orchestra" is the composer who has been chosen to write the first big-scale musical lamentation over the tragedy of John F. Kennedy.

This is not to question the worthiness of William Sydeman for the job. He is an academic musician technically trained to a very high polish, well versed in the mechanics of the orchestra and in the individualities of the orchestral instruments.

But you're entitled to surprise and skepticism—surprise that an enterprise of such profundity has been launched and skepticism over the possibilities of Sydeman or any other composer making music personalize both a man and the universal sense of loss in his ghastly passing.

To Back Up Narrator

Some might say he will have a non-musical assist. The terms of his commission require him to compose music around and behind a narrator who will narrate words which have not yet been selected and perhaps not even written.

Many musicians will consider this a handicap for a composer. When mixed with what musicians have to consider the dross of speech, music can't be "pure." After all, they'll say, when Beethoven set out to celebrate Napoleon in music he relied only on music. On the other hand, his imperishable "Eroica" symphony transcends any mortal man.

The fact is there is no true masterpiece in the whole realm of music in which music and the speaking voice are combined. The nearest thing to one is Prokofieff's "Peter and the Wolf" and that is a fairy tale for children. What's more no composer has composed on commission a commanding and enduring commemoration of a mortal life.

Masters Succeeded

Rossini composed one on commission but it was for Mary, mother of the son of God, and he tried to keep his "Stabat Mater" a secret. No one paid Beethoven in advance for the "Eroica." It was his own idea. And Verdi's Requiem in commemoration of a personal hero of the composer, was Verdi's idea.

On the other hand, it would be foolish to think that Sydeman cannot come up with the first masterpiece of the kind, in commemoration of the martyred president. He is a young composer, making a livelihood teaching at the Mannes College of Music here since very few composers of serious music can make a living composing.

That he has an excellent idea of what is both human and dramatic, despite his tendency to number his pieces and call them studies, is attested by his "Lament of Electra," a cantata for alto, chorus and chamber orchestra. Electra was the Grecian maid who egged her brother Orestes into avenging their father by murdering their mother.

Funds Provided

Sydeman's professional reputation is involved because of the origin of his commission and the public's veneration for its subject. The commission came from Erich Leinsdorf, music director of the Boston symphony, using funds of an unspecified amount donated by a patron of the orchestra, Mrs. Ruth Kaufmann of New York.

That involves the reputations of Leinsdorf and of the Boston symphony in the enterprise, too, particularly since the Boston symphony is committed to perform the work when it is ready and Leinsdorf to prepare the performance and to conduct it. It had better be both a sound and moving composition. Boston regards John F. Kennedy as its own.

Leinsdorf's willingness to involve himself and his orchestra is another reason why a negative attitude toward the project would be poorly advised. Among conductors he is conspicuous for the very high quality of both his head and his heart.

One is also required to wait and hear before opinionating by this being the beginning of the Christmas season and of performances of Handel's "Messiah." "Handel's reason for composing it was base. It was money—he needed something sure-fire at the boxoffice to fatten his flat purse. The narrative was provided by a hack and was unworthy of its source, the Bible. Yet no music more gloriously and tellingly commemorates Christ.

124

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Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,570
NOV 28 1965

SCIENCE AND YOU

Big-Scale Music Tribute To JFK In Works

By DELOS SMITH

NEW YORK (UPI) — A composer who called his most recent big-scale composition "Study Number 3 for Orchestra" is the composer who has been chosen to write the first big-scale musical lamentation over the tragedy of John F. Kennedy.

This is not to question the worthiness of William Sydeman for the job. He is an academic musician technically trained to a very high polish, and well versed in the mechanics of the orchestra and in the individualities of the orchestral instruments.

But you are entitled to surprise and skepticism — surprise that an enterprise of such profundity has been launched and skepticism over the possibilities of Sydeman or any other composer making music to personalize both a man and the universal sense of loss in his ghastly passing.

Some persons might say that he will have a non-musical assist. The terms of his commission require him to compose music around and behind a narrator who will speak words which have not yet been selected and perhaps not even written.

CANNOT BE 'PURE'

Many musicians will consider this a handicap for a composer. When mixed with what musicians have to consider the dross of speech music cannot be "pure." After all, they will say, when Beethoven set out to celebrate Napoleon in music he relied only on music. On the other hand, his imperishable "Eroica" symphony transcends any mortal man.

The fact is that there is no true masterpiece in the whole realm or music in which music and the speaking voice are combined. The nearest to one is Prokofieff's "Peter and the Wolf," and that is a fairy tale for children. What is more, no composer has composed on commission a commanding and enduring commemoration of a mortal life.

Rossini composed one on commission, but it was for Mary, Mother of the Son of God, and he tried to keep his "Stabat Mater" a secret. Nobody paid Beethoven in advance for the "Eroica." It was his own idea. And Verdi's requiem in commemoration of a personal hero of the composer was Verdi's idea.

YOUNG COMPOSER

On the other hand it would be foolish to think that Sydeman cannot come up with the first masterpiece of the kind in commemoration of the martyred President. He is a young composer, making a livelihood teaching at the Mannes College of Music here, since very few composers of serious music can make a living composing.

That he has an excellent idea of what is both human and dramatic despite his tendency to number his pieces and call them studies, is attested by his "Lament of Electra," a cantata for alto, chorus, and chamber orchestra. Electra was the Grecian maid who egged her brother, Orestes, into avenging their father by murdering their mother.

Sydeman's professional reputation is involved because of the origin of his commission and the public's veneration for its subject. The commission came from Erich Leinsdorf, music director of the Boston Symphony, using funds of an unspecified amount donated by a patron of the orchestra, Mrs. Ruth Kaufmann of New York.

HUB REGARD

That involves the reputations of Leinsdorf and of the Boston Symphony in the enterprise too, particularly since the Boston Symphony is committed to perform the work when it is ready and Leinsdorf to prepare the performance and to conduct it. It had better be both a sound and moving composition, for Boston regards John F. Kennedy as its own.

Leinsdorf's willingness to involve himself and his orchestra is another reason why a negative attitude toward the project would be poorly advised. Among conductors he is conspicuous for the very high quality of both his head and his heart.

One is also required to wait and hear before opinionating, this being the beginning of the Christmas season and of performances of Handel's "Messiah."

Handel's reason for composing it was base. It was money. He needed something sure-fire at the box office to fatten his flat purse. The narrative was provided by a hack and was unworthy of its source, the Bible, and yet no music more gloriously and tellingly commemorates Christ.

(Editor's note: The first performance of the new work is planned for the Boston Symphony Orchestra's 1966-67 season. Sydeman, a native of New York City, was educated at the Manns College of Music and at Duke University. He studied privately with Roger Sessions and studied composition at the Boston Symphony Orchestra's Berkshire music center at Tanglewood in 1955 and 1956. His recent awards include the Boston Symphony Orchestra merit award, the National Institute of Arts and Letters award and the Samuel Wechsler commission.

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Bulletin (m)
NORWICH, Conn.
Circ. 30,344
MAR 7 1966

The News American
BALTIMORE, MD.
D. 217,383 SUN. 311,268
MAR 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
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MAR 5 1966

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Box 2078, Boston 02106 • 742-4200
Sentinel (m)
WATERVILLE, Me.
Circ. 20,007
MAR 5 1966

New England Newsclip Agency, Inc.
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HARTFORD, Conn.
Circ. 132,383
MAR 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Telegram (m)
BRIDGEPORT, Conn.
Circ. 13,062
MAR 5 1966

News (e)
BANGOR, Me.
Circ. 77,616
MAR 5 1966

The Houston Post
D. 254,246 SUN. 283,771
MAR 5 1966

COMPOSER — William Sydeman goes over part of the score he is writing as a musical tribute to the late President Kennedy. (AP Wirephoto)

JFK Symphony Being Written

By DEL MILLER

SAN FRANCISCO (AP) — Composer William Sydeman is preparing a musical tribute to John F. Kennedy, in which the late president's own words will be given symphonic interpretation. It may be performed Nov. 22, third anniversary of Kennedy's assassination.

"He's got some good words, fantastic words!" said Sydeman, 38, a teacher at Mannes College of Music in New York City.

"'I believe in human dignity as the source of national purpose,'" Sydeman quoted Kennedy. "'Human liberty as the source of national action, the human heart as the source of national compassion.'"

The 20-minute memorial was commissioned by Ruth Kaufman of New York for the Boston Symphony. It will be in two parts for full orchestra and narrator, Sydeman said. He expects to finish it in September.

The second part, Sydeman said in an interview, uses Kennedy's words, such as these from the second State of the Union message:

"It is the fate of this generation to live with the struggle we did not start, in a world we did not make. But the pressures of life are not always distributed by choice. And, while no nation has ever faced such a challenge, no nation has ever been so ready to seize the burden and glory of freedom."

Sydeman said he selected material "to give the feeling of Kennedy and his values."

Sydeman was in San Francisco for the modern music festival.

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Washington Star
WASHINGTON, D. C.
Circ. 276,836
MAR 5 1966

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 221,211
MAR 5 1966

ARDSLEY, N. Y.
RECORDER
W. 1,000

DEC 2 1965 Buffalo

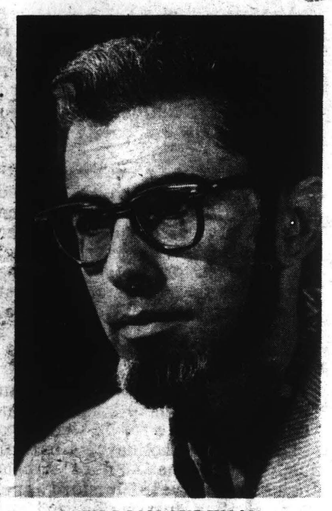
Hastings Composer Is Commissioned To Create Memorial Work for JFK

The Boston Symphony has announced the commissioning of Hastings resident William Sydeman to compose a work in memory of the late President John F. Kennedy. The work is to be premiered a year from now in Boston in a special memorial concert, and will subsequently be performed throughout the U.S. and Europe. It is to be for narrator and orchestra, and the text will be derived from President Kennedy's speeches.

Mr. Sydeman has been a resident of Hastings for the past six years in which time his music has become a staple in the New York concert season. Many of his fifty-odd chamber works have been premiered and his orchestral works have been recently performed by the Boston Symphony, Symphony of the Air, and Orchestra of America.

Several weeks ago the Boston Symphony premiered his 'Study No. III for Orchestra' at Lincoln Center, eliciting these comments from Raymond Ericson of the NY Times: ". . . Its four sections are concise explorations of the orchestra's instrumental choirs, with a good deal of emphasis on the large battery of percussion. The composer has a flair for this kind of writing. More than many of his colleagues he seems to know what will sound well and he works for some remarkably attractive, pure textures. Even when he builds a shatteringly dissonant climax for the full orchestra, its elements can be heard clearly.

"Mr. Sydeman's music is not easy to play. Usually, only his works for small ensembles are done justice to by some of the younger instrumentalists who have grown up with this kind of writing. The full Boston Symphony's playing it with comparable virtuosity deserves the adjective sensational. It was a dazzling performance, a credit as much to Mr. Leinsdorf as to the orchestra."



WILLIAM SYDEMAN

In a recent conversation Mr. Sydeman lamented the fact that the kind of exposure his music has received by the Boston Symphony is only too rare. He feels that contemporary music in general has been forced into an unhealthy position as a specialty outside the normal concert life in our culture and that the blame lies "entirely with the performing artists and conductors who have an extraordinary reverence for the past, or at least about one hundred 'standard' works of the past which they play over and over again."

As a result, he says "the concert audiences in our time have been lulled into a kind of mindless passivity, unthinkable in any other art form. Consider the balance of 'classical' to contemporary theatre as applied to Broadway or that of the 'best seller' list to classical literature."

Mr. Sydeman maintains that in all these areas "we demand fresh, new personalities and ideas while preserving the best of the old when it seems cogent to our time. It is only in music and to a lesser extent in painting that this abnormal reverence literally inverts the natural balance of new to old."

"Our conductors and important soloists piously (and historically inaccurately) point to the ideal of the neglected composer rediscovered by posterity, leading one to assume that the only good composer is a dead one. The truth of the matter is that up to the twentieth century all performed concert music was 'contemporary' to the time of its performance; the idea of laying out a concert as a trip through the last three centuries is peculiar to our time.

"I look forward to the time when we may witness a return to artistic sanity and musicians will respond to the thoughts of their contemporaries in composition with the same degree of awareness as in politics, painting, literature, theatre, poetry, etc."

Be that as it may Mr. Sydeman looks forward with eagerness to beginning work on the Kennedy commission. He is at present in the middle of a viola concerto, which was commissioned by the Dartmouth Hopkins Center summer festival and will receive its world premiere this summer.

He expects to devote full time to the Kennedy work by the turn of the year and already has done considerable planning.

Of the proposed work he said, "its programmatic aspect will give some extra-musical meaning to my vocabulary of sound, which, although standard for composers around the world, still baffles U.S. audiences.

"If through my music the gap between listener and living composer can begin to be closed, I will feel as if I have accomplished something. Contemporary music is the voice of contemporary man, and John Kennedy was our first political manifestation of such a man. It would be both inappropriate and tasteless to honor him in maudlin romantic style of the bygone century."

CAPITAL DAY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENBURGH INDEPENDENT
Thursday, December 2, 1965

YOUTH CONCERTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

JAN 31 1966

Sponsoring Preview Of 'Inspector General'

Jr. Leaguers Shun Boredom

By PEGGY BROWN
Society Editor

All work and no play could make Junior League members a pretty dull bunch of gals.

But dull they're not and play they do, turning their labors into fun for all.

In fact, the play's the thing this year. The Junior League is sponsoring a preview performance of Nikolai Gogol's "The Inspector General" at the Charles Playhouse on March 1.

All proceeds will go to the Junior League's Community Program Trust—a fund of money returned to the Greater Boston area.

Double feature: as an added attraction, Proper Bostonians will gather in the "Improper Bostonian" room of Your Father's Mustache for an after-theater party. The Mustache Stompers, who recently gave a command performance at the White House, will provide the Mustache's famous banjo music.

Mrs. Charles J. Kittredge Jr. of Weston heads the Ways and Means Committee planning the festivities. League members who will usher that evening include Carol Ann Barry, Susan Basset, Nancy C. Dodson, Mary M. Holmes, Ann E. Jones, Pauline H. McCance, Olivia D. Morrish, Mrs. Erik Suby and Mrs. William Thayer.

Among the sponsors who have planned pre-theater dinner parties are Mrs. Melville Chapin, Mrs. Charles A. Coolidge Jr., Mrs. John G. Cornish, League president. Mrs. Arthur R. Hilsinger Jr., Mrs. Henderson Inches Jr., Mrs. Victor Kazanjian, Mrs. George C. Seybolt and Mrs. Keith C. Steele.

INVITATIONS for the Youth Concerts at Symphony Hall benefit performance of the Vienna Choir Boys on Sunday afternoon, March 6, have been received and orders are piling in. Sponsors have been invited to a reception for the boys in the Gallery after the 3 p.m. concert.

The Youth Concerts were founded in 1959 to acquaint boys and girls from the fifth grade through high school with the works of both classical and contemporary composers. Sixty members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, present two series of three concerts each season.

The price of a series ticket is low, low, low—so that the concerts are within reach of most youngsters. And each season is completely sold out. But the proceeds are not enough to cover expenses. Thus this benefit, with tickets at $10, $7.50 and $5.

Mrs. Hollis Hunnewell of Wellesley and Mrs. Stanford M. Calderwood of Cambridge are co-chairmen of the benefit. Ticket orders may be placed at Symphony Hall.

WEDDING BELLE: The date has been set. Vivian Joan Martin of Penllyn, Pa., and Charles Albert Hunt of Weston, Mass., will be wed on April 16 at the Church-of-St. Martin-in-the-Fields, Chestnut Hill, Pa. A small reception will follow the ceremony at "Fording Brook," home of the bride's parents.

Socially Speaking

Mr. and Mrs. Charles E. Ingersoll announced the engagement of Mrs. Ingersoll's daughter to the son of the Albert Baker Hunts of Weston earlier this month. Vivian's father is Sydney E. Martin Jr. of Scottsdale, Ariz.

The bride-to-be was graduated from Smith College. Her fiance was graduated from the Brooks School and Harvard College where he was a member of the Delphic Club and the Hasty Pudding Institute of 1770.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Suburban Free Press
NATICK, Mass.
Weekly Circ. 10,039

SEP 30 1965

Free Bus Service In Natick For Three Youth Concerts

NATICK — Youth Concerts at Symphony Hall, two series of three concerts for young people, featuring 60 Boston Symphony musicians under the leadership of Harry Ellis Dickson, will open the 1965-66 season on Saturday, Nov. 6, at 11 am. This concert will be repeated for the second series, Saturday, Nov. 13, at the same time.

Natick Subscribers Will Attend The Second Series.

Mr. Dickson has chosen as the theme for this first concert a series of questions with appropriate musical answers by the Orchestra. Included will be "What Is An Orchestra?" illustrated by "An Orchestral Investigation" by Theron Kirk; "What Is Baroque Music?", illustrated by the "Overture from the Suit in D major," Bach; "What is Classical Music?", illustrated by the Rondo from "Eine Kleine Nachtmusik" [for strings] by Mozart, and Finale—"Classical Symphony," by Prokofieff; "What is Romantic Music?", illustrated by the Finale—"4th Symphony," by Tchaikowsky; "What Is Modern Music?", "Dance of the Couples," from the Concerto for Orchestra by Bartok; and, in honor of the 100th anniversary of the composer's birth, "Finlandia" by Sibelius.

The second concert of the season, to be given Jan. 22, will be in answer to the question, "What Is A Concerto?" and will feature a concerto for two trumpets, performed by Boston Symphony Orchestra trumpeter Roger Voisin and his son, Peter; the first movement from a Bach violin concerto, performed by BSO violinist George Zazofsky and his son Peter; and the first performance in Boston of the Concerto for Two Bassoons in G Minor by Vivaldi, with soloists Sherman Walt of the Boston Symphony, and his son, Stephen. The program will also include "Concerto for Organ and Orchestra" by Poulenc, with soloist Berj Zamkochian.

The third pair of concerts, scheduled for Apr. 2, will be the annual "Festival" concert, with young musicians joining the regular orchestra.

Young people from all over the state have enthusiastically supported these non-profit concerts since they began in 1959. Mrs. Manuel Kurland of Brookline, ticket chairman, has announced that there are seats remaining in both series. Tickets are sold for the series only, at $5 for three concerts.

Free Bus For Natick

In Natick, young people who wish to subscribe may call the local chairman, [Miss] Maria La Fontana, Coolidge Junior High School, or evenings at 235-5319.

Free bus transportation is provided to subscribers of Natick, courtesy of the Natick Music Assoc.

As a prelude to the seventh season of Youth Concerts at Symphony Hall, Harry Ellis Dickson, music director, the Board of Directors of the organization are honoring the town chairmen at a reception and luncheon today, Thursday, at the Mid-Town Motor Inn.

The success of these non-profit concerts, which have been sold out for each season since they began in 1959, is due in a large measure to the efforts of the chairmen in the various towns throughout the state who, working with local school music supervisors, have handled the details of ticket applications for the young subscribers, and arranged for chaperones and transportation to the concert.

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Sunday Herald
BOSTON, Mass.
Circ. 286,021
OCT 3 1965

7th Year Of Youth Concerts

Questions about music will be answered in music when conductor Harry Ellis Dickson opens his seventh season of Youth Concerts at Symphony Hall on Saturday morning, Nov. 6 at 11 a.m. The program, to be repeated the following Saturday at the same hour, will consist of the following:

"What Is an Orchestra?" (Illustrated by Theron Kirk's "An Orchestral Investigation"); "What Is Baroque Music?" (Example: Bach's Overture from the Suite in D Major); "What Is Classical Music?" (Example: Rondo from Mozart's "Eine Kleine Nachtmusik," for Strings; also Finale from Prokofiev's "Classical Symphony"); "What Is Romantic Music?" (Example: Finale from Tchaikovsky's Fourth Symphony); "What Is Modern Music?" (Example: "Dance of the Couples," from Bartok's Concerto for Orchestra); also "Finlandia," by Sibelius, in honor of the 100th anniversary of the composer's birth.

ON THE PROGRAM for the second pair of concerts, Jan. 15 and 22, unusual answers will be given to the question, "What Is a Concerto?" The final pair of concerts, on March 26 and April 2, will present the annual Festival Program, with school musicians joining the regular orchestra.

Just off the press is an illustrated folder setting forth the aims and accomplishments of the Youth Concerts at Symphony Hall, which are played by musicians of the Boston Symphony Orchestra. The folder may be obtained by sending a stamped, addressed, long envelope to: Youth Concerts, Symphony Hall, Boston, 02115.

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Times
PEABODY, Mass.
Weekly Circ. 5,614
NOV 18 1965

WEST PEABODY NEWS and VIEWS

By BERNADETTE GIUFFRIDA
Tel. 531-5298

Twenty two children and 3 adults heard a 60 piece Boston Symphony Orchestra performance on last Saturday morning at Symphony Hall. Harry Ellis Dickson, assistant Conductor of the orchestra, directed musical excerpts from the works of Bach, Bertok and Tschaikowsky. The entire program was geared to appeal to young children.

The West Peabody group was transported to Boston by bus and in perfect time to make excellent seating arrangements for the performance. This is the first of a 3 part series of youth concerts to be held at Symphony Hall during the fall and winter season, and the children's enthusiasm on Saturday is expected to result in a perfect attendance for the coming two sessions in 1966. Conductor Dickson was celebrating a birthday on Saturday, incidently, and as an added delight the orchestra and children joined in song and music of "Happy Birthday" as he was presented a beautifully decorated cake.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
OCT 29 1965

Symphony Hall Youth Concerts Open Nov. 6

The seventh season of Youth Concerts at Symphony Hall, conducted by Harry Ellis Dickson, will begin Saturday, Nov. 6 at 11 a.m. Some 60 Boston Symphony musicians will take part, with the same program repeated the following Saturday morning, on Nov. 13.

The next pair of related Youth Concerts will be given Jan. 15 and 22, when the answer to "What Is A Concerto?" will be given. The final pair of concerts, on March 26 and April 2, will have high school musicians joining the Boston Symphony players.

The first program is titled "What is an Orchestra . . . and What is Baroque, Classical Romantic and Modern Music?"

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
OCT 3 1965

Youth Concerts Nov. 6, 13

Questions about music will be answered in music when conductor Harry Ellis Dickson opens his seventh season of Youth Concerts at Symphony Hall on Saturday morning, Nov. 6 at 11 o'clock.

The program, to be repeated the following Saturday at the same hour, will consist of the following:

"What Is an Orchestra?" (Illustrated by Theron Kirk's "An Orchestral Investigation"); "What Is Baroque Music?" (Example: Bach's Overture from the Suite in D Major); "What Is Classical Music?" (Example: Rondo from Mozart's "Eine Kleine Nachtmusik," for Strings; also Finale from Prokofiev's "Classical Symphony"); "What Is Romantic Music?" (Example: Finale from Tchaikovsky's Fourth Symphony); "What Is Modern Music?" (Example: "Dance of the Couples," from Bartok's Concerto for Orchestra); also "Finlandia," by Sibelius, in honor of the 100th anniversary of the composer's birth.

On the program for the second pair of concerts, Jan. 15 and 22, unusual answers will be given to the question, 'What Is a Concerto?" The final pair of concerts, on Mar. 26 and Apr. 2, will present the annual Festival Program, with school musicians joining the regular orchestra.

Just off the press is an illustrated folder setting forth the aims and accomplishments of the Youth Concerts at Symphony Hall, which are played by musicians of the Boston Symphony Orchestra. The folder may be obtained by sending a stamped, self addressed, long envelope to: Youth Concerts, Symphony Hall, Boston, 02115.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript
DEDHAM, Mass.
Weekly Circ. 5,937
SEP 30 1965

Youth Concert Tickets Still Are Available

The Boston Symphony Orchestra, now celebrating its 85th Birthday, presents the '65-'66 season of Youth Concerts at Symphony Hall on three Saturday mornings during the fall and winter season, Nov. 6, Jan. 15, March

Tickets for the series were d in the spring through the ools and a limited number tickets remain. With the of 25 or more tickets, an ditional bus could be provided for transportation.

Young people from the 5th grade through high school are invited to take advantage of this opportunity. Tickets are $5 for the series of three concerts, plus $1.75 for bus transportation for the series.

Those interested please call Mrs. Walter Bain at 326-3753.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
WAKEFIELD, Mass.
Circ. 6,605
OCT 6 1965

Tickets for Symphony Hall Youth Concerts

For the benefit of newcomers to Lynnfield or of those who might have overlooked the announcement last spring, the directors of the Youth Concerts at Symphony Hall have announced that a few seats are still available. The 1965-1966 concert dates are Nov. 6, Jan. 15, and March 26. The extremely moderate price covers all three concerts in the series as well as bus transportation to and from Symphony Hall. Eligible are all young people and their parents. However, the music selected appeals more to youth above the fourth grade level. Preschoolers are not permitted to attend.

Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the state, will return for the seventh season this fall. Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops", will again conduct 60 members of the Boston Symphony Orchestra in the series. All concerts are held in Symphony Hall at 11 a.m. on Saturday morning and last approximately one hour.

Music selected acquaints young people with the great classical works as well as those of contemporary composers and gives them the benefit of hearing these works performed in Symphony Hall by men of the famous Boston Symphony Orchestra. The programs are geared specifically toward the development of musical understanding and enjoyment in the boys and girls who form their audience. The experience of seeing and hearing superb musicians performing in this setting of elegance and beauty can open new areas in young minds.

The first concert on Nov. 6 will include a discussion on "What is an Orchestra?" and "What are Baroque, Classical, Romantic and Modern Music?" Mr. Dickson will conduct the Boston Symphony in selections from music by Bach, Mozart, Prokofieff and Tchaikowsky to illustrate and clarify these discussions. The program will close with "Finlandia" by Sibelius.

Tickets for Youth Concerts at Symphony Hall may be obtained by calling the Lynnfield chairman, Mrs. Manton Spear at 334-4104, or Mrs. Wilmot Decker at 334-3829. The closing date for applications is Oct. 22, and it must be emphasized that tickets are available on a first-come, first-served basis.

MANY NEWCOMERS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Enterprise (e)
MARLBORO, Mass.
Circ. 5,720
NOV 3 1965

First In Series Of Youth Concerts Starts Saturday

MARLBORO — The first concert in a series of Youth Concerts at Symphony Hall in Boston will take place this Saturday at 11 a. m. Student subscribers will attend the concert which will be provided by 60 members of the Boston Symphony Orchestra.

January 15 and March 26 are scheduled as the second and third concert dates. Tickets are sold for the three concerts to students in Grades 6 through 12.

Mrs. James A. Peltakis and Mrs. Herbert Tuttle will be chaperones for the trip Saturday.

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
NOV 12 1965

Dartmouth Pupils To Attend Concert

Forty-four Dartmouth students will attend the first of a series of Youth Concerts tomorrow at Symphony Hall, Boston. They will leave Elmer M. Poole School at 8:30 a. m. by bus.

The Boston Symphony Orchestra, under the direction of Harry Ellis Dickson, will illustrate baroque, classical, romantic and modern music during the concert.

The Dartmouth P-TA Council is sponsoring the trip. Accompanying the youngsters will be, Miss Iline Daly, Miss Rita Powers, teachers, and Mrs. J. Greer McBratney and Mrs. Allan B. Stimson, parents.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

NOV 8 1965

ELLIOT NORTON WRITES:

New Youth Season Opens And Everyone's Pleased

WITH ALL seats for all programs sold out in advance, the seventh season of Youth Concerts began Saturday at Symphony Hall. With the Boston Symphony Orchestra on the platform, with Harry Ellis Dickson conducting and 2900 bright and breezy young people in the auditorium, everything was fine. Or almost everything.

As you would expect, the orchestra played magnificently, and the listeners — though they did start leaving a little too quickly at the end — behaved with credit to themselves, their teachers and sponsors. The program was ingenious and interesting, but just possibly a little too "heavy," a little too much.

Elliot Norton

As conductor, narrator and host to the young people, Harry Dickson was friendly, as he always is, without being patronizing. He knows how to set his hearers at their ease, which is most important: they must be made to understand that a concert of great music is not something to be endured for the sake of "culture" but to be deeply and richly enjoyed.

Mr. Dickson brightens his own commentary with occasional jokes. Or he smiles quickly after a sentence of instruction to let the boys and girls know he is not only learned but also human. That's good.

In the first number of the program, an ingenious exercise by Theron Kirk, an "Orchestral Primer," which introduces and distinguishes the various instruments of the orchestra — the strings, the wood-winds, the brasses and the percussion—he interrupted his own remarks to suggest that, "We don't mind, of course, if you applaud." They liked that. They applauded enthusiastically.

After that, they applauded each section or individual member of the orchestra. Then the orchestra was also happy, and everyone got along nicely in a good atmosphere of relaxed yet disciplined informality.

The program was designed to answer in words and music five questions: what is an orchestra? what is baroque music? what is classical music? what is romantic music and what is modern music?

These are, of course, big questions, requiring a good deal of explanation, perhaps more than the conductor had time to give. It may well be that two or three instead of five questions would have been more than enough for an audience of high school age and under.

Conductor Dickson is patient and most of what he says is easily comprehensible to bright youngsters. But not all. Unless he can assume that all of his hearers have some background in music.

He and the orchestra played Bach, Mozart, Prokoviev, Tchaikovsky, Bartok, cutting right across the whole orchestral spectrum. Can that much be reasonably digested in one hour? That's questionable.

The youngsters, most of whom came in buses from all over Eastern Massachusetts—not from Boston, of course; our school committee won't allow them to be solicited!—were "with" Mr. Dickson and his musicians on the first selections, and very happy about "What is an orchestra?" But it was possible to sense a little uneasiness when he got as far as Prokoviev's "Classical Symphony" and began to explain that some of it is satirical.

Possibly, that's too sophisticated for school age hearers.

Possibly, too, the conductor should have spent more time explaining the characteristics of "modern" as distinguished from "romantic" or "classical" or "baroque" music. He said modern music is "anything written in the last 30 years." There is more to modern music than that.

In any case, the conductor and his musicians demonstrated all the various styles of music brilliantly. They played for this young mixed audience assembled from almost every social level with the same kind of virtuosity they display for the elite adult audience of Friday matinees. In so doing, they provided their young hearers with a memorable experience which will, one hopes, open the way to a lifetime of future enjoyment.

Even when it is necessary to quibble, as it is this time, the Youth Concerts at Symphony Hall are something of which Boston can be proud.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Chronicle
IPSWICH, Mass.
Weekly Circ. 2,597

NOV 11 1965

35 Attend Concert

Thirty-five Junior High students and two teachers, attended the Youth Concert given by the Boston Symphony orchestra last Saturday morning. Many of the students were band members, but all of them seemed to enjoy the music equally.

Sharon Zawacki, 8th grader, has been going to the concerts for four years. "I like the different ways the music is expressed," says Sharon.

Christine Bucklin likes the introduction to the instruments at the beginning of the concert series. "Besides that," she says, "I just plain enjoy the music." Christine, a 7th grader, has also been going to the concerts for four years.

Charles Dort, a 6th grader, is very impressed with all aspects of the orchestra and with Symphony Hall itself.

Susannah Woolley said, "I like the classical music very much."

Sarah Wade was also enthusiasti about the concerts. "I especially enjoyed the Strauss waltzes last year."

The chaperones were, Mrs. Joan Raymond and Mrs. Eileen Knakkergaard.

Harry Dickson, conductor of the orchestra for these Youth Concerts, explains each of the instruments and the various types of music played by a symphony orchestra. At this first concert, he discussed the baroque, classical, romantic and modern approaches to music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

NOV 3 1965

Marlboro Pupils to Hear Boston Concert

MARLBORO — Local student subscribers will attend the first of three youth concerts at Symphony Hall in Boston at 11 a.m. Saturday. The concert will be given by 60 members of the Boston Symphony Orchestra.

The Marlboro Recreation Department makes it possible for students to participate in the program by providing free bus transportation and handling other expenses incurred in its operation. Tickets are sold for the three concerts for students in grades 6 through 12. The second and third concerts will be held Jan. 15 and March 26.

Distribution of applications and tickets to schools are sponsored by the Fine Arts Group of Marlboro, which also furnishes chaperones for each concert. Chaperones for the trip Saturday will be Mrs. James A. Pelakis and Mrs. Herbert Tuttle.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Call (e)
WOONSOCKET, R. I.
Circ. 28,307

NOV 16 1965

WRENTHAM

A crew on Engine 3 was sent to the home of Coleman D. Costello, 241 South St., yesterday afternoon, when a wiring short circuit threatened to start a fire. No damage resulted to the house.

Mr. and Mrs. Melvin Hearon, 133 Franklin St., were hosts over the weekend to Mrs. Barbara Kelly and children, of Hyde Park.

Over 25 area youngsters attended a youth concert in Symphony Hall over the weekend, accompanied by Mrs. Joseph Buchinski of Sheldonville, participating in a series of concerts designed to increase the knowledge and interest of young people in good music. The Boston Symphony Orchestra was conducted by Harry Ellis Dickson. Another concert will be held in January.

Members of MacInnes unit, American Legion Auxiliary, held a successful rummage sale Saturday at the post home. Mrs. Willard Rowell was chairman, assisted by Mrs. Edna Paquin, Mrs. Elsie Rix, Mrs. Donald W. Everett, Mrs. George Power, Mrs. Frank Gardner, Mrs. Starr Shangraw, Mrs. John Lynch, Mrs. John Apsit, Mrs. Earl Swett, Mrs. Robert Nelson and Mrs. Albert Paquette.

Sibelius, the best of the Finlandia concert-goers heard a first performance in Boston, too, with Theron Kirk's "An Orchestral Investigation". Harry Dickson, back from the West same way.

Erich Leinsdorf, John Thorndike, Jane Brosnahan, Benjamin Lacy, John Burk, and Mrs. E. Anthony Kutten feel the

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 7,991

NOV 4 1965

Youth Concerts Begin Saturday In Boston

BOSTON — Youth Concerts at Symphony Hall, two series of three concerts for young people by 60 members of the Boston Symphony Orchestra led by Harry Ellis Dickson, will open the 1965 - 66 season on Saturday, November 6, at 11 a.m.

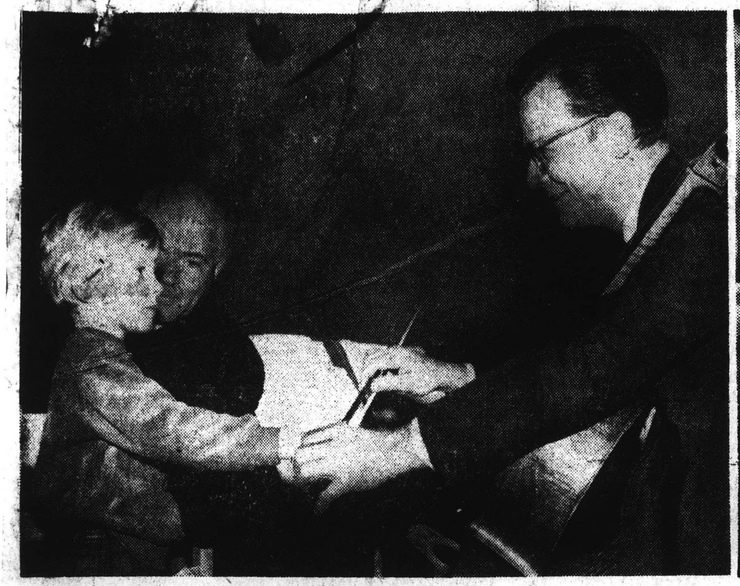
The opening program, which will be repeated on Saturday, November 13, will be based on the question, "What Is An Orchestra?"

The second program of the season on January 15 and 22 will feature solo performances by three Boston Symphony members and their talented sons. Roger Voisin and his son, Peter will play the trumpet; George Zazofsky and his son, Peter will perform on the violin, and Sherman Walt and his son, Stephen will be featured playing the bassoon.

The third pair of concerts, scheduled for March 26 and April 2, will be the annual "festival" concert, in which outstanding student musicians will join the regular orchestra.

Remaining tickets for both series may be obtained by contacting Beverly Director of Music John A. Finnegan at the Briscoe Junior High school. This season will be the seventh year for these non - profit concerts and marks the second successive year that. Beverly young people will have an opportunity to attend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02104 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
NOV 14 1965



Young Prentice Hiam, great-grandson of Mrs. Edwin S. Webster, learns how to hold bow from cellist Kapuscinski. Watching is cellist Martin Hoherman.

In Symphony's Ancient Instruments Room, Laning Humphrey of Symphony Hall answers questions from young audience.

Photos by James McDevitt

Mrs. David Bird, a founding member, hands out programs. Below, busloads arrive from 82 communities.

"Children Are Real Listeners"

By Marjorie W. Sherman

The slender energetic figure helping welcome more than 2500 youngsters through the doors of Symphony Hall Saturday morning smiled happily as the last bus rolled to a stop at the Massachusetts Avenue entrance.

"It's wonderful to see all those tickets turn into children!" Mrs. Manuel Kurland said. "Just unbelievable."

Mrs. Kurland is one of the principal reasons this annual miracle of transforming tickets-into-children takes place without a hitch in 82 cities and towns. The town chairmen are the rest of the reasons—and even the drivers are extra helpful when it comes to getting the children to the hall in plenty of time.

And once through the doors in the magic realm of their "Music Man", Boston Symphony's founder-director of the concerts—Harry Ellis Dickson—the children lose all track of time.

"Is it over?" they cry, disappointed, when the players begin to move off stage after a final storm of clapping. The youthful audience is a delight to both Mr. Dickson and his musicians.

"They don't come in late, and they don't leave early," they say. Most of the players would like to confront their erudite Friday afternoon "regulars" just once with a Symphony which has "no beginning and no end, just a middle. These children really listen."

And in order to listen many of them

Sherman continued on page A-10

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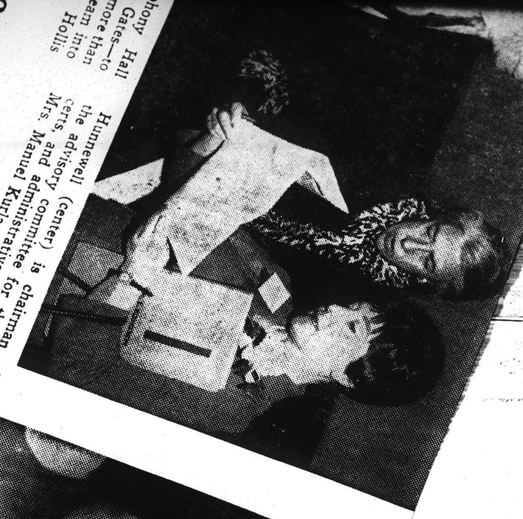

Hunnewell (center) is chairman of the advisory committee for the concerts, and administrative assistant is Mrs. Manuel Kurland.

BARBARA (Bradford Barnes) DeSIMONE

Simone, Scituate and announce the engagement their daughter, Barbara An

Miss Barbara DeSimone is to wed Carlos Rafael Maiagon, son of Mr. and Mrs. Maiagon, Georgalas, South Miami, Fla.

Cardinal DeSimone attended Maiagon, Cushing Academy, Technology, Georgia College, Andrew a son of the late Mr. Maiagon, Republic of the late Mr. Maiagon, Carlos R. Maiagon. Consul - General A December wedding is planned.

MRS. GEORGE DENNIS O'BRIEN (Miller)

Faye L. Davis, George O'Brien Marries Quincy, Mass. Man

Miss Faye Laura daughter of Mr. and Mrs. Davis, George Davis O'Brien, Quincy, Mr. and Mrs. Dennis O'Brien, John C O'Brien married Mrs. O'Brien, and was his brother's best man, Nativity in Cambridge. Henry son of Ushers were James Ushers were James B. Higgins, Kevin J. Church, Mary of Lynne Cambridge; Robert J. Cambridge; Mary Crowley, Scituate, of the Belmont; Robert B. Higgins, home. the bride, Quincy. and John Hennessey, Martha Bride, Quincy, Luanne Bride, Quincy, Jane Hennessey, Quincy.

Youth Concerts Open Season

★ SHERMAN 13

Continued from page A-9

leave home as early as seven-thirty, for the buses come to Boston all the way from Plymouth and Andover, Lowell, Holliston, Gloucester, Groton, Scituate, Brockton, Marlboro, Fitchburg, and many another long traffic-snarled way.

These young audiences are treated to adult music, and row after row of serious little faces rim the balcony rails and turn up blonde heads and brown toward the sound of Mozart, Bach, Prokofiev, Tchaikovsky, Bartok, and Sibelius. The first of this season's concert-goers heard a first performance in Boston, too, with Theron Kirk's "An Orchestral Investigation".

Harry Dickson, back from the West Coast and a brief vacation with his old friend Danny Kaye "music making" and sampling Danny's excellent Chinese cooking (he's had a special stove made for him for his latest gourmet fancy) spends many extra hours over these programs for the children.

Is it worth all the time?

"You just can't imagine what those children mean—they're real listeners you know. You don't fool children. Either they like what you're doing or they don't. And those whistles and those clapping hands never fail to put that lump right back in my throat," says Dickson. Symphony Committee for the Youth Concerts, Henry Cabot, Erich Leinsdorf, John Thorndike, James Brosnahan, Benjamin Lacy, John Burk, and Mrs. E. Anthony Kutten feel the same way.

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Box 2078, Boston 02106 • 742-4200
South Shore Mirror
SCITUATE, Mass.
Weekly Circ. 4,710
MAY 5 1966

SCITUATE STUDENTS ATTEND YOUTH CONCERTS

RICHARD HODGKINS, Peter Butt, Jane Shea, Marianne Heald, Patience Versoy and Scott Burton were among the 85 Scituate young folks who attended this years series of the Youth Concerts held in Symphony Hall. The youngsters are now out promoting attendance to next year's concerts.

It's time again to subscribe to Youth Concerts at Symphony Hall in Boston next season. Tickets are sold for the series of three concerts on Nov. 12, Jan. 21, and Mar. 18. Under the sponsorship of the Scituate Junior High School in line with its policy to provide cultural opportunities for children wherever possible, applications will be distributed next week throughout Scituate schools to children who will be in next year's fifth through eighth grades. Students attending private schools may obtain applications by calling Mrs. Alan R. Donkin at her home, 18 Curtis Street.

Music selected to appeal to young people is featured at these Saturday morning concerts, to acquaint them with the great classical works as well as those of contemporary composers and to give them the benefit of hearing these works performed in Symphony Hall by men of the Boston Symphony Orchestra. Eighty-five boys and girls attended this season's concerts and enthusiastically enjoyed the programs under the direction of Harry Ellis Dickson which demonstrated the make-up of the Orchestra, Baroque, Classical, Romantic, and Modern Music, What is a Concerto? and the final "Festival Concert" which is played jointly by the musicians of the Boston Symphony Orchestra and the Greater Boston Youth Symphony Orchestra.

Co-chairmen of the Youth Concert Series for the Scituate Junior High School are Mrs. Alan R. Donkin and Mrs. Karl R. Burton. Working with them is Miss Gertrude Reynolds of the Scituate School Music Department and Mrs. Robert L. Drew.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Suburban Free Press
NATICK, Mass.
Weekly Circ. 10,039
MAY 2 1966

Youth Concerts At Symphony Hall

Youth Concerts at Symphony Hall, a sellout attraction for young people from all over the state since their beginning in 1959, will return again next fall for the 8th season.

Harry Ellis Dixon, a member of the Boston Symphony Orchestra and assistant conductor of the Boston Pops, will again conduct 60 members of the BSO in two series of three programs.

Series I will be presented Saturday, Nov. 5, Jan. 14 and March 11, and series II on Saturday, Nov. 12, Jan. 21 and March 18. All concerts are held in Symphony Hall at 11 am and last approximately one hour. Music selected to appeal to young people is featured at these concerts to acquaint them with classical works as well as those of contemporary composers.

Tickets for Youth Concerts at Symphony Hall are sold for the series at $5 for three concerts. For further information, contact Mrs. John C. Matthews, Medfield Town Chairman, at 9-2277.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Suburban Recorder
NATICK, Mass.
Weekly Circ. 10,039
MAY 2 1966

Youth Concerts At Symphony Hall

Youth Concerts at Symphony Hall, a sellout attraction for young people from all over the state since their beginning in 1959, will return again next fall for the 8th season.

Harry Ellis Dixon, a member of the Boston Symphony Orchestra and assistant conductor of the Boston Pops, will again conduct 60 members of the BSO in two series of three programs.

Series I will be presented Saturday, Nov. 5, Jan. 14 and March 11, and series II on Saturday, Nov. 12, Jan. 21 and March 18. All concerts are held in Symphony Hall at 11 am and last approximately one hour. Music selected to appeal to young people is featured at these concerts to acquaint them with classical works as well as those of contemporary composers.

Tickets for Youth Concerts at Symphony Hall are sold for the series at $5 for three concerts. For further information, contact Mrs. John C. Matthews, Medfield Town Chairman, at 9-2277.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 43,018
MAY 12 1966

Concert Reservations Available

IPSWICH — Reservations are available now at the upper elementary schools and the junior high for the Boston Symphony Orchestra Youth Concert series, to be held next fall and winter at Symphony Hall. This will be the eighth year for the concerts featuring classical and contemporary music for young people, conducted by Harry Ellis Dickson and played by the Boston Symphony Orchestra.

Ever since the sries started, the Ipswich school have provided transportation and chaperones for the concerts which are held at 11 a.m. Saturdays. Due to the tremendous demand for tickets from schools all over the state, local parents are asked to make their reservations as soon as possible.

Parents who wish to accompany their children may obtain ticket applications from themselves and their children from Mrs. James McElman, County Road or Mrs. Thomas Bamford, Mill Road, Ipswich co chairmen for the Youth Concerts.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
MAY 18 1966

Tickets for Youth Concerts Available at Local Schools

NATICK — Youth concerts at Symphony Hall, a sell-out attraction for young people from all over the state since their beginning in 1959 will return again next Fall for the eighth season it was announced today by Mrs . E. Anthony Kutten, vice chairman of the Board of Directors.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in a series of three programs.

Series Number One will be presented Saturday, Nov. 5; Saturday, Jan. 14, and Saturday, March 11. Series Number Two will take place on Saturday, November 12, Saturday, January 21 and Saturday, March 18. All concerts are held in Symphony Hall at 11 a.m. and last approximately one hour. Natick subscribers will attend the second series.

Music selected to appeal to young people is featured at these concerts to acquaint them with the great classical works as well as those of contemporary composers and to give them the benefit of hearing these works performed in Symphony hall by men of the Boston Symphony Orchestra. The season just over, whose programs included "What is A Concerto?" and "What Is an Orchestra?" was concluded with a Festival program featuring two young soloists, winners in statewide auditions conducted by Mr. Dickson, and a group of young musicians from Symphony sitting in with the regular symphony men.

Tickets for the Youth Concerts at Symphony Hall are sold for the series only at $5 for three concerts, and may be ordered from local chairman in cities and towns all over the state and in the schools.

Applications are being distributed in the Natick Public 37 West Central Street on the staff of Coolidge Jr. High.

Free bus transportation will be provided for Natick pupils under the auspices of Natick Music Association. Mrs. Bruce Buckingham is president of the association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Tri-Town Transcript
& Penny Saver
TOPSFIELD, Mass.
Weekly Circ. 5,000
MAY 11 1966

YOUTH CONCERTS OFFERED TO LOCAL SCHOOL CHILDREN

TOPSFIELD..A series of youth concerts at Symphony Hall in Boston is again being offered to pupils through the local elementary schools. During the current school year, over 70 children from Steward and Proctor schools have attended the concert series.

The concerts, a sell-out attraction for young people from all over the state since their beginning in 1959, will open their eighth season next fall.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two series of three concerts each.

Series One will be presented Saturdays, Nov. 5, Jan. 14, and March 11. Series Two will take place on Saturdays, Nov. 12, Jan. 21, and March 18. All concerts begin at 11 a.m. and last about an hour.

Transportation to the concerts is provided by the school department.

Music selected to appeal to young people is featured at these programs, to acquaint them with the great classical works as well as those of contemporary composers, and to give them the benefit of hearing these works performed in Symphony Hall by members of the Boston Symphony.

The season just over, whose programs included "What Is A Concerto?" and "What Is An Orchestra?", was concluded with a festival program featuring two young soloists, winners in statewide auditions conducted by Dickson and a group of young musicians from the Greater Boston Youth Symphony, sitting in with the regular Symphony men.

In Topsfield, co-chairmen of the concert series are Mrs. E. John Ansteensen, Washington St., for Proctor school; and Mrs. David Waite, Ipswich road, for Steward school. Further information about ticket reservations may be had by contacting them.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass.
Weekly Circ. 5,500
MAY 12 1966

A Look Ahead To BSO Young People's Concert

Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the State since their beginning in 1959, will return again next fall for the eighth season and the 62 Winchester subscribers who attended the 1965-66 concerts recommend the series highly.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs.

Series Number One will be presented Saturday, November 5, Saturday, January 14, and Saturday, March 11. Series Number Two will take place Saturday, November 12, Saturday, January 21, and Saturday, March 18. All concerts are held in Symphony Hall at 11 a.m., and last approximately one hour.

The concerts are especially designed for young people and include the great classics as well as contemporary works. The season just over, for instance, presented "What Is a Concerto?" and "What Is An Orchestra?" and concluded with a Festival Program featuring two fine young soloists, and a group of musicians (two were from Winchester) from the Greater Boston Youth Symphony, sitting in with the regular Symphony men.

Tickets for Youth Concerts at Symphony Hall are sold for the series only and are very reasonable. For further information Local Chairman, Mrs. Leo M. Pistorino invites you to call 729-3989. Subscription blanks are also available at the Star office and the library.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
MAY 7 1966

Youth Concerts At Symphony Hall

FRAMINGHAM— Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the State since their beginning in 1959, will return again next Fall for the eighth season, it was announced today by Mrs. E. Anthony Kutten, vice-chairman of the Board of Directors.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs.

Series Number One will be presented Saturday, November 5, Saturday, January 14, and Saturday, March 11. Series Number Two will take place Saturday, November 12, Saturday, January 21, and Saturday, March 18. All concerts are held in Symphony Hall at 11:00 a.m., and last approximately one hour.

Supt. of Schools, Albert G. Reilley and Music Supervisor, Joseph Murray wholeheartedly endorse this program .Applications will be available within the next few days at all schools for interested students.

The popularity of these concerts necessitates an early subscription for good seating accommodations. Parents are therefore asked to complete the applications and send them no later than Friday, May 20th to Framingham Chairman, Mrs. Ernest E .Jardine, 336 Elm St.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Shoppers' News
LYNNFIELD, Mass.
Weekly Circ. 4,600
MAY 5 1966

NEWS - Tel. 334-482

YOUTH CONCERTS SYMPHONY HALL

Youth Concerts at Symphony Hall, Boston, a sell-out attraction for young people from all over the state since their beginning in 1959, will return next Fall for the 8th season. The concerts offer rich opportunities to learn to enjoy and appreciate good music from the great classical works as well as work of contempory composers. They offer youngsters the benefit of hearing these works performed in Symphony Hall by 60 members of the Boston Symphony Orchestra. Music is selected to appeal to young people by Harry Ellis Dickson, the conductor.

Since the series of 3 concerts, presented on Saturday mornings during the school year, are a sell-out each season, the sale of tickets is offered early enough to assure good seating for our Lynnfield children. This week, flyers have been distributed to grades 5,6,7,8 & 9. Reservations for the series may be made by returning the flyer to the school office or by telephoning Mrs. Hugh B. Dickey, Mrs. Wilmot Decker, or Mrs. Manton Spear, chrm. In any event it is requested that all orders be returned no later than May 12.

The 1966-67 Concerts will take place on Nov. 5, Jan. 14, & March 11 at 11 a.m., in Symphony Hall, Boston. Bus transportation is provided through the courtesy of the Lynnfield Public Schools. Chaperones accompany the young people Tickets will be available in the Fall and will be distributed on the bus. Should you wish to attend the Youth Concerts via your own transportation or as a family group, your tickets will be mailed. A stamped, self-addressed envelope must accompany your payment. Adult tickets are the same price as the children's.

We are indeed fortunate to be able to offer this opportunity to our Lynnfield youth. Please remember, in order to secure the best seats, all subscriptions must be returned by May 12.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
JAN 16 1966

...ke Father, Like Son' . . . Symphonically Speaking

THREE MEMBERS of the Boston Symphony Orchestra are being accompanied by their sons and "bringing down the hall" at Youth Concerts' Seventh Season which was staged at Boston Symphony Hall. They included: George Zazofsky and son, Peter, 11, on violin; Roger Voisin with Peter, 15, on trumpet; Sherman Walt, and Stephen, 17, on bassoon. Ardent listeners are Nancy Boule of Newton and Debra Rowell of Westwood.

Sunday Advertiser Photo. Carroll Myett

Evening Globe
BOSTON, Mass.
Circ. 149,058
JAN 11 1966

Musical Chairs

Meanwhile, back on the ground, the stage designers Herbert Senn and Helen Pond (who did last season's "Abduction from the Seraglio") are fashioning a sea monster which eats Hippolyte in full sight of the audience.

The Opera Company's eighth season opens Feb. 16 and 18 with the Prague, or original, version of Mozart's "Don Giovanni," and includes "Boris Godunov" Mar. 16 and 18, "La Boheme" Apr. 27 and May 1, and the U.S. premiere May 22 and 29 of Schoenberg's "Moses and Aaron." All performances are in the Back Bay Theater.

Puppet Casts

The Salzburg Marionette Theater's new production of "Don Giovanni" uses the RCA Victor recording of the Mozart opera. Siepi has the title role, and the cast includes Nilsson, Price, Valletti and Corena, with Leinsdorf the conductor. "Don Giovanni" will be performed twice in John Hancock Hall, Friday and Saturday evenings at 8:30. "The Magic Flute," with the voices of Fischer-Dieskau, Stader, Haefliger, Streich and Grindl, will be heard Sunday at 8:30. Fricsay is the conductor on the Deutsche Grammophone recording. Matinee performances are devoted to fairy tales — "The Nutcracker" and "Snow White"—for the delectation of children.

Ticket Resale

Those subscribers not able to attend the Youth Concerts at Symphony Hall are urged to turn back their tickets for sale to children on the waiting list. Concerts this month are Jan. 15 and 22, when conductor Harry Ellis Dickson has a program built around the theme, "What Is a Concerto?" Double concertos by Bach and Vivaldi will be performed by three Boston Symphony players and their sons. They are violinist George Zazofsky and his son Peter, bassoonist Sherman Walt and Stephen, and trumpeter Roger Voisin and Peter Voisin is the third generation in his family to play with the orchestra; his grandfather was trumpeter Rene Voisin. Peter Zazofsky was a soloist last Summer at the Esplanade Concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
WAKEFIELD, Mass.
Circ. 6,605
JAN 11 1966

Symphony Youth Concert Saturday

On Saturday, Jan. 15, "What Is A Concerto?" will be the second program offered by the Youth Concerts, at Symphony Hall in Boston. Harry Ellis Dickson, music director and conductor, will discuss and demonstrate the concerto to his youthful audience.

He will then lead members of the Boston Symphony in excerpts from great classical works selected to acquaint the young people with the theme. Since this form of musical composition features solo instruments playing with an orchestra, concertos written for the trumpet, violin, bassoon and organ will be heard.

To make the concert especially appealing to his audience, Mr. Dickson has invited the sons of the soloists to accompany their fathers on identical instruments. Peter Voisin, 15, will join his father, Roger Voisin, in Concerto for Two Trumpets by Vivaldi. Concerto for Two Violins in D Minor by Bach will be played by George Zazofsky and his son, Peter, who is only 11. Seventeen-year-old Stephen Walt with his father, Sherman Walt, will solo with Concerto for Two Bassoons in G Minor, also by Vivaldi. The excellent program is geared to keep the young concert-goers quite absorbed.

The program starts at 11 and lasts until noon. The bus will leave Lynnfield Junior High School at 9:45 a.m. and Huckleberry Hill School at 10 a.m. It will return to the same schools about one.

Since the Youth Concert is sold out, it would be appreciated if anyone unable to attend would call Mrs. Manton Spear, 334-4104, so that children on the waiting list may enjoy the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JAN 16 1966

3 Fathers, Sons to Play

Three sons of Boston Symphony Orchestra musicians will co-star again with their fathers at the Youth Concert at Symphony Hall on Saturday morning, at 11 when Harry Ellis Dickson will conduct a repetition of last Saturday's program.

The three father and son duos are: Roger Voisin, trumpet and Peter, aged 15; Sherman Walt, principal bassoon and Stephen, aged 17, George Zazofsky, violin and Peter, aged 11. They will play double concertos by Vivaldi and J. S. Bach.

Since the tickets are fully subscribed, Mr. Dickson urges that subscribers unable to attend will contribute their tickets for the enjoment of other music lovers.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Messenger
NORWOOD, Mass.
Semi-Wkly Circ. 6,112
JAN 19 1966

YOUTH CONCERTS: Canton students will attend the second concert in the series of three Youth Concerts conducted by Harry Ellis Dickson with members of the Boston Symphony Orchestra to be held in Symphony Hall on Saturday morning.

The second concert of the season will be in answer to the question, "What Is a Concerto?" and will feature a concerto for two trumpets, performed by Boston Symphony Orchestra trumpeter Roger Voisin and his son, Peter; the first movement from a Bach violin concerto, performed by violinist George Zazofsky and his son, Peter; and the first performance in Boston of the Concerto for Two Bassoons in G Minor by Vivaldi, with soloists Sherman Walt and his son, Stephen. The program will also include "Concerto for Organ and Orchestra by Poulenc, with soloist Berj Zamoichian.

Chaperons for the Canton students will be Mrs. David Bronstein, Mrs. Vincent Hewitt and Mrs. Barbara Walker.

* * *

HARVARD HOCKEY: The

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,447

CONCERT BOUND: The Junior League of Fall River, Inc., today sponsored the last in a series of three bus trips to Boston for Boston Symphony Orchestra youth concerts, in cooperation with the music department of Fall River Public Schools. Boarding the bus with Mrs. John E. Cox Jr. of the league are (from left) Bobette Santino, Donna Hegarty, Sharon Horton and Michael Arruda. Herald News Photo

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

JAN 11 1966

Dickson to Lead Second Pair of Youth Concerts

The second pair of this season's Youth Concerts at Symphony Hall will be presented by conductor Harry Ellis Dickson on Saturday morning, at 11 a.m. and again on Jan. 22. The theme will be "What is a Concerto?" Illustrations will be given in the form of three double concertos, each played by a musician of the Boston Symphony Orchestra and his son.

Program

First Movement, Concerto for Orchestra in D minor — Vivaldi (1680-1743)
Concerto for Two Trumpets — Vivaldi
Allegro moderato—Larghetto—Allegro
Soloists: Roger Voisin and Son, Peter
Concerto for Two Violins in D minor — Bach (1685-1750)
First Movement: Vivace
Soloists: George Zazofsky and Son, Peter
Concerto for Two Bassoons in G minor — Vivaldi
(First performance in Boston)
Soloists: Sherman Walt and Son, Stephen
Concerto for Organ, Strings, and Timpani — Poulenc
Soloist: Berl Zamkochian
Caprice Espagnol — Rimsky-Korsakov (1844-1908)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
SALEM, Mass.
Circ. 26,770

JAN 7 1966

CONCERTS

The second of a three part series of concerts will be held at Symphony Hall, Boston, on Jan. 22. A 60-member group of the Adult Symphony will present a program geared to the musical interest of children and will be led by Boston Symphony assistant director Harry Ellis Dickson.

Mrs. Marie Bean, who arranged for West Peabody children to attend the series, reminds ticket holders that the concert will start at 11 a.m. and provisions for transportation will be announced soon.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
FRAMINGHAM, Mass.
Circ. 15,205

JAN 13 1966

Youth Concert at Symphony Hall

FRAMINGHAM — Parents are reminded that the second in the series of Youth Concerts at Symphony Hall in Boston will take place Saturday.

The program, entitled "What Is a Concerto?" promises to be an exciting one and to appeal to the young people, the teenage sons of three of the members of the Boston Symphony Orchestra will perform as soloists with their illustrious Dads.

The program includes: First Movement, Concerto for Orchestra in D minor by Vivaldi; Concerto for Two Trumpets by Vivaldi with soloists: Roger Voisin and Son, Peter; Concerto for Two Violins in D minor by Bach with soloists: George Zazofsky and Son, Peter; Concerto for Two Bassoons in G minor by Vivaldo (first performance in Boston) with soloists: Sherman Walt and Son, Stephen; Concerto for Organ, Strings and Timpani by Poulenc with soloist: Berj Zamkochian and Caprice Espagnol by Rimsky - Korsakov.

There is always a demand for tickets at the box office at each of these concerts and if any Framingham student cannot attend this performance, he is asked to call Mrs. Frederick White or Mrs. Ernest Jardine to advise the seat number allocated to him so that it may be made available to another youngster.

Bus transportation will be provided at 9:30 a.m. in the parking lot to the rear of the Linoln Junior High School.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JAN 2 1966

3 Fathers, Sons to Play For Youths

Three leading players of the Boston Symphony Orchestra will be co-soloists with their sons in three double concertos when Harry Ellis Dickson conducts his Youth Concerts at Symphony Hall on the Saturday mornings of Jan. 15 and 22 at 11 a.m.

These fathers and sons are: Roger and Peter Voisin, trumpeters; George and Peter Zazofsky, violinists; Sherman and Stephen Walt, bassoonists. They will play double concertos by Vivaldi and J. S. Bach, in answer to the question, "What is a Concerto?

The program will continue with a further answer, in the form of Poulenc's Concerto for Organ, Strings, and Timpani, with Berj Zamkochian as soloist. For conclusion there will be the Spanish Caprice of Rimsky-Korsakov, which qualifies as a concerto for orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Chronicle
READING, Mass.
Weekly Circ. 4,985

JAN 20 1966

Youth Attending Concert Series

On Saturday, 48 Reading children will go by bus from the Community Center to Boston Symphony Hall for the second of three youth concerts performed by the Boston Symphony Orchestra.

The program for this Saturday is entitled "What Is a Concerto?" and features three father and son performances, by Roger Voisin and Peter, trumpet, George Zazofsky and son Peter, violin, and Sherman Walt and son, Stephen, bassoon.

The children will also have the fun of seeing and hearing the organ play with the orchestra. The selections on the program are movements from concerti by Vivaldi, Bach, and Poulenc, and the Caprice Espagnol by Rimsky-Korsakov.

Mrs. John H. Austin and Mrs. Natale Ballantone are the chaperones who will accompany the children for this concert. There are a few single tickets available from series-holders unable to attend this time, and anyone who would like to send his child this Saturday may contact Mrs. William H. Diamond.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 20 1966

Youth Concert Benefit March 6

Youth Concerts at Symphony Hall will present the Vienna Choir Boys in their only Boston appearance, a Youth Concerts Benefit, Sunday afternoon, March 6, at 3 o'clock in Symphony Hall.

Started in 1959, Youth Concerts are designed to acquaint boys and girls from grade five through high school with the great classics and contemporary works. Sixty members of the Boston Symphony Orchestra under the leadership of Harry Ellis Dickson present two series of three concerts each season.

Although each season has been sold out, the sum realized from ticket sales is not sufficient to cover expenses. It is hoped that this benefit performance will substantially reduce the Youth Concerts operating deficit.

Mrs. Sanford M. Calderwood and Mrs. Hollis Hunnewell are co-chairmen of the Benefit. Assisting are Mmes. Ralph Katz, Arthur Tartakoff, Manuel Kurland, E. Anthony Kutten, Leonard Baron, Justin Driscoll and David Bird.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 34,532

JAN 13 1966

At Symphony Hall

Lynnfield Boys Will Attend Hub Concert

Lynnfield subscribers to Youth Concerts at Symphony Hall will go to Boston Saturday for a second program in the series.

Harry Ellis Dickson, music director and conductor will discuss and demonstrate "What Is a Concerto?" as numbers by trumpet, violin, bassoon and organ are heard. Sons of Boston Symphony soloists will accompany fathers on the same instruments.

Peter Voisin, 15, will join his father, Roger, in "Concerto for Two Trumpets" (Vivaldi); George Zazofsky and son Peter, 11, will play "Concerto for Two Violins" (Bach); Sherman Walt and son Stephen, 17, will play "Concerto for Two Bassoons" (Vivaldi).

The concert will begin at 11 and end around Noon.

A bus will leave Lynnfield Junior High at 9.45 AM Saturday and Huckleberry Hill School at 10 AM. The bus will return to town about 1 PM.

Since the concerts are sold out, the local committee is asking anyone who cannot attend to contact Mrs. Manton Spear, in order that children on the waiting list may attend.

Morning Globe
BOSTON, Mass.
Circ. 221,211

DEC 20 1965

Brookline Youth To Audition for Dubbs Memorial

Brookline music students between the ages of 10 and 18 will try out Jan. 11 for the 11th annual "Harry Dubbs Memorial Auditions," a project of the Brookline Youth Concerts Committee. Dubbs was the concert series founder and conductor. The auditions will begin at 3 in Room 366 of Brookline High School.

The winner of the auditions will have an opportunity to play with members of the Boston Symphony Orchestra, Harris Ellis Dickson, conducting, at the Youth Concert to be held at Brookline High School on Saturday, Feb. 12, at 2 p.m.

Applicants should be prepared to play or sing a composition of from five to twelve minutes duration requiring orchestral accompaniment, for example, a movement from a standard concerto or an opera excerpt.

Further information and application may be obtained from Mrs. Mark Cahn, 73 Winthrop rd., Brookline.

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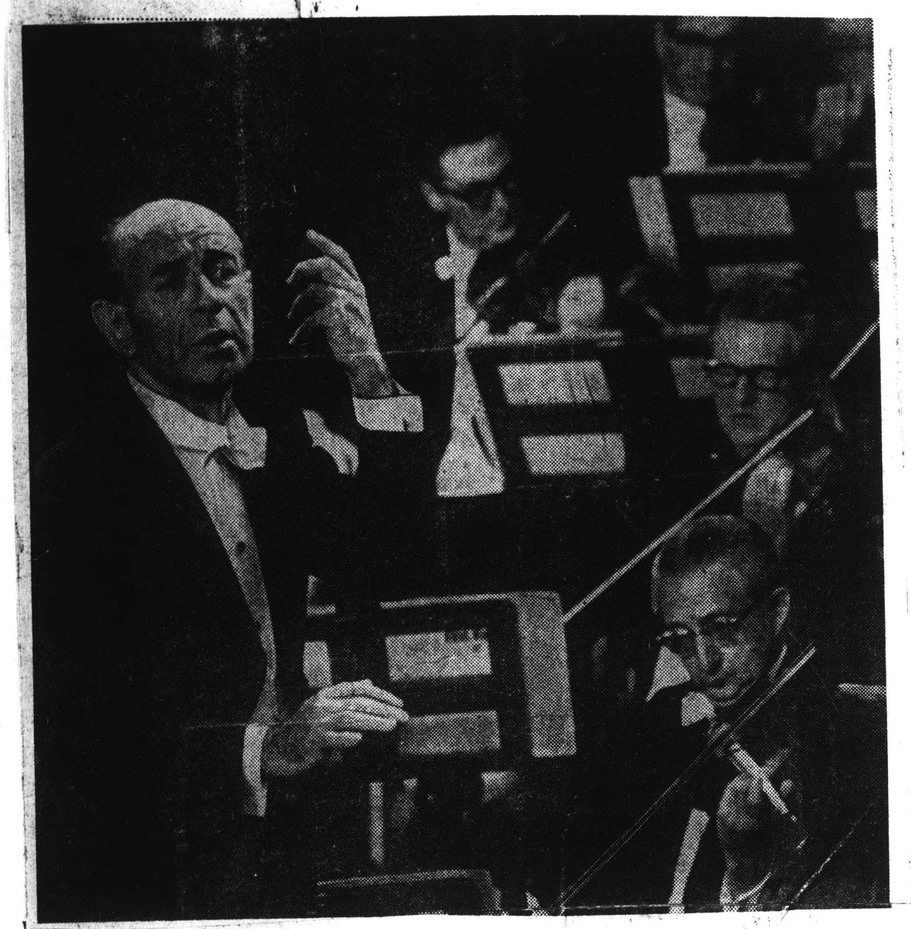
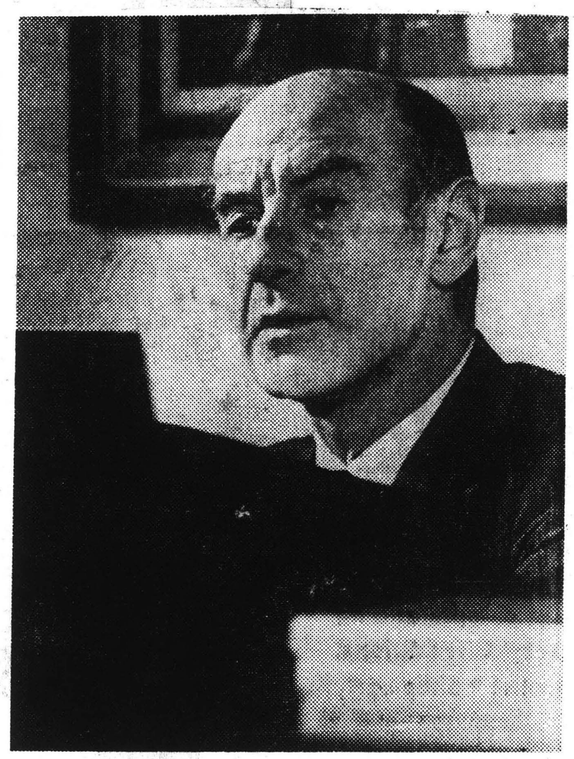
WASHINGTON CONCERT #2

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Washington Post
WASHINGTON, D. C.
Circ. 422,145
FEB 27 1966



Erich Leinsdorf will conduct the Boston Symphony Orchestra at its second concert of the season here at 8:30 p.m. Tuesday in Constitution Hall.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Washington Star
WASHINGTON, D. C.
Circ. 276,836
FEB 27 1966



Erich Leinsdorf leads the Boston Symphony in Constitution Hall at 8:30 p.m. Tuesday.

The Evening Star
WASHINGTON, D. C.
D. 238,
FEB 2 3

TO HEAR

Music

Youth Concert; National Symphony Orchestra conducted by Howard Mitchell and featuring timpanist Fred Begun.

Concert; Boston Symphony Orchestra conducted by Erich Leinsdorf featuring violinist Joseph Silverstein and celloist Jules Eskin. Brahms' Double Concerto and Tchaikovsky's Symphony No. 6 will be played. Constitution Hall; 8:30 p.m.

String Quartet; The Brynwood String Quartet concert, originally scheduled for Feb. 20, will be held in the Music Building Auditorium of Catholic University of America; 8:30 p.m.

Lectures

"Some New Perspectives in Verbal-Learning Research," discussed by Dr. William F. Battig, professor of psychology at the University of Maryland. Room 105, Liberal Arts classroom building of Howard University, 2400 6th Street NW; 4 p.m.

TO DO

Dances

Scottish Country Dancing Classes: St. Columba's Episcopal Church, 42nd and Albemarle Streets NW; beginners' and young people's class, 7:15 p.m. Intermediates 8:45 p.m.

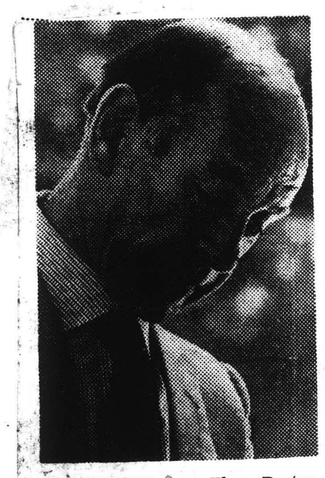
TO SEE

Films

"Indians of Early America," a 30-minute color film describing life of several Indian tribes in America before the white man came. Interior Department Museum, C Street between 18th and 19th Streets NW; two showings, 12:15 and 12:45 p.m.

"Where Mountains Float," a 50-minute color film in which a 12-year-old boy, his sister and grandfather tell a realistic tale of the movement from primitive ocean-side huts amid huge icebergs and snow mountains, to the more modern houses of towns in Greenland within the Arctic Circle. Also "People of the Reindeer," an 18-minute film telling the story of a young boy's adventures in the Lapp country of northern Sweden during early spring, when the Lapps are preparing to take their reindeer into the mountains. Arlington County Libraries Winter Film Program. Central Library, 1015 N. Quincy Street, Arlington; 7:45 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Washington News
WASHINGTON, D.C.
Circ. 212,455
FEB 25 1966



LEINSDORF — The Boston Symphony will perform Tuesday in Constitution Hall for Wednesday series subscribers of The National Symphony. The program includes Brahms' Double Concerto and Tchaikovsky's Pathetique Symphony (No. 6). The orchestra's concertmaster, Joseph Silverstein, and principal cellist, Jules Eskin, are soloists.

Audrey Nessman, soprano — Tawes Fine Arts Center, Thursday at 8 p.m

ALEXANDRIA, VA.
GAZETTE
D. 15,500
MAR 1 1966

NATIONAL SYMPHONY EVENTS this week are the appearance of the Boston Symphony Orchestra, Erich Leinsdorf conducting, in its second concert in Washington on the National Symphony subscription series tonight at 8:30 at Constitution Hall.

On Wednesday at 8:30 p.m. in Constitution Hall and Thursday at 2 p.m. in Lisner Auditorium a fully-staged version of Puccini's Tosca sung in English and conducted by Boris Goldovsky will be presented.

Jeannine Crader will sing the role of Floria Tosca; and the role of Mario Cavaradossi will be sung by Dean Wilder.

The Goldovsky Grand Opera Theater will appear complete with Chorus.

135

The Washington Post
WASHINGTON, D. C.
D. 438,741 Sun. 536,647

MAR 2 1966

Postlude

Boston Symphony Disappoints at Constitution Hall

By Paul Hume

The Boston Symphony Orchestra played in Constitution Hall last night under its regular music director, Erich Leinsdorf. Its soloists, in the Double Concerto of Brahms, were the concertmaster, Joseph Silverstein, and its first cellist, Jules Eskin. The other work on the program was the last symphony of Tschaikowsky, the Pathetique in B Minor.

Hume

But it is hard to believe that it was the Boston. The playing was small in conception, small in execution, and, at least in the framework of orchestras of this caliber, dull. Leinsdorf beat time clearly and his musicians gave him exactly what he asked for, which wasn't very much.

There are two ways of playing the Brahms: As a work of chamber music, stretched by certain virtuoso aspects in the solo writing. Or as a vehicle for virtuosos, capable of great expansiveness. Last night it was the former, with Silverstein and Eskin playing beautifully within the smallest imaginable scale of dynamics and expressive phrasing. This way lies little but tedium.

But who ever heard of underplaying Tschaikowsky? And from this orchestra! Shades of Koussevitsky, who made of this music something unforgettably glorious, beside which last night was a disciplinary run-through for a training orchestra. When it came to the spirit of the work there was nothing. Watching Leinsdorf's wrists in the martial third movement was a giveaway. Like automatons they flicked left and right. But was the astounding spirit of the music ever permitted to raise its head above those strict muscular twists? Not for a second.

Yet when the chips were down, and it came right to that final statement of the principal theme, Leinsdorf flunked a test which most conductors pass these days with ease.

Having established and maintained a rigid rhythm, in the crisis he could not resist the momentary broadening that is cheap and uncalled for by Tschaikowsky.

Even worse and more surprising was his liberty with the critical eighth notes that introduce the lyric theme of the first movement. It would be interesting to know on whose authority he doubles the length of these notes. It is certainly nowhere to be found in the score.

The program was, on the face of it, feeble. And from the routine conducting, unacceptable. Not in nearly a quarter of a century has the Boston Symphony so poorly served Washington.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 21,[illegible]

MAR

Familiar but Fresh

Since Boston Symphony's second — and final — program of its Washington season at Constitution Hall last night, consisted solely of two very familiar works, the challenge for conductor Erich Leinsdorf was to make them something special for the capacity audience.

This he did by illuminating every detail in the Brahms Concerto for Violin and Cello and in the Tchaikowsky Symphony No. 6 ("Pathetique"), so that one seemed to hear new elements in both.

These great works, of course, also had the benefit of the orchestra's elegant sound, and in the Brahms, the superb playing of the soloists, Joseph Silverstein, the concertmaster, and Jules Eskin, principal cellist.

Mr. Leinsdorf tastefully kept the Brahms from becoming overly dramatic and the Tchaikowsky from being overly sentimental. They were performances that would be hard to match.

MILTON BERLINER

The Evening Star
WASHINGTON, D. C.
D. 136,646 Sun. 302,487

MAR 2 1966

NEWS OF MUSIC

Boston Men Skilled But Lack Excitement

By IRVING LOWENS
Music Critic of the Star

Boston Symphony Orchestra, Erich Leinsdorf, conductor. Soloists: Joseph Silverstein, violin; Jules Eskin, cello. Constitution Hall. Program: Concerto in A minor for violin and cello, Op. 102, Brahms; Symphony No. 6 in B minor, OP 74 (Pathetique), Tchaikovsky.

Unfortunately, the Boston Symphony Orchestra plays only a single pair of concerts each season in Washington. Thus it came about that Wednesday National Symphony subscribers got their opportunity to hear Erich Leinsdorf and his men yesterday night, even though it was Tuesday. Tuesday subscribers got their concert way back in October.

What can one possibly say about the Boston Symphony Orchestra and a program solely made up of repertory pieces by Brahms and Tchaikovsky? Only, I suppose, that a superlative ensemble devoted an evening to superlative music. Not surprisingly, the performance was wonderfully skillful.

Nevertheless, I found the whole affair lacking in excitement. I cannot say that my own lack of enthusiasm was shared by the capacity audience, which burst into applause at the conclusion of the third movement of the Pathetique.

The Brahms Double Concerto did give Washingtonians an excellent opportunity to judge the caliber of Boston's concertmaster, Joseph Silverstein, and principal cellist, Jules Eskin, who were the soloists. Both are magnificent instrumentalists, extraordinary technicians, and (at least in this work) rather Leinsdorfian in their rather cool approach to the music at hand.

Altogether, it didn't strike me that the program was well designed to exhibit Leinsdorf's strong points—clarity of texture, accuracy of detail—to best advantage. I found myself longing for a deeper personal involvement in the music, for something projected with more emotional impact and less perfection. After all, Tchaikovsky symphonies aren't much fun unless you can get excited about them.

The BSO, a mercurial virtuoso group under Munch, has now become a predictable virtuoso group under Leinsdorf.

This may be a clear gain in the Mozart-Haydn idiom but it is not such a clear gain in the 19th-century idioms of Brahms and Tchaikovsky.

Somheow, the spark was gone for me yesterday, as it had been missing in Leinsdorf's admirable Bartok of last October. Maybe that is the trouble—he makes music to admire, not to love.

The Washington Post
WASHINGTON, D. C.
D. 438,741 Sun. 536,647

MAR 13 1966

Critic's Critic

I must take serious exception to my eminent colleague Paul Hume's fantastic review about the last concert of the Boston Symphony in Washington.

This concert which Hume found "dull" and "disappointing" was one of the greatest triumphs of the season: the audience gave Erich Leinsdorf and his two most important assistants, the violinist Joseph Silverstein and the cellist Jules Eskin, frenetic and almost never-ending applause. Nobody wanted to leave sold-out Constitution Hall.

You cannot present the "Pathetique," a symphony which every music lover almost knows by heart, as if it were a new piece composed today. Only by playing down and understanding the all too well-known sentimental parts, can you make the "Pathetique" sound as a fascinating new venture. Leinsdorf, as always, was equal to his great task. HENRY W. BRANN.

Washington.

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READING, PA. - OCTOBER 25, 1965

READING, PA.
EAGLE
D. 49,500 S. 77,000

OCT 18 1965

Outstanding Conductor To Direct Concert Here

Erich Leinsdorf To Appear With Boston Symphony

ERICH LEINSDORF

Erich Leinsdorf, who has been breathing new life and vigor and a restored sense of tradition into the Boston Symphony and Tanglewood festival, will be conducting the Boston Symphony in its concert here next Monday.

The concert, under the auspices of the Wyomissing Institute of Fine Arts, will be at 8:30 p.m. in the Rajah Theater. Tickets for the concert as well as for institute's second attraction of the season—the American Ballet Theater, due here in April, 1966—are on sale now through the institute.

Leinsdorf, in the concert here, will be conducting a program comprising Wagner's "Seigfried Idyll," the Mozart Sinfonia Concertante in E-flat for Violin and Viola (K. 364) and the Dvorak Symphony No. 8 in G major, Op. 88 (formerly known as the Symphony No. 4).

Keeper of Legacy

Leinsdorf, since the death of Bruno Walter and Fritz Reiner, has become the major keeper of the German-Austrian musical legacy among conductors of American orchestras along with George Szell, William Steinberg and Josef Krips.

Among them, they have accounted for a renewed emphasis and performance in this country of music of Mahler and Bruckner in particular. Leinsdorf has particularly addressed himself to Mahler, introducing many of the composer's symphonies into the Boston Symphony repertoire.

The Leinsdorf-Boston recording of Mahler's Symphony No. 5 was voted the best orchestral performance in 1964 by the National Academy of Recording Arts and Sciences. Leinsdorf himself was named Musician of the Year in 1963 by the magazine Musical America and by Music Business in 1964.

The Vienna-born Leinsdorf has been naturally closely entwined with the Germanic repertoire throughout his musical career. A principal assistant to Arturo Toscanini at the Salzburg Festival at the age of 22, Leinsdorf made his conducting debut at the Metropolitan Opera at the age of 26 with Wagner's "Die Walkuere."

He was chief conductor of the German operas at the Met from 1939 to 1943 and returned there in 1957, as one of the principal conductors for German opera through 1962, when he was named musical director and conductor of the Boston Symphony, succeeding Charles Munch. From 1947 to 1956, Leinsdorf was musical director and conductor of the Rochester (N.Y.) Philharmonic.

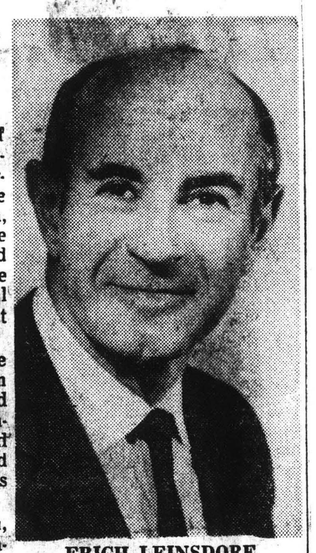
Leinsdorf also assumed the post of director of the Berkshire Music Center and Berkshire Festival at Tanglewood in the summer of 1963.

READING, PA.
EAGLE
D. 49,500 S. 77,000

OCT 10

Boston Symphony Orchestra To Perform Here Oct. 25

Fine Arts Institute Also Will Present Ballet This Season



ERICH LEINSDORF

The Wyomissing Institute of Fine Arts will sponsor two programs at the Rajah Theater during the 1965-1966 season. The Boston Symphony Orchestra, with Erich Leinsdorf will be the attraction Monday, Oct. 25, and the American Ballet Theatre will be featured Friday, April 1. Both programs will start at 8:30 p.m.

The Boston Symphony, unlike most orchestras that begin modestly with a few interested citizens was never a small community ensemble. It enjoyed the advantage of being guided by one man who paid all its bills for nearly 40 years.

Maj. Henry Lee Higginson, who was thwarted from becoming a pianist by a hand injury in his student days, lost one fortune and amassed another always with the dream of providing Boston with a great symphony such as those of Europe that he knew well. When the major was in his eighties, he entrusted the orchestra to a board of trustees.

A new era for the symphony began with Serge Koussevitzky in 1924 with his combination of intellect and dramatic flair.

Koussevitzky realized a long-time dream in 1940 when the orchestra founded the Berkshire Music Centre at the Tanglewood estate in Lenox, Mass. The summer academy for advanced musicians further increased the Boston Symphony's influence throughout this country and the world.

The orchestra has a long and impressive list of composers and performers who were associated with the group during its 84 years. In addition to Koussevitzky, there were Ignace Paderewski, Aaron Copland, George Henschel, Maurice Ravel, Igor Stravinsky, and Leonard Bernstein, who appeared in Reading two years ago in a Wyomissing Institute program.

Leinsdorf, who went to Boston as music director in 1962, was born in Vienna 51 years ago. His mother was widowed when he was three. She spent years guiding him toward a newspaper career but by the time he was 18, he had decided to concentrate on music.

He was Toscanini's assistant for three summers at the Salzburg Festival, and at the age of 26, he made his debut at the Metropolitan Opera as the assistant conductor. He remained there until 1943 when he joined the Cleveland Orchestra as its conductor.

He served with the U.S. Army during World War II and after his discharge conducted a number of orchestras in various parts of the country. He returned to the Met in the 1950s and remained there until he was offered his present job.

Leinsdorf resides in Brookline, Mass. with his wife, Anne, and their five children, who range in age from 11 to 21 years.

READING, PA.
TIMES
D. 39,500

OCT 1 1965

Institute To Sponsor Symphony

Erich Leinsdorf will conduct the Boston Symphony Orchestra in the Rajah Theater Oct. 25 at 8:30 p.m. in a concert sponsored by the Wyomissing Institute of Fine Arts.

Leinsdorf, the orchestra's 12th resident conductor, has been with the Metropolitan Opera Co. in New York and the Cleveland Symphony. Born in Vienna in 1914, he spent three summers in his youth as Arturo Toscanini's assistant at the Salzburg Festival.

The orchestra was founded in 1881 by Henry Lee Higginson, an aspiring pianist whose career was smashed by a hand injury.

Tickets may be obtained at the institute, Trent and Belmont avenues, Wyomissing.

READING, PA.
TIMES
D. 39,500

OCT 21 1965

TUNE UP: Erich Leinsdorf, conductor of the Boston Symphony Orchestra, rehearses the group for an appearance Monday at 8:30 p.m. in the Rajah Temple. The concert will be sponsored by the Wyomissing Institute of Fine Arts.

READING, PA.
EAGLE
D. 49,500 S. 77,000

OCT 22 1965

DISCUSSING FINAL ARRANGEMENTS for the concert to be presented by the Boston Symphony on Monday night at 8:30 o'clock in the Rajah Theater, are members of the concert committee of the Wyomissing Institute of Fine Arts which is sponsoring the affair. From left, are: Mrs. James B. Mercer Jr., James H. Yocum, Institute president; Ronald Sweitzer, and Dr. Benjamin F. Souders. This is the first of two programs arranged by the Institute. In April, the American Ballet Theater will make a debut in Reading.—Eagle Photo.

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READING, PA.
EAGLE
D. 49,500 S. 77,000

OCT 26 1965

Boston Symphony Concert Called Musical Excellence

By GARY L. TROLLINGER

That unusually well-oiled piece of musical machinery, the Boston Symphony, stopped by in Reading last night, providing a gusher of musical excellence in a concert in the Rajah Theater.

The orchestra, under the direction of Erich Leinsdorf, appeared here to open the third season of attractions under the auspices of the Wyomissing Institute of Fine Arts. The turnout was sizable, but not up to expectations or hopes. However, those who were there were treated to a representative performance by what is said by some to be the finest orchestra in the country these days.

Leinsdorf conducted a program which through rather short on the spectacular, was very long on musicianship and leaned heavily on the intellectual if not in the material, then in the delivery. In that respect, it was an unusual program for an orchestra on a one-nighter to play. However, the Boston is by nature not a traveling orchestra (though it is one of the busiest, it roams comparatively less than any other big-league outfit). And last night's concert here was a convenient stop-off along the way from Beantown to Washington, D.C.

The program comprised Wagner's "Siegfried Idyll," the Mozart Sinfonia Concertante for Violin and Viola in E-flat (K. 364) and Dvorak's Symphony No. 8 in G, which used to be known as Symphony No. 4 until four earlier symphonies gained sequential numerical accreditation.

So Leinsdorf put forth a program that well might have been done back home in Symphony Hall before an audience of regulars. He finished the program also as though he were on the home lot—no encores, despite heavy applause.

Leinsdorf further refused to compromise the music. He played it directly with a little occasional body english but not a great flourish. The result was a performance so meticulous as to remind us of an entire orchestra playing string quartets. To this extent, the program was a challenge to the audience. However the overall effect may have been slightly enhanced, if you don't mind our saying so, by substituting a bit more thunder for the opening Wagnerian idyll.

For all that, the orchestra's idyll was played with affection without affectation, a gentle relish reflecting the conductor's own close association with Wagnerian opera. Thereafter came the Mozart concertante, a sort of triple concerto evenly dividing laurels among the solo violin and viola and the orchestra. The soloists were concertmaster Joseph Silverstein and solo violist Burton Fine, who showed such keen musical kinship as to be Siamese twins, particularly in an extended simultaneous double cadenza near the close of the first movement.

BOSTON SYMPHONY in concert in the Rajah Theater under the auspices of the Wyomissing Institute of Fine Arts. Erich Leinsdorf, conducting. Joseph Silverstein, violin, and Burton Fine, viola, soloists.
Wagner: Siegfried Idyll
Mozart: Sinfonia Concertante for Violin and Viola in E-flat (K. 364)
Dvorak: Symphony No. 8 in G major, Op. 88

Under Leinsdorf's direction, the solo instruments and orchestra tossed themes and figures back and forth with precision and controlled exuberance, gradually stitching together an intricately beautiful brocade.

Both soloists sliced through their assignments with the steely cleanliness of a rapier and the concern for detail of a micrometer, fusing the segments of the sinfonia into a shining whole.

Leinsdorf in the Dvorak allowed his minions to burst forth just a bit in the closing two movements, which lend themselves to perhaps a bit more musical dramaticism. However, even at those points, there was no question as to the conductor's control and his hand set to restore the clinical.

In the Rajah, the orchestral sound had a brilliance though there did seem a certain harshness. The double basses came through exceptionally well. We would be remiss, by the way, if we did not call attention to the excellent flute work by a young lady in that section (there were only three women in the entire orchestra) in the Wagner piece and especially in the Dvorak symphony.

The Wyomissing Institute will present the American Ballet Theater in the Rajah next April 1 as its second attraction of the season. Meanwhile, we hope the institute will bring back Leinsdorf and company next year and maybe make an annual affair of it.

READING, PA.
TIMES
D. 39,500

OCT 26 1965

Leinsdorf at His Best, Boston Symphony Tops

By WILLIAM H. BERNHART
Staff Writer

The Boston Symphony Orchestra played strictly in the musical blue chips Monday night, dealing out with overwhelming flourish Wagner from his most idyllic period, Mozart at the peak of his concerto mastery, and Dvorak at one of the moments of his greatest Czech symphonic charm.

With this can't-miss program and the exactness of direction that characterizes Erich Leinsdorf, it was scant wonder that the reasonably large Wyomissing Institute of Fine Arts audience recalled the diminutive maestro to the Rajah Theater stage four times at the close of what will undoubtedly be one of the finest offerings of the fall-winter season.

Leinsdorf was a marvel to behold, combining economy of motion with a grandness of style, pinpointing the entrance of each instrument and wrapping the whole package together with a jauntiness that kept the listeners with him every moment. In contrast to the less effective and wilder gyrations of some of his contemporaries, he drew beauty and clarity of tone from his orchestra without any resort of exhibitionistic gymnastics. And Monday night, he was Leinsdorf at his best.

It is difficult to select a favorite selection from such a hand-picked program, but we are inclined to give the nod to Mozart's "Sinfonia Concertante" for violin and viola in E-Flat.

Joseph Silverstein, concertmaster, and Burton Fine, principal viola, were soloists for the concerto, which in its luxuriousness of texture and unexcelled vitality is completely Mozartean. The rapid fugue-like chase of the viola after the spiralling brightness of the violin was a thrill to hear and the orchestra was masterful in providing the background without once clouding the principals.

An occasional flicker of chagrin across the face of Silverstein attested merely to his own perfectionism, for the audience seemed to share our view that the solo passages were as near perfection as one is ever likely to hear them.

The opening "Siegfried Idyll" in words of an attending Wagner enthusiast was "Wagner as it should be played but seldom is" and for a change we are willing to echo the sentiments of another. The "Idyll" had all the tranquility and underlying sentiment which made it such a special Christmas present from Wagner to his beloved Cosima. Here Wagner whispers with the same forcefulness with which he would later thunder.

Dvorak's "Symphony No. 8 in G Major" has such an abundance of folk-like dance quality that it ends any program on a note of enthusiasm. Published originally as the "Fourth Symphony," it embodies the techniques which were to come to their full glory in the more-familiar "Symphony from the New World."

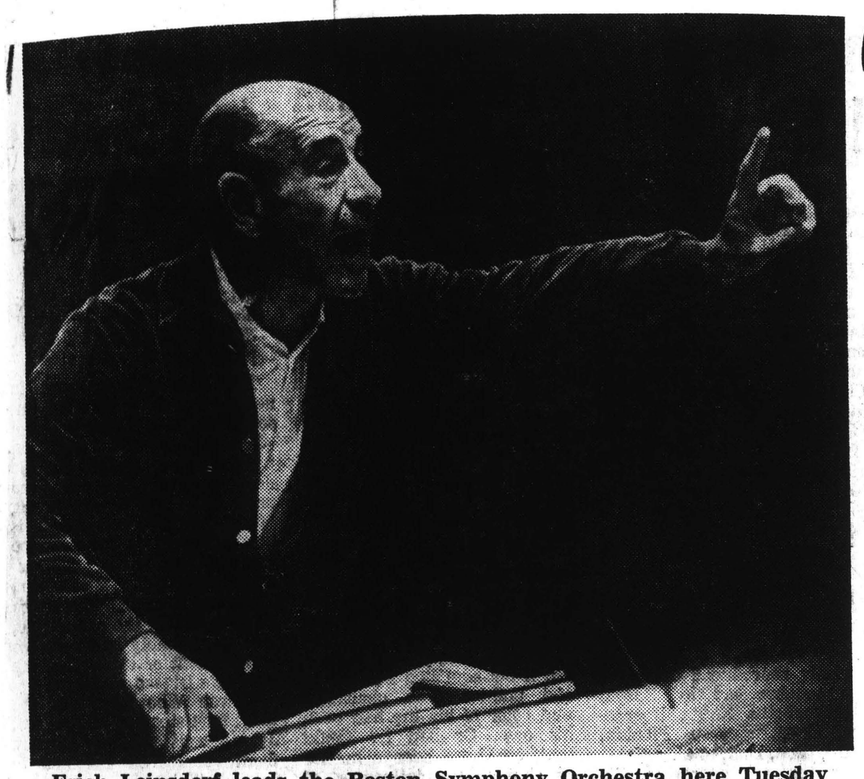
The Wyomissing Institute of Fine Arts presents only two shows a year, but its very selectivity makes its offerings worthy of support. Its spring treat to Reading viewers will be the American Ballet Theater on April 1.

For those of you who failed to attend Monday night when you might have, the loss was strictly yours. But it's not too late to consider that April 1 date.

WASHINGTON, D.C. - OCTOBER 26, 1965

The Sunday Star
WASHINGTON, D. C.
SUN. 352,487

OCT 24 1965



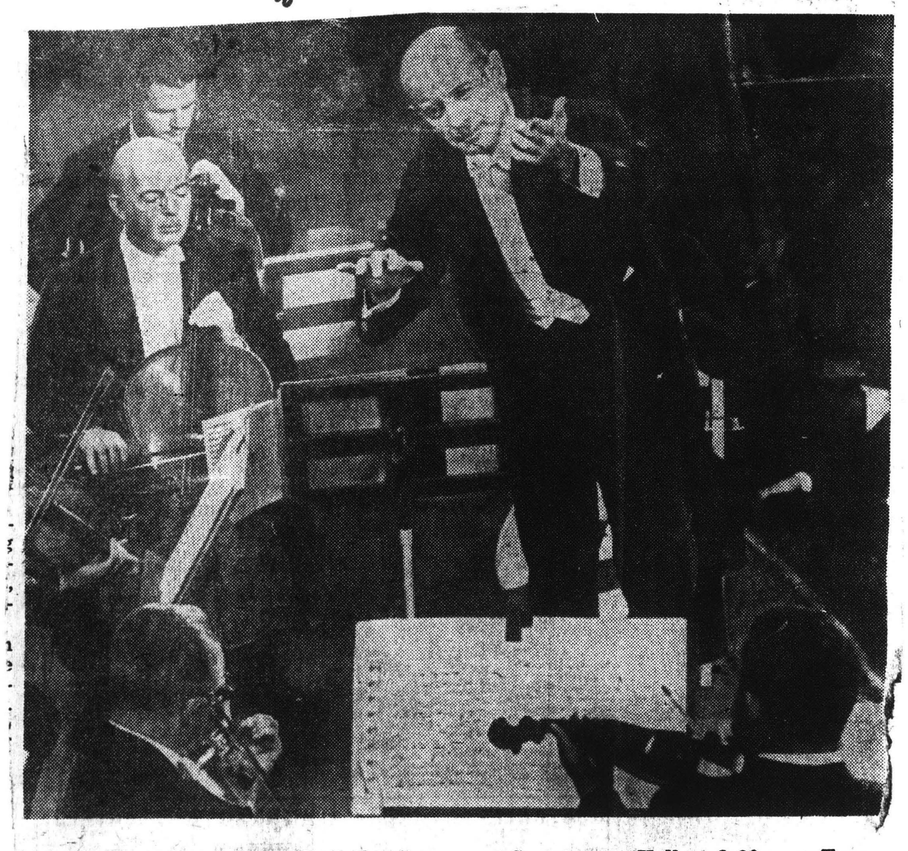
Erich Leinsdorf leads the Boston Symphony Orchestra here Tuesday in a program of music by Schubert, Sydeman, and Bartok.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Washington News
WASHINGTON, D.C.
Circ. 212,455
OCT 26 1965

TONIGHT — Erich Leinsdorf conducts the Boston Symphony at Constitution Hall tonight in the first of two concerts the famous orchestra will give here this season.

The Washington Post
WASHINGTON, D. C.
D. 438,741 SUN. 536,647

OCT 24 1965



Erich Leinsdorf will conduct the first Boston Symphony concert of the season at Constitution Hall at 8:30 p.m. Tuesday. (For program, see Calendar below.)

The Washington Post
WASHINGTON, D. C.
D. 438,741 SUN. 536,647

OCT 27 1965

Postlude

Old and New Works Offered By Boston Symphony Here

By Paul Hume

Erich Leinsdorf's Boston Symphony Orchestra played to a Constitution Hall last night in which there was not a single seat unsold. And his program was uncompromising in that it included an infrequently heard Schubert symphony, a brand new and thorny work by William Sydeman, and the Bartok Concerto for Orchestra.

Hume

Reducing the orchestra to hardly more players than those who first played the Schubert symphony in the home of one of the composer's friends, Leinsdorf offered it in deft, clean lines that warmed to each of Schubert's heaven-sent ideas.

For strong contrast, the shift from Schubert to Sydeman's Study No. 3 would be hard to beat. The latter music, written during the past summer, and enjoying its first performances with these Boston Symphony readings, is an essay in the use of the largest contemporary orchestra.

The various choirs are used largely in block, with rapid shifts from one texture and technique to another as the chief channels of variety. The juxstaposition of huge masses of brass and woodwinds against ultrasoft strings takes on new timbres as Sydeman does it. The percussion are handled in ways that cast a tonal shadow over that which immediately follows them.

There is no small amount of shock treatment in the music, but, offering fantastic challenges in virtuosity to the entire body of players, it creates a huge sense of excitement. The Bostonians gave the composer back as good as they got which brought cheers from the audience.

The Bartok Concerto has lost nothing of its splendor or rightful stature in the years since the Boston Symphony gave its world premiere. Since the composer's death 20 years ago, no other piece of similar age has been so often played by the great orchestras of the world. It is a kaleidoscope of things an orchestra can do. But unlike the kaleidoscope, it leaves nothing to chance, thanks to a superbly organized ground plan, and the work of a master in its assignment of duties.

Leinsdorf likes everything scrupulously clean and slightly over-accented in his Bartok. The performance was a testimonal to the greatness of his orchestra. The program was a compliment to the intelligence of his audience which wound up the evening with some unusually vociferous enthusiasm. Mind you: two new works, one a few months old, one 20 years old. It can happen here, and draw a full house too.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

OCT 27 1965

Boston's Season Here Is Half Over

Erich Leinsdorf and the Boston Symphony opened its Washington season at Constitution Hall last night. The second — and final — concert will be given in the spring.

Needless to say, this is a much too meagre series for an orchestra that plays with such an unrivaled beauty, and a conductor who commands authority whether in the Schubert Symphony No. 5, the very new Study for No. 3 for Orchestra by William Sydeman or the Bartok Concerto for Orchestra (last night's program).

The Schubert was set forth with a refinement of sound and a buoyancy that overcame the annoyance of the house light's suddenly going up after the opening Allegro for the seating of a stream of late-comers.

The first Washington performance of the Sydeman study that followed quickly lifted the capacity audience out of its Schubertian calm.

The 37-year-old composer, who teaches composition at Mannes College, uses the instruments of the orchestra in a seemingly isolated way that is much in vogue now.

But unlike most works in which sound explodes at you in strange juxtaposition and mostly in dissonant fashion, this one appears, on first hearing, to have a cohesiveness reflecting creative imagination on the part of the composer. A good deal of the credit goes to Mr. Leinsdorf and the orchestra.

I make no predictions about the durability of Study No. 3, but it does seem to reflect the chaotic conflicts of our time.

The Sydeman made the closing Bartok Concerto seem rather tame. Or, it would have if it were not excitement a superb performance generates.

MILTON BERLINER

The Evening Star
WASHINGTON, D. C.
D. 298,048 SUN. 352,487

OCT 27 1965

NEWS OF MUSIC

Boston Symphony Inspiring Ensemble

By IRVING LOWENS
Music Critic of The Star

Boston Symphony Orchestra, Erich Leinsdorf, conductor. Constitution Hall. Program: Symphony No. 5 in B flat, Schubert; Study for Orchestra No. 3 (first Washington performance), Sydeman; Concerto for Orchestra, Bartok.

The Boston Symphony Orchestra returned to Constitution Hall last night. The house was sold out, and the orchestra was perhaps even more perfect a music-making organism than it was last year.

The BSO now begins to take on the character of its musical director, Erich Leinsdorf, and it gives him exactly what he wants. And (unless I miss my guess), what Leinsdorf wants is the utmost clarity of texture, the utmost accuracy of detail, and a certain aesthetic distance between his listeners and the music he happens to be conducting.

The result, while awe-inspiring and intellectually satisfying, tends to be a little bloodless and cold. The strengths and weaknesses of the Leinsdorf approach were beautifully illustrated yesterday in a dazzling performance of the Bartok Concerto for Orchestra.

The Bartok is unquestionably one of the most moving and tortured masterpieces of our time. There is a certain challenge in the supreme virtuosity it demands that almost insists upon human frailty, that almost calls for a certain grittiness of texture, a sense of effort and difficulty.

To me, it is an eerie experience to hear it tossed off with the same grace and transparency as one would expect from a Mozart divertimento. The very perfection of the Boston ensemble gave it a curiously bland, easy quality that could not have been Bartok's intention.

Yet, at the same time, I do not recall another live performance by any other orchestra and conductor which so stunningly revealed the lucidity of the composer's musical thought and the inevitable logic of his creative processes.

The evening began with a characteristically Leinsdorfian reading of the lovely Schubert Fifth Symphony, a latercomer in the popularity contest among the Viennese composer's symphonies. If the number of live performances it is getting these days is an accurate measure of its relative position, it is actually overtaking the Unfinished.

The B flat Symphony was not publicly performed until 1873, almost 45 years after Schubert's death, and it crossed the Atlantic a decade later. It was introduced in the United States by the Boston Symphony Orchestra —which, by coincidence, also gave the first American performances of the other two compositions on last night's program.

The Schubert, which calls for no trumpets and no drums, was played by an orchestra of Haydnesque size, and was a thorough delight.

Not so the complex novelty, which calls for quite a few trumpets and drums, as well as a much more esoteric palette. William Sydeman's Study No. 3 for Orchestra was completed last summer and was introduced by Leinsdorf this season; Washingtonians heard it for the first time yesterday.

The 37-year-old, New York-born composer is of the post-Webernian persuasion, and this work is essentially an essay in the varied use of orchestral color. As well as the customary tappings, mutterings, squeaks, and shrieks which are the cliches of this particular idiom, the piece does demonstrate a nice sense of climax and an instinctive knack for balancing one timbre against another. Of the four parts in the Study No. 3, I found the pointillistic allegro con brio and the almost Kafkaesque epilogue, with its Tristanesque upward sweep, impressive. However, I would want to hear the entire composition a few more times before making up my mind about it conclusively.

Predictably, the audience received it with no great enthusiasm, although the applause was a shade more enthusiastic than perfunctory.

Leinsdorf and the Bostoners do not return to the nation's capital until next March. That is much too long for them to stay away—perhaps something can be done in 1966-1967 to ensure more frequent visits.

PHILHARMONIC HALL-OCTOBER 27, 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (m)
NEW YORK, N. Y.
Circ. 652,135

OCT 2 9 1965

BOSTONIANS BEGIN 79TH VISIT SEASON

They Play Works of Dvorak, Sydeman and Bartok

The Boston Symphony Orchestra was back at Philharmonic Hall Wednesday night in all its silken perfection. This was its first concert in its 79th consecutive New York season, and it sounded more glittering than ever in the auditorium's improved acoustics.

Erich Leinsdorf, the conductor, began proceedings gently for the long-standing, fastidious audience of local subscribers with Dvorak's endearing Symphony No. 8 in G (formerly known as No. 4). Then he threw them a shocker of sorts in William Sydeman's Study No. 3 for Orchestra, a work new here.

To conclude, there was Bartók's Concerto for Orchestra, almost a commonplace in symphony programs today, although it obviously still made some listeners uncomfortable.

It was a shrewdly devised program, with some nice, if small, relationships. The Dvorak and Bartók are suffused with Slavic elements, used without self-consciousness toward wholly musical ends, but they are present nevertheless.

In turn, the Sydeman and Bartók are mildly related. They were given their premieres by the Bostonians, the Sydeman only 12 days ago, the Bartók in 1944. Both are also very much concerned with the coloristic and virtuosic possibilities of the orchestra, although there the resemblance ceases.

Prolific Composer

Mr. Sydeman is a 37-year-old New Yorker, now teaching here. He is one of the more prolific and most played of his generation of composers in this country, and it was not surprising that another of his works was being played Wednesday night, by the Contemporary Chamber Ensemble.

Like his other compositions, Mr. Sydeman's Study No. 3 was relatively short. Its four sections are concise explorations of the orchestra's instrumental choirs, with a good deal of emphasis on the large battery of percussion. The composer has a flair for this kind of writing. More than many of his colleagues, he seems to know what will sound well, and he works for some remarkably attractive, pure textures. Even when he builds a shatteringly dissonant climax for the full-orchestra, its elements can be heard clearly.

Mr. Sydeman's music is not easy to play. Usually, only his works for small ensembles are done justice to by some of the younger instrumentalists who have grown up with this kind of writing. The full-size Boston Symphony's playing it with comparable virtuosity deserves the adjective sensational. It was a dazzling performance, a credit as much to Mr. Leinsdorf as to the orchestra. Despite this, the audience received the work politely and cooly, although Mr. Sydeman was on hand to take a bow.

Needles to say, the Bartók was also played superbly. The Dvorak was beautiful in all its detail and logical in structure in Mr. Leinsdorf's reading. It was, perhaps, too sleek for music that has so much of nature, rusticity and the countryside in it. But who can quarrel with perfection?

RAYMOND ERICSON.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 307,674

OCT 2 9 1965

The Boston Symphony Back for 80th Year

By William Bender

For all but five of its 85 years, the Boston Symphony Orchestra has been a regular visitor to New York Wednesday night in Philharmonic Hall it began its 80th season here with a program that resoundingly confirmed its place among today's musical greats, as well as history's.

Eighty years of the Boston Symphony. What memories and fables that span of time invokes! Nikisch, Muck, Monteux, Koussevitsky—greats, too. All of them.

It was a program that reinforced the growing identification of Erich Leinsdorf, the orchestra's music director, with the music of our own time—even if one of the works did displease a goodly number of regular subscribers.

That work was William Sydeman's Study No. 3 for Orchestra, a work of 15 minutes or so composed last summer and receiving its New York premiere on this occasion.

It is a muscular, aggressive work—a musical abstract, really—that develops by means of juxta position of wildly contrasting patches of sound, as though the composer were casting stones into a musical pond. It is without tonal orientation and it is not really a work to like or dislike, yet its enormous columns of sound and its quiet emptinesses are hard to ignore.

But during a roaring climax at the six-minute mark, several dozen persons got up and walked out. And at the nine-minute mark a few more joined them.

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NEWARK, N.J. - OCTOBER 30, 1965

NEWARK, N. J.
VAILSBURG LEADER
W. 1,800

OCT 28 1965

Concert Season For Newark Hall Has Wide Range

Individual artists ranging from concert musicians to rock 'n' roll stars and an opera company are scheduled for performances through the fall and winter seasons at Symphony Hall in Newark.

Joseph Silverstein, concert master of the Boston Symphony Orchestra, will be the soloist in Mendelssohn's Violin Concerto on Sunday and David Oistrakh will offer a recital Wednesday.

Oistrakh, a Soviet virtuoso, is on a tour of this country appearing with the Moscow Philharmonic as both soloist and conductor.

The tempo at Symphony Hall, formerly The Mosque, will shift somewhat on Sunday, Nov. 7, when The Rolling Stones, a rock 'n' roll group from Britain, perform at 1 and 3:30 p.m. Also on the bill will be Patti La Belle and the Blue Belles, the Vibrations and the Rockin' Ramrods.

The New Jersey Symphony will offer midday concerts Nov. 17 and 18. Kenneth Schermerhorn, musical director, has arranged a program to illustrate through the ages.
changes in musical styles

Music educators throughout the northern part of the state are arranging for students to attend for $1 each.

The opera season will get under way at the hall on Jan. 5 when the Metropolitan Opera Company will open a week-long engagement.

Welcoming patrons for opening night will be Mr. and Mrs. Charles W. Englehard of Far Hills and Mr. and Mrs. Clarence Reisen of South Orange. Reisen is president of Symphony Hall and Engelhard is a member of the board.

The company will perform "Madame Butterfly," "Carmen," "Cinderella," and "Susannah."

NJEA REVIEW
TRENTON, N.J.
MONTHLY 54,800

OCT 1965

DRAMAS and CONCERTS

The Philadelphia Orchestra with Eugene Ormandy conducting will perform at the Rutgers Gymnasium, New Brunswick, on Wednesday (8:30 p.m.), Oct. 20.

The N.J. Symphony Orchestra with Kenneth Schermerhorn conducting and pianist Ania Dorfmann will give performances at Montclair H.S. on Saturday (8:30 p.m.), Oct. 16; Millburn H.S., Wednesday (8:30 p.m.), Oct. 20; and Livingston H.S., Saturday (8:30 p.m.), Oct. 23.

The New York Philharmonic Orchestra, conducted by Leonard Bernstein, will appear in concert at Symphony Hall, Newark, on Monday (8:30 p.m.), Oct. 25.

The Boston Symphony Orchestra with Erich Leinsdorf conducting will appear at Symphony Hall, Newark, Saturday (8:30 p.m.), Oct. 30.

David Oistrakh will perform at Symphony Hall, Newark, on Wednesday (8:30 p.m.), Nov. 3.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 91,264 SUN. 80,810

OCT 30 1965

TO CONDUCT — Erich Leinsdorf, music director of Boston Symphony, will conduct tonight as the orchestra gives a concert at Newark Symphony Hall.

MENDHAM, N. J.
OBSERVER-TRIBUNE
W. 1,200

OCT 28 1965

Boston Symphony In Newark On Saturday

NEWARK — The Boston Symphony concert set for Symphony Hall (the Mosque) on October 30 will include major 20th century works on the programs.

The Boston Symphony and Erich Leinsdorf will turn to Bartok's masterful Concerto for Orchestra, composed in 1943 two years before his death. Though usually considered a showpiece for brilliant instrumental interplay, Bartok described its "general mood" as a "gradual transition from the sternness of the first movement and the lugubrious death song of the third (after a jesting second movement) to the life assertion of the last one."

Wagner's "Siegfried Idyll" and the Mendelssohn Violin Concerto will be played also. Joseph Silverstein, the Boston Symphony's gifted young concert master, will be soloist in the Mendelssohn concerto.

BERNARDSVILLE, N. J.
NEWS
W. 3,900

OCT 28 1965

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Newark Evening News
NEWARK, N. J.
D. 282,761 SUN. 370,013

OCT 2

Two Violinists Appearing Here

Two concerts in Moe Septee's series at Symphony Hall (the Mosque) will feature violinists—Joseph Silverstein with the Boston Symphony Saturday and David Oistrakh in recital Wednesday, Nov. 3.

Silverstein, young concertmaster of the Boston Symphony, will be soloist in the Mendelssohn Violin Concerto, Erich Leinsdorf conducting. This concert will also include Wagner's Siegfried Idyll and Bartok's Concerta for Orchestra. Silverstein progressed in seven years from the back row of the second violins to the top seat among the string players and was appointed concertmaster in 1962.

Oistrakh, the Soviet virtuoso, is currently on a U.S. tour with the Moscow Philharmonic as both soloist and conductor. He is from Odessa, where he studied at the Conservatory. He made his solo debut in 1924 and performed with the Odessa Symphony. He has premiered concertos of Khachaturian and Shostakovich, composed especially for him.

EAST ORANGE, N. J.
RECORD
W. 4,500

OCT 28 1965

Women To Sponsor Boston Symphony

By special arrangement with Moe Septee, the Greater Newark Women's Division of the American Jewish Congress is sponsoring the Boston Symphony Orchestra with Conductor Eric Leinsdorf at the New Symphany Hall, formerly the Mosque Theatre, Newark. The performance will take place Saturday October 30 at 8:30 p.m. and will be followed by a cocktail party for patrons. According to Mrs. Sol Odette of 66 Crestmont road, West Orange, in charge of the affair, seats are still available. Mrs. Bernard Horwitz is president of the division.

WEST ORANGE, N. J.
CHRONICLE
W. 5,300

OCT 28 1965

Women To Sponsor Boston Symphony

By special arrangement with Moe Septee, the Greater Newark Women's Division of the American Jewish Congress is sponsoring the Boston Symphony Orchestra with Conductor Eric Leinsdorf at the New Symphany Hall, formerly the Mosque Theatre, Newark. The performance will take place Saturday October 30 at 8:30 p.m. and will be followed by a cocktail party for patrons. According to Mrs. Sol Odette of 66 Crestmont road, West Orange, in charge of the affair, seats are still available. Mrs. Bernard Horwitz is president of the division.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 2,10,285
N. J. SECTION

OCT 24 1965

Violin Virtuoso to Play

Joseph Silverstein, violin virtuoso, will be soloist with the Boston Symphony Orchestra at a concert next Saturday night in Symphony Hall, Newark. Erich Leinsdorf will conduct.

SPRINGFIELD, N. J.
LEADER
W. - CIRC. N. AVAIL.

OCT 21 1965

Bernstein Leads NY Philharmonic

The New York Philharmonic concert Monday at Symphony Hall (the Mosque) and the Boston Symphony program on Oct. 25 and 30 will include major 20th century works.

The Philharmonic, under Leonard Bernstein, will offer Ralph Vaughan Williams' Fourth Symphony in F minor (1935), a violent creation for this normally peaceful composer, filled with dissonance and certain respites which have been likened to "the sinister calm of exhausted anger."

The Boston Symphony and Erich Leinsdorf will turn to Bartok's masterful Concerto for Orchestra, composed in 1943 two years before his death. Though usually considered a showpiece for brilliant instrumental interplay, Bartok described its "general mood" as a "gradual transition from the sternness of the first movement and the lugubrious death song of the third (after a jesting second movement) to the life assertion of the last one."

LINDEN, N. J.
LEADER
W. - CIRC. N. AVAIL.

OCT 21 1965

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NEW JERSEY BUSINESS
NEWARK, N.J.
MONTHLY 15,000

NOV 1965

Newark Evening News
NEWARK, N. J.
D. 282,761 SUN. 437,018

NOV 1 1965 Rafferty

Concert

Bostonians

Leinsdorf Leads Wagner, Mendelssohn, Bartok

By ALAN BRANIGAN

The Boston Symphony, on tour from its home base, visited Newark Saturday night for a program at Symphony Hall. Performing under its musical director Erich Leinsdorf, the orchestra again proved that it must be numbered among the world's most adroit, polished and magnificent musical instruments.

More than 3,500 attended the concert, which was one of a series bringing to Newark a season of the highest grade musical offerings. Apparently there is a ready public, as long as the best is provided. Saturday night's gathering was notable for its responsiveness and excellent concert manners.

The Boston's present state of tonal splendor was on view at both ends of the musical spectrum. For a tiny piece, serene as an evening benediction, there was Wagner's "Siegfried Idyll." The strings were hushed and glowing, as they pursued the endless lines of polyphony, with occasional themes for flute, oboe and horn. With never a note more powerful than a forte, the piece made a deep and abiding impression.

One of its own members, Joseph Silverstein, concertmaster of the group for the past few years, appeared as soloist. The number he chose, the Mendelssohn Violin Concerto in E Minor, was extremely popular with the listeners.

Right at the outset, the peg holding his violin's A string slipped and the concerto died a-borning. Silverstein turned up again, while Leinsdorf looked on sympathetically. In a few minutes the piece began again and proceeded without incident. It was apparent, however, that the soloist had been thrown off his customarily suave style.

Solo and accompaniment were not all of a piece in several spots and the overal effect was somewhat dimmed. The slow movements, with its marvelous cantilena, was best for Silverstein's beautiful, flowing tone and impeccable pitch.

The work that set the evening ablaze was Bela Bartok's vast, lengthy and always amazing composition, "Concerto for Orchestra." Leinsdorf appeared to have a particular affinity for the warm, rhythmical themes. He also seemed to enjoy delineating the work's peculiar structure with sweeping gestures that must have helped the audience's understanding. Certainly his was an alert, concise and elegant interpretation, with even a touch of humor when Bartok's score presented a version of "We're Going to Maxim's."

Bartok wrote the work for the Boston orchestra in 1943 and the players exercise a kind of proprietorship over its towering and enigmatic form. Every hushed trill in the strings and harps, each of the woodwinds burbling choruses, the amazing brass section in its clashing canons and the clever and not overweighty percussion added to an impression of a modern masterpiece of orchestration, the crowning work of a genius.

The Record
HACKENSACK, N. J.
D. 131,564

NOV 1 1965 Rafferty

Leinsdorf, Boston Concert Is Lauded

By LUCY M. CAMPANELLA

Newark — As was expected, the Boston Symphony Orchestra played superbly, and Symphony Hall was filled to capacity as Eric Leinsdorf conducted three standard works on Saturday night. Audiences rarely hear such perfection and radiance.

Since Leinsdorf's association with this distinguished orchestra, he has continued to polish and perfect the organization. Like a stonecutter with a precious diamond, he has carefully worked until every facet is exact and brilliant. He is uncompromising in his demand for perfection.

The first half of the program was light in tonal desity, beginning with Wagner's "A Siegfried Idyll", delicate and tender lulaby. Wagner is an old time favorite with Leinsdorf, whose fame as a Wagnerian interpreter preceeded him to Boston, and now his music has become a staple with this group. Each lyric phrase was caressed with almost motionless directing and the intonation was flawless. Without a score, Leinsdorf conducted this work with supreme control.

Joseph Silverstein, concertmaster, was soloist in Mendolsohn's "Concerto in E Minor for Violin". Silverstein has been a member of the Boston Symphony Orchestra since 1955, and became concertmaster in 1962.

The violin concerto's first solo theme was exquisitely stated, when unfortunately the peg holding the E string on Silverstein's violin loosened and the music stopped. After momentary adjusting, the concerto was begun again. The solo theme was not stated as well as before however. The artist overcame the understandable annoyance and exhibited rather rigidly accurate playing. In this concerto, a showcase for technical skill and romantic interpretation, the soloist displayed limited expressive sensitivity. Silverstein's solo passages were technically exacting and impressive, but here was a reticence on the soloist's part to protect the lyric phrases, and Leinsdorf almost knelt to restrain the orchestra in order to provide the proper balance.

After the intermission, the five movement "Concerto for Orchestra" by Bela Bartok brought on the full orchestral complement. This work, which Leinsdorf conducted from memory, was given its first performance by this orchestra in 1944, nine months before Bartok's death. Since then it has inspired spontaneous demonstrations of enthusiasm by all audiences. Saturday night's performance was true to form.

Th musicians seemed to take individual pride in their alert performance, and their reputation as the happiest orchestra in the world was substantiated when Leindsdorf drew joyful smiles from them as he comically waved his baton in short verticial wrist movements to accentuated the jovial mood of the second movement. The fifth movement took honors as well, as the conductor swayed freely upon the podium with a profound understanding of the energetic feelings of the composer. The limber fingers of the cellists strumming their strings in a robust Hungarian rondo was unbelievably rich. The full orchestra's clean and clear intonation made this entire performance memorable.

Newark Sunday News
NEWARK, N. J.
SUN. 437,018

OCT 31 1965 Rafferty

Symphony Hall Draws Capacity

Newark's musical season struck a high note last night when Symphony Hall drew a capacity audience to hear the Boston Symphony. The touring ensemble from Boston's Symphony Hall appeared under its regular conductor, Erich Leinsdorf, and presented its concertmaster, Joseph Silverstein, as violin soloist.

The program included Wagner's "Siegfried Idyll," the Mendelssohn Violin Concert in E Minor, and Bela Bartok's "Concerto for Orchestra," composed for the Boston Symphony in 1943.

Moe Septee, managing director of Symphony Hall, took the stage to announce that the Ballet Theater performances originally announced for next week have been postponed until spring. He also said that the Moscow Philharmonic concert at the hall Dec. 2 will be conducted by Kyril Kondrashin.

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PROVIDENCE - NOVEMBER 4, 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

OCT 31 1965

THREE soloists will be presented on the same program when the Boston Symphony opens its 84th Providence season Thursday night at 8:30 at Veterans Memorial Auditorium. They are Burton Fine, principal viola (left); Jules Eskin, principal cello (center), and Joseph Silverstein, violinist and concertmaster.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 68,276

NOV 5 1965

Music Last Night

Boston Symphony Stages An Unusual Performance

By RUTH TRIPP

The Boston Symphony Orchestra played the first concert of its Providence series last night at Veterans Memorial Auditorium, and now it seems that the musical season is really launched. Erich Leinsdorf assembled a most unusual program which featured three of the first desk string players as soloists, as well as the composite orchestra in its virtuoso role. There were cheers for the conductor and musicians at the close of the concert and many recalls after each work.

Haydn's Concerto for Cello and Orchestro employed a small orchestra and was conducted from a harpsichord. Leinsdorf played it at the proper intervals, and during the cadenzas by the soloist, he sat quietly and beamed his great satisfaction. Jules Eskin, the solo cellist, played magnificently. He is an artist in the Feuermann tradition, which is high praise. His instrument sings with a compelling tone even in its most delicate passages. The Haydn concerto which he played was only recently discovered. It is delightful music and in its adagio movement, the utter serenity of the solo instrument, with the complete artistry of the balanced accompaniment afford a rare few moments. The last movement went along at top speed and served once more to demonstrate the flexibility of this remarkable orchestra.

Mozart's Sinfonia Concertante for Violin and Viola, featured Joseph Silverstein, concertmaster of the orchestra and Burton Fine, the first violist, as soloists. Excellent results in all areas of the well constructed work served to contrast the Mozart style with that of the Haydn work we had heard. The structure of the Mozart score was outlined in beautiful proportions. The two instruments achieved absolute perfection in their ensemble passages and the imitative themes made fascinating listening.

The final work of the evening was Bartok's Concerto for Orchestra and here the most fabulous sonorities followed in quick succession. The full orchestra was on stage for this complex score and certainly it was Leinsdorf's turn to shine as a virtuoso, by conducting this work without a score. This Bartok composition is always enjoyable. The dissonances are muted, for the greater part of

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Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

OCT 31 1965

Allegro moderato

THURSDAY

THE FIRST of five Providence concerts by the Boston Symphony Orchestra will be presented at 8:30 p.m. at Veterans Memorial Auditorium.

Three soloists will be featured on the program. They are Joseph Silverstein, concertmaster, on violin; Burton Fine, viola, and Jules Eskin, cello.

Among selections to be heard are Haydn's "Cello Concerto in C major," Mozart's "Sinfonia Concertante for Violin, Viola and Orchestra" and Bartok's "Concerto for Orchestra."

FRIDAY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,498

NOV 2 1965

Boston Symphony Program To Have Three Soloists

Three soloists on the same program will be presented by Erich Leinsdorf when he opens the Boston Symphony Orchestra's eighty-fourth season in Providence on Thursday night, Nov. 4 at the new hour of 8:30 in Veterans Memorial Auditorium.

These starring players, head of their respective sections of the orchestra, are: Joseph Silverstein, concertmaster; Burton Fine, principle viola; and Jules Eskin, principal cello.

PROVIDENCE - DECEMBER 2, 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

NOV 28 1965

PIANIST Claude Frank is soloist with Boston Symphony on Thursday night.

THURSDAY

THE BOSTON SYMPHONY Orchestra, for its second Providence program this season, will present an all-Brahms program at 8:30 p.m. at Veterans Memorial Auditorium.

Featured soloist will be pianist Claude Frank.

The program:

Piano Concerto No. 1, in D minor, Op. 15 — Brahms
- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

Symphony No. 1, in C minor, Op. 68 — Brahms
- I. Un poco sostenuto; allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; allegro non troppo, ma con brio

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 146,005

DEC 2 1965

Burgin to Conduct Symphony Tonight

The Boston Symphony Orchestra, scheduled to present a concert in Veterans Memorial Auditorium tonight, will be conducted by Richard Burgin, assistant director.

Erich Leinsdorf, the orchestra's director, will be unable to conduct because he has suffered a virus attack. The program, which will remain unchanged, will include Brahms' First Piano Concerto with Claude Frank as soloist and Brahms' First Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 68,276

DEC 3 1965

Music Last Night

Richard Burgin Conducts Boston Symphony Concert

By RUTH TRIPP

Richard Burgin, associate conductor of the Boston Symphony Orchestra, conducted the second concert of the Providence series last evening at Veterans Memorial Auditorium. Erich Leinsdorf was ill and unable to conduct either this concert or last Tuesday's Boston concert.

There must have been 2,200 "get well quick" thoughts sent back to Boston, when the Providence subscribers read the note in the program. And many of them could have come from recovered victims of the virus which attacks even a symphony conductor. Autumn in New England sometimes inflicts penalties.

However, we were extremely fortunate to have Richard Burgin with his dependable conducting technique and his magnetic way with his colleagues.

Claude Frank, pianist, was the soloist in the Brahms "Concerto No. 1, Opus 15." The orchestra played his "Symphony No. 1, Opus 68" and the evening was a great pleasure to Brahms devotees. The entire program was a beautiful exposition of old world lyricism, rhythmic complexities and fascinating tonal fabric. No detail was too small to be slighted and no climax was overpowering. Sane, well considered musical interpretations were the order throughout the concert.

Claude Frank is not a pianist of the percussive type. He makes the piano sing and the Adagio movement of the concerto as he played it was the sort of music which transcends any earthly trials. The orchestra matched the tone quality of the soloist and the blending of voices here was truly inspired. The forte passages had brilliance and power which was always available at instant notice.

Claude Frank has a curious way of swinging his left foot while he plays fortissimo passages. There must be a reason, whether for balance or to avoid tenseness, but it was distracting at times. Small matters of this sort should not detract from the total appraisal of the playing we heard. It was sure, authoritative and always artistic.

The Brahms "First" is a mature work and the players gave it just due. It was a curious thing to hear Joseph Silverstein play the beautiful solo violin strains, near the close of the second movement, and to think back to the many times we had heard Richard Burgin deliver them from the first desk, with equally expert tone production. Small wonder that Mr. Burgin's hand is sure as he conducts. He has lived with symphonic literature for years and his ideas about the Brahms "First" were completely satisfactory to the music lovers who heard this program. They gave him and the orchestra an ovation at the close of the program.

The next Providence concert for this orchestra will be given on Jan. 13. It will be a good idea for many latecomers to make a New Year's resolution to start from home earlier. Everyone knows the parking at Veterans Auditorium is difficult. It was very impolite to the soloist last evening and disconcerting to the listeners to have such a large crowd of latecomers come in at the end of the first movement of the concerto. Eight-thirty is the starting time of these concerts and let us remember it.

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NORTHAMPTON-DECEMBER 6, 196

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
DEC 8 1965

Boston Symphony Is Here

For the annual and eargerly awaited appearance of the Boston Symphony Orchestra, at John M. Greene Hall Monday evening, second in the current Smith College Concert Course, dynamic director Erich Leinsdorf selected a thoroughly pleasing program of Wagner, Neilsen, and Brahms, with Pianist Claude Frank as soloist.

A perfect beginning, restful and uplifted in its ethereal involvement, Wagner's Prelude to Lohengrin, was gradually unfolded with gentle and lofty delineation, by Mr. Leinsdorf and the orchestra through the various successive groups of instruments developing its mystic theme in beautifully free polyphony; it reached a shining intensity in the trumpets, tubas and trombones, the music slowly receding, ending quietly with the same six bars as the beginning.

New to many of the audience and the area was the Sixth Symphony of Carl Nielsen, Danish composer and contemporary of Sibelius. His musical personality is described as "having a kind of harmonious virility, a strength which is predominantly good - tempered and easy-going. One certainly finds all of this in his self-named Sinfonia Semplice (No. 6) written with the same simple enjoyment of sound as the old "a cappella" composers.

Fresh, light and gay, the form strictly unconventional, it begins with four soft D's on the glockenspiel, introducing a lyric violin phrase, which also ends the first movement after some extended development, the wandering instruments brought up short by a cluster of discordant notes in the winds, the full orchestra rising to a high climax, and then ending quite tranquilly.

In the composer's own words, "I have in my new symphony a piece for small percussion instruments, triangle, glockenspiel and side-drum, which quarrel, each sticking to his own taste and liking. Times change. Where is music going? This idea is found in my little Humoresque, (second movement) and in the last movement, a theme with variations, everything is jolly."

The audience didn't need program notes, to be told that the music was indeed "jolly," Leinsdorf and the orchestra made the composer's intentions very clear; also endowing the slow movement (third) with the indicated inherent seriousness. One can still chuckle in remembrance of the light-hearted waltz variation in the final movement, brass and winds trying to break up the rhythm with their own variant, a martial mood that quickly goes into speedy runs, and the fascinating instrumental and musical employment throughout the whole symphony.

As a pianist, Claude Frank is well known to musicians for his superb interpretations of Bach and Mozart, in which he has been heard alone and with chamber orchestra. This was the first time we have heard him tackle Brahms, and for a while it seemed as if the First Piano Concerto was going to be too much for his slight physique. But one could feel the audience and the orchestra, too, lending him strength for the more formidable passages in the first movement rapport was established with performers and listeners right from the beginning orchestral pronouncement. Frank is always so completely immersed in the music he performs, there are no distractions in the matter of mannerisms, and Leinsdorf supported him in this completely. Every phrase is totally drawn; mental and musical penetration is complete. There is glowing brilliance, not flashy sparkle, in his playing; tone is both suave and poetic, never over or under emphasized; pedalling was disturbingly in the first movement, but not too noticeably elsewhere; technique magnificently executed; the concerto was masterfully integrated, piano taking its rightful place, identifying, rather than contrasting, with the orchestra, Leinsdorf in cohesive control.

Applause was deafening, prolonged, and acknowledged by all the performers, for a musically stimulating evening, Mr. Leinsdorf graciously giving way to Mr. Frank and the orchestra.

M deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
DEC 7 1965

Frank, Boston Symphony Capture 'Hamp Audience

By R. C. HAMMERICH

NORTHAMPTON — Claude Frank, who seems to have become a sort of resident solo pianist with the Boston Symphony Orchestra, played Brahms' First Piano Concerto with a glowing intensity Monday night when th eorchestra visited John M. Greene Hall at Smith College.

On Tanglewood Faculty

Frank, who is appearing this season again as a member of the Boston Symphony Chamber Players, was on the faculty at the Berkshire Music Center last summer and performed at Tanglewood with the orchestra as he will again ater this week when they repeat the Brahms concerto in New York.

He has given recitals in this area, also (last year in Holyoke); so his virtues are not unknown in this neighborhood.

As expected, he played with a benevolent graciousness and easy good will that seemed to enfold the audience as well as the music with warmth.

Technical Mastery

His technical equipment is enormous and he had such control over it Monday that he could address himself totally to the music rather than to the piano.

The result was a freely flowing concerto of depth and solidity as well as electric sensitivity.

Frank put Northampton's discriminating audience in his pocket.

That was after intermission. The orchestra already had won the audience with Carl Nielsen's odd 6th symphony, which, with tongue in cheek, he named "Sinfonia Semplice" ("Simple Symphony").

Sincere Intention

He said he intended to write with a "simple enjoyment of pure sound," which may have been a sincere intention, but Nielsen was a Dane with a sense of humor, and a hint of the music's complexity was evident Monday in the fact that Erich Leinsdorf conducted it with frequent reference to the score — a very rare procedure for a conductor famous for his musical memory.

(We have seen him conduct about 60 times and it was only our second sight of him using a score without soloists.)

Nielsen, who died in 1931, was a modern composer rooted in the 19th Century. He used 20th Century sounds to satirize 20th Century music (as in this symphony's comical second movement). And he used them also to escape the 19th Century.

Fascinating Combination

But his music is an odd and fascinating combination of late romantic and contemporary; it rejects as well as attracts the followers of both styles, a factor that may account for Nielsen's late popularity and recent vogue.

The orchestra played it superbly (although there were a couple of ragged spots, which came as a surprise), and the audience almost broke out in spontaneous applause after the second movement.

The symphony presents a good many quirky surprises, but it doesn't startle and it doesn't astonish. There are only a couple of places (once in the first, once in the fourth movement) during which climactic tension is built.

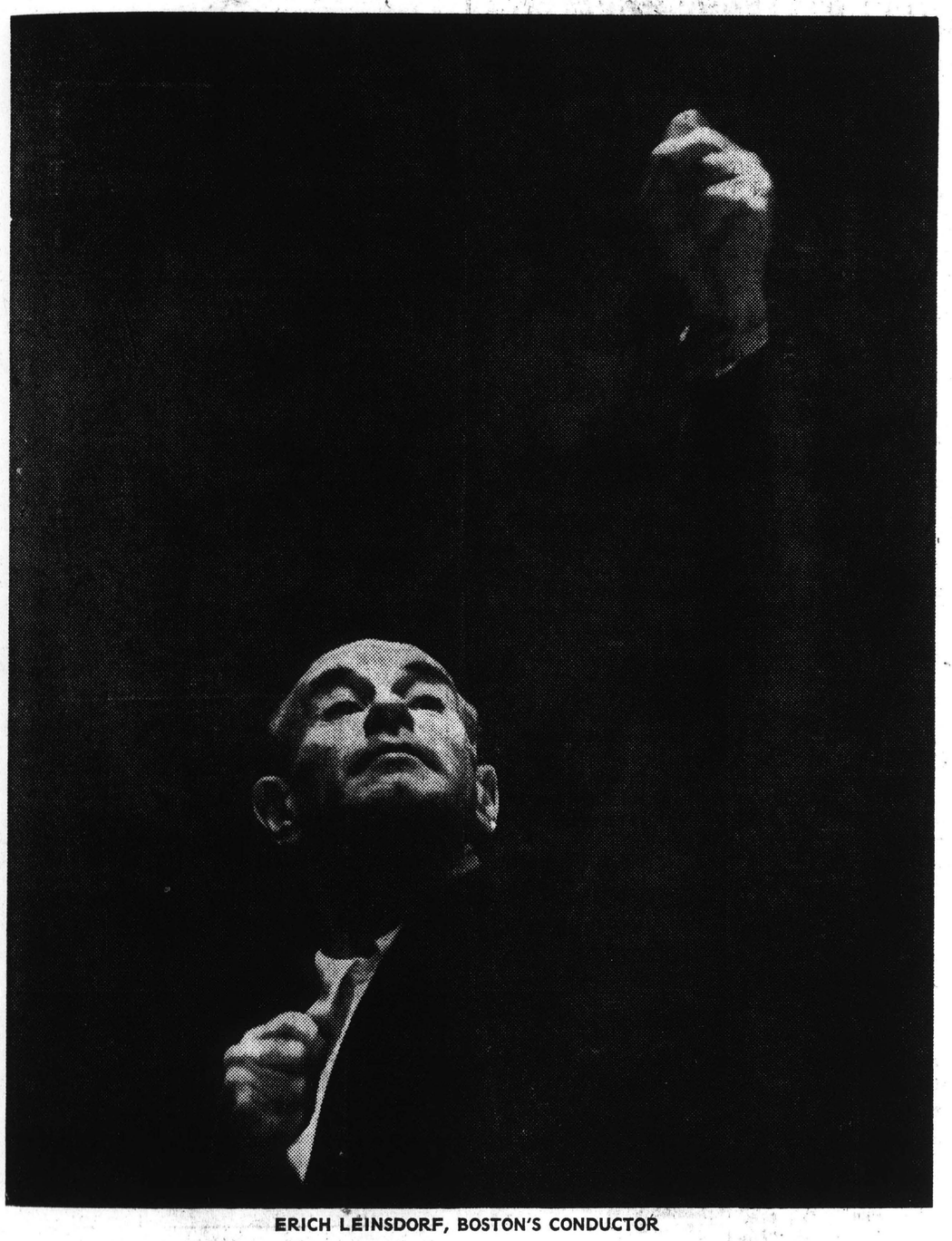
It is a symphony of color, of humor, of amiable good will and of sinewy substance not easily seen at first glance.

It is this substance, probably, that his lain dormant all these years in all of Nielsen's music (this symphony was written in 1924-5) and is only now being recognized and rescued.

NEW HAVEN - DECEMBER 7, 1965

147

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 113,377
DEC 5 1965



ERICH LEINSDORF, BOSTON'S CONDUCTOR

Famed Boston Symphony Orchestra makes the first of its two appearances this season Tuesday evening at Woolsey Hall. Erich Leinsdorf, permanent conductor, will lead the ensemble in the following works: Symphony No. 5 in B-flat by Schubert; Concerto for Woodwinds, Harp and Orchestra by Hindemith, and Symphony No. 1 in C minor, Op. 68 by Brahms. The orchestra will appear here again Jan. 25 under the direction of Jean Martinon. The late Paul Hindemith, who was on the faculty of Yale from 1940 to 1953, composed the concerto on Tuesday's program in 1949 for the Alice M. Ditson Fund of Columbia University.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,413
DEC 6 1965

Symphony Concert

Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert Tuesday night at 8:30 p.m. at Woolsey Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,413
DEC 7 1965

Boston Symphony Performs Tonight

The Boston Symphony Orchestra comes to Woolsey Hall tonight to give the fourth concert of the current Woolsey Hall Series. Erich Leinsdorf is scheduled to conduct, and the performance will commence promptly at 8:30.

Tonight's program will be as follows; Schubert Symphony No. 5 in B flat, Hindemith Concerto for Woodwinds, Harp and Orchestra, and Brahms Symphony No. 1. The soloists in the Hindemith work will be Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt and Bernard Zighera, members of the Boston Symphony Orchestra.

Tonight's concert will mark the 70th appearance of the Boston Symphony in the Woolsey Hall Series, which was sold out by subscription last September.

The next concert of the Woolsey Hall Series will be on Jan. 25, when the Boston Symphony comes again under the baton of Jean Martinon, Music Director of the Chicago Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
NOV 26 1965

In Woolsey Hall concert series, in Woolsey Hall, New Haven, the Boston Symphony Orchestra conducted by Erich Leinsdorf at 8:30 p.m. Tues Dec 7. Tickets, if available, at 624 - 9833.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle
HAMDEN, Conn.
Weekly Circ. 6,253
NOV 25 1965

music

BUSHNELL MEMORIAL, Hartford: Bizet's "Carmen" featuring Jean Madeira and Marcella Reale is produced by the Connecticut Opera Assoc. on Dec. 3 with choreographer Thomas J. Cannon directing 14 dancers of the Opera Ballet Company.

WOOLSEY HALL, College and Grove St., New Haven: The Boston Symphony with Eric Leinsdorf conducting performs on Dec. 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
DEC 3 1965

Hudson Valley Philharmonic with Gary Graffman, pianist, in Poughkeepsie, N.Y., HS, 8:30 p.m. Dec 5.

In Woolsey Hall concert series, in Woolsey Hall, New Haven, the Boston Symphony Orchestra conducted by Erich Leinsdorf at 8:30 p.m. Tues Dec 7. Tickets, if available, at 624 - 9833.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 113,377
NOV 28 1965

• The Boston Symphony Orchestra will give a concert **Tuesday,** Dec. 7 at Woolsey Hall. Erich Leinsdorf will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Register (e)
NEW HAVEN, Conn.
Circ. 101,413

DEC 8 1965

At The Concert

'The Boston' And Leinsdorf

Tuesday evening the Woolsey Hall Concert Series presented the Boston Symphony Orchestra in one of the most thoroughly enjoyable concerts of the season. Erich Leinsdorf conducted a program well chosen to display the immense abilities of his excellent ensemble.

The first work of the evening was the "Symphony No. 5, in B-flat" by Franz Schubert. Written when the composer was not yet twenty, this symphony is simple in form and texture, bouantly optimistic in mood Characteristic of Schubert, it overflows with a lovely, gentle lyricism. The performance was characterized by a delicate precision and tasteful restraint. The transparent, classicial scoring was carefully balanced. Much to his credit, Leinsdorf allowed the uncomplicated moods to unfold without clouding the work with unsuitable dramatic overtones. The result was totally delightful.

* * *

The "Concerto for Woodwinds, Harp and Orchestra" by the graet twentieth century composer, Paul Hindemith, brought a contemporary note to the program. It has been my good fortune to hear the Boston Symphony perform this work twice in as many weeks, and I can say without reservation that it is music that wears well.

Two features of Hindemith's style come to the fore in this work: his great contrapuntal skill and his equally great sense of humor. Basically, the texture of this music is lean, masculine polyphony. In baroque fashion the soloists are contrasted with the full orchestra singly and collectively. The composer's whimsy is particularly evident in the second movement, where the soloists chase each other about in a delightfully cheerful manner.

It was fun to note the joke in the final movement. Here the clarinet plays Mendelssohn's "Wedding March" in stubborn disagreement with the rest of the proceedings — a witty doff of the composer's cap to his wife, to whom he dedicated this work as an anniversary present. Both orchestra and soloists gave this work a superb performance.

* * *

The final work of the evening was the "Symphony No. I in C minor" by Johannes Brahms. After the graceful elegance of the Schubert and the taut objectivity of the Hindemith, we were now treated to dynamic involvement in the Brahms. Leinsdorf gave this titanic work a heroic reading, briging forth all of its force and power. The orchestra unfolded a lush, rich warmth which, for stylistic reasons, it had held in abeyace earlier in the evening.

The entire symphony was given an extraordinary performance, but it was the finale which took one's breath away. From the start of the "allegro" we were led irresistibly onward. Brilliant sonorities followed one another in lavish profusion as the symphony reached its jubilant conclusion.

M.M.H.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,592

DEC 8 1965

Music In Review

Leinsdorf Conducts In Woolsey Triumph

Under the inspired baton of Erich Leinsdorf, the Boston Symphony Orchestra presented a magnificent concert in Woolsey Hall Tuesday, in the fourth of the regular winter series. As is the custom in New Haven and practically no other place, the Boston comes here twice each season and its concert is always anticipated with greatest of pleasure by the regular subscribers to the series. Tuesday's program was one of the best this distinguished organization has ever given in New Haven.

The piece de resistance for the evening was the Brahms No. 1 in C minor, a big work which concluded the fine program. But as well received as were the other presentations, it will be the Brahms which will linger long in one's memory. Leinsdorf, sensitive to the grandeur of the Brahms as well as skillful in its direction, appeared to just about hypnotize his men into producing amost glorious rendition of this noble work.

The violin section, of course, comes to the fore in this work and in the first movement the violins were ecstatic against the throbbing tympani, followed by the two lovely melodies in the second movement emphasized by the oboe's dramatic song. Then, following the mellow an tranquil third movement Leinsdorf whipped his men into the dramatic final movement, with its increasing tempo which flows into music of nearly indescribable grandeur.

Precious moments for the horn and flute and then the strings fairly burst into the exuberant melody which reminds one of the hymn to joy in Beethoven's Ninth-an exultation that brought forth a barrage of applause with Leinsdorf returning again and again to the podium to acknowledge the plaudits of his audience.

The program opened with Schubert's exquisite Symphony No. 5 in B flat, so filled with lyrical beauty, and so gracefully presented by the musicians. The final spirited movement, the allegro, was given a great bouyancy by Leinsdorf, and the audience approved it mightily.

The other work on the program was a light and fanciful Concerto for Woodwinds, Harp and the orchestra by Paul Hindemith gifted German composer who lived on Alden Avenue while associated with the Yale Music School. A hearty man with a great sense of humor, his concerto reflected a sunny mood with Doriot Anthony Dwyer's flute sparking the work throughout, assisted by an oboe, clarinet, bassoon and harp. Hindemith's faculty for combining atonality with polyphony gives his music radiant strength and reflects a modern spirit in old forms. Under Leinsdorf the concerto fairly sparkled.

Florence R. Johnson

PHILHARMONIC HALL - DECEMBER 8, 1965

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New York Post
D. 329,523 SUN. 251,119

DEC 8 1965

Music and Dance Tonight

Metropolitan Opera: "Arabella," Lisa Della Casa in the title role, Anneliese Rothenberger as Zdenka, Blanche Thebom as Adelaide, Barry Morell as Matteo, William Dooley as Mandryka, Donald Gramm as Waldner, Georges Pretre will conduct, 8.

Royal Danish Ballet: "The Private Lesson," "La Sylphide," N. Y. State Theater, 8:15.

The Boston Symphony Orchestra, Erich Leinsdorf conducting, John Browning soloist in Prokofiev's Piano Concerto No. 2; program also includes works by Schubert, Hindemith, and Wagner, Philharmonic Hall, 8:30.

DELLA CASA BROWNING

The Helsinki University Chorus, Ensti Pohjola, director, works by Machaut, Vittoria, Sibelius, Strawinsky, others, Carnegie Hall, 8:30.

Ilan Rogoff, pianist, Finch College, 8:30

New York Herald Tribune
D. 307,674 SUN. 385,268

DEC 9 1965

The Well-Oiled Boston Symphony

PHILHARMONIC HALL

THE BOSTON SYMPHONY ORCHESTRA. Conductor: Erich Leinsdorf. Soloist: John Browning, piano. The following program:

Symphony No. 5 ..... Schubert
Concerto for Woodwinds, Harp and Orchestra ..... Hindemith
Piano Concerto No. 2 ..... Prokofiev
"Dawn" and "Siegfried's Rhine Journey," from "Gotterdammerung" ..... Wagner

By Alan Rich

Few things in life have quite the hypnotic effect that a well-oiled machine can produce. You watch the wheels go around, dazzled by the glint of polished steel and the beautiful interworking of the parts, and you can easily be fooled into thinking it is actually going somewhere. And sometimes it does.

Last night's Boston Symphony concert was, alas, a beautiful study of machinery in gorgeously synchronized action going nowhere. The biggest mechanism of all was Prokofiev's Second Piano Concerto, and its master-engineers were Erich Leinsdorf, who conducted, and John Browning, who operated the keyboard. There wasn't a moment that wasn't absolutely blinding in its surface sheen; the sheer mechanistic perfection of it all was something to take the breath away. And Prokofiev's own blueprint does, indeed, allow for just this sort of approach.

But it also leaves room for something more: wit, imagination, even now and then a moment of tenderness. And this aspect of this brilliant, early score by a young musical giant was sadly devalued amidst the flailing octaves and stentorian roars produced by the Messrs. Leinsdorf and Browning. They chose the easy way to put the music across, and succeeded instead merely in producing an empty study in pure technique.

There was no lack of technique throughout the concert, as a matter of fact; this was, to be sure, the Boston Symphony under a conductor who has learned how to put it through hoops of any size and shape. But the opening Schubert Symphony, the Fifth, was polished and fussed with until all the simple, adorable, easy-going charm seemed to have drained out. One didn't hear Schubert, so much as one heard the Boston Symphony's beautiful sounds being played upon by Schubert. The focus, in other words, was somewhat faulty.

The program's other major work, Hindemith's 16-year-old Concerto for Winds, Harp and Orchestra, was probably the most machine-made score of the evening. It is recognizably Hindemith all the way—all the individual harmonic idiosyncracies of his great works are there, along with his beautifully chiseled counterpoint and, at the end, his typically pedantic brand of humor (Mendelssohn's Wedding March piped out by the clarinet through a welter of unrelated musical lines).

But Hindemith rewrote Hindemith so often that it is going to take a long time to establish his worth in some sort of perspective. This concerto, which, by the way, was beautifully played by all the orchestra's solo winds and harpist and equally beautifully supported by the orchestra, is just the sort of second-hand piece that ought to be weeded out of the Hindemith canon. As with every other composer, the first time he tried something was usually the best.

NEW YORK
Journal American
D. 538,057 SUN. 800,306

DEC 9 1965

BOSTONIANS

Truly A Joy To Hear

By MILES KASTENDIECK

COMPATIBILITY between John Browning, the piano soloist, and Erich Leinsdorf, the conductor, generated plenty of excitement for their performance of Prokofieff's Piano Concerto No. 2 during the Boston Symphony's second program in Philharmonic Hall last night.

Having established their partnership under BSO auspices with the Barber Concerto four years ago, they now make a significant team. The concerto had a flavor derived from mutual feeling about the Prokofieff pulse. Since the element of momentum figures prominently in playing it, Mr. Browning's infectious vitality contributed much to this performance.

He knows enough about piano tone to achieve not only a beguiling lyricism but also a non-percussive precision. He eschewed the pitfalls of outright virtuosity and of rhythmic percussiveness. The performance could have been more electrifying, however, and more sardonic in the first and second movements.

JOHN BROWNING
Soloist With Boston Symphony

★

MR. LEINSDORF indulged himself in a choreographic demonstration during the Third Movement that indicated how infectious the rhythm can become. This was a neatly wrought interpretation, needing a touch of dramatic inflection especially at the end of movements which had a way of just stopping.

Another concerto on the program lined up some first-desk players. They made Hindemith's "Concerto for Woodwinds, Harp, and Orchestra" quite palatable, but the piece does bog down in contrapuntal complexities. What continues to be perplexing in performances of Hindemith is the inability of conductors to communicate the fun lurking in his scores.

Hindemith himself usually conveyed his own amusement and his music needs this facet released more than ever today to keep it in circulation. Some of this is a matter of pacing, some derives from insinuating phrasing, and some demands a real sense of humor. This performance was musically articulate but atmospherically dutiful.

★

SUCH IMPRESSION grew out of the performances of both Schubert's Symphony No. 5, which opened the concert, and Wagner's "Dawn" and "Rhine Journey" from "Gotterdaemmerung." Mr. Leinsdorf's sense of rightness in approaching the classical Schubert and in painting Wagner's landscape started both performances off well. In their courses however, something went astray allowing some dullness to creep in.

These matters of interpretation did not obscure the fact that the Boston Symphony Orchestra has a sound of its own these days. This undoubtedly reflects the Leinsdorf refining process. Whether some of it stems from his using a baton is a nice speculation.

It was a joy to hear the Boston play last night. Since Mr. Leinsdorf had spiced the program judiciously with Hindemith and Prokofieff, it was a fine concert.

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New York Post
D. 329,523 SUN. 251,119

DEC 9 1965 Bufkeller

Words and Music

By Harriett Johnson

Browning and Leinsdorf in Orbit

Pianist John Browning sat down, and conductor Erich Leinsdorf stood up, with space between them during their performance of the Prokofiev Piano Concerto No. 2, in G Minor, Op. 16, last night in Philharmonic Hall. But so far as their collaboration went, they both were in the same capsule orbiting with the clean swiftness of Gemini 7. And the Boston Symphony under Leinsdorf's direction gave them the continuing sendoff of a booster rocket, only, shall we say, with more subtle blending of sound.

It was an extraordinary exhibition of countdown timing. Each second was suspense-packed, even between movements. The two, with obvious unanimity of mind, took the least possible break for each, never losing the psychical hold of performer and music on the audience. No temporary entrance into space this time.

The result was that this sharply spirited work, written when the composer was only 22, shone with a witty, mercurial brilliance throughout. Even in the Finale, when a theme sounding like the nostalgic lament of a Russian peasant, didn't want to leave—Browning kept the incisive drive going. Everything was right out front, leaping from piano and orchestra into excitement: melodies projected with imaginative thrust and color; rhythms with satirical twists and wicked non sequiturs; chords thundering, crossed hands looking as if they were doing a ballet entrechat; fast-gliding, glittering glissandi.

The audience acclaimed pianist and conductor. Browning, whom Life recently described as "easily the busiest," of "the best young pianists," returned repeatedly to acknowledge the applause.

Hindemith's cheerful "Concerto for Woodwinds, Harp and Orchestra," was delightfully performed with Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, and Bernard Zighera as soloists.

Schubert's Symphony No. 5 in B Flat, and Wagner's "Dawn," and "Rhine Journey" from "Die Goetterdaemmerung" closed the program which was ideal if balance, contrast and consistent interest are criteria.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

DEC 9 1965 Bufkeller

Music: Boston Symphony Performs

Browning in Prokofiev Concerto Is Highlight

Leinsdorf Too Careful in Schubert Fifth

By HAROLD C. SCHONBERG

AFTER John Browning played the Prokofiev Second Piano Concerto with the Boston Symphony, last night in Philharmonic Hall, there was a general exodus. The "Dawn and Rhine Journey" from Wagner's "Götterdämmerung" was to follow the Prokofiev, but after the blazing fireworks of the concerto it would have been anticlimactic.

As a matter of fact, those in the audience who left were displaying good sense. Those wild and reeling rhythms of Prokofiev, the athletic piano part of the concerto, the strong Russian melodies, all have a habit of jamming the mind. It is purple music, against the strong reds of Wagner, and the two could not but clash.

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Mr. Browning and Erich Leinsdorf were both heard to best advantage in the Prokofiev. Indeed, last night's was the best playing this listener has heard from the young American pianist. Like all of his generation, he takes to the percussive Prokofiev style as bishops take to tea. The concerto was written in 1913, but until about 10 years ago hardly anybody had it in his repertory. Those brought up on a romantic concept of piano music, Liszt, Chopin and Rachmaninoff, could not stomach Prokofiev's brutal onslaught on the keyboard.

The new generation of pianists, though, takes naturally to the Russian composer's antiromantic style. In addition, the music, once considered fearsomely dissonant, has turned out to be tonal, full of melody and easy of comprehension. Mr. Browning tore through the concerto as though he owned it. Always on top of the notes, rhythmically accurate, technically powerful, his playing had style and brio. It has its share of color, too, though Mr. Browning is less interested in coloristic resources than in a kind of propulsive drive.

John Browning

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor. With John Browning, pianist. At Philharmonic Hall.
Symphony No. 5 ..... Schubert
Concerto for Woodwinds, Harp and Orchestra ..... Hindemith
Piano Concerto No. 2 ..... Prokofiev
Excerpts from Goterdammerung... Wagner

Mr. Leinsdorf's collaboration was of a piece with Mr. Browning's playing. In music like this, and in the Hindemith Concerto for Woodwinds, Harp and Orchestra, heard in the fore part of the program, Mr. Leinsdorf is awfully good. He is one of the best technicians around, and he seems to revel in music of complicated texture and busy patterns. He keeps matters moving, keeps the orchestral choirs in proportion, and is too busy to play around lovingly with phrase and texture.

It is in simpler music that his penchant for overinterpretation shows up. Schubert's Fifth Symphony, that adorable and flowing work, was highly overinflected in Mr. Leinsdorf's reading. Of Mr. Leinsdorf's laudable intentions there was never any doubt. But his phrasing can be—and was here—so careful, his dynamic scheme so mathematically plotted, that all sense of inspiration and spontaneity disappears. The Fifth Symphony actually sounded turgid and heavy.

•

In the Hindemith concerto, first-desk members of the orchestra held forth—Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Coffi, clarinet; Sherman Walt, bassoon, and Bernard Zighera, harp. All are perfect instrumentalists, and their playing was a joy to hear. The concerto does not turn up very often. It is typical Hindemith—full of craft, cannily written, and basically with the emotional content of a well-oiled sewing machine buzzing happily along under the ministrations of an expert operator.

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176

DEC 9 1965 Bufkeller

Music

Bostonians Display Dazzle

By LOUIS BIANCOLLI
World-Telegram Music Critic

Brilliant as our other orchestras are, the Boston Symphony always manages to bring something all its dazzling own to town, particularly under its new conductor Erich Leinsdorf.

Louis Biancolli

Last night Leinsdorf once again justified all the faith of the Boston bigwigs who hired him for one of the three most coveted podiums in the country. He was the man behind the miracle at Philharmonic Hall.

The resources of this orchestra are phenomenal. Virtuosos lurk in every corner, and together they achieve a spotless transparency. They were specialists last night in Schubert, Hindemith, Prokofieff and Wagner.

Of much the same order of brilliance was the evening's major soloist—John Browning. Like Leinsdorf and the Boston Symphony in their own bailiwicks, Browning is one of America's big five in his.

He was complete master of the Prokofieff Second Concerto that was the medium of his artistry last night. This is a score that has come back into brisk circulation after a long quiescence.

Succumbing to its charm, I tried hard to fathom the mysterious depths of critics and public who hissed audibly and silently at the St. Petersburg premiere of 52 years ago. "A babble of insane sounds." Shame on them!

The rampant genius of 22-year-old Prokofieff throbs through the whole tense fabric of this score. Browning was the ideal performer and poet for it. The Bravura leaps were breath-taking.

Leinsdorf was himself something of a virtuoso on the podium, and the orchestra an expanded virtuoso of his image and Prokofieff's. Nothing was lacking to make the performance memorable—nothing but a bow from the lamented composer.

I spoke of Browning above as the evening's major soloist. There were, as it happened, five others, all first-desk and all first-rate. They pooled skills in Hindemith's Concerto for Woodwinds and Harp.

They were Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt and Bernard Zighera. Each had glorious moments in the spotlight on the flute, oboe, clarinet, bassoon, and harp. Leinsdorf emceed their entrances like a grand seigneur.

Not that I cared much for the Concerto. Well-wrought and so on, it follows a course of cheery pointlessness that gets nowhere fast. More to the point were Schubert's Fifth Symphony and excerpts from Wagner's "Twilight of the Gods."

BROOKLYN - DECEMBER 9, 1965

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FLATBUSH LIFE
Saturday, December 11, 1965

Boston Symphony Academy Concert

Erich Leinsdorf conducted the second concert of the Boston Symphony Orchestra's 78th Season at the Brooklyn Academy of Music on Thursday, December 9. The performance time was 8:30 p.m. in the Opera House at the Academy of Music.

The program for this concert was made up of W.A. Mozart's Symphony in D Major, the "Paris" Symphony and Anton Bruckner's Symphony No. 4 in E Flat, the "Romantic" Symphony.

The third concert of the season will be conducted by Jean Martinon on Thursday, January 27th.

NEW YORK NEWS
Tuesday, December 7, 1965

Boston Orch Coming

Mozart's Symphony in D Major and the Symphony No. 4 in E Flat by Bruckner will be performed by the Boston Symphony Orchestra at 8:30 P. M. Thursday in the Opera House at the Brooklyn Academy of Music, 30 Lafayette Ave. Erich Leinsdorf will conduct.

BROOKLYN KINGS COURIER
Saturday, December 11, 1965

Boston Symphony Orchestra's Second Concert Of The Season In Brooklyn

Erich Leinsdorf will conduct the second concert of the Boston Symphony Orchestra's 78th Season at the Brooklyn Academy of Music on Thursday, December 9. The performance time is 8:30 P.M. in the Opera House at the Academy of Music.

The program for this concert will be made up of W. A. Mozart's Symphony in D Major, the "Paris" Symphony and Anton Bruckner's Symphony No. 4 in E Flat, the "Romantic" Symphony.

The third concert of the season will be conducted by Jean Martinon on Thursday, January 27th.

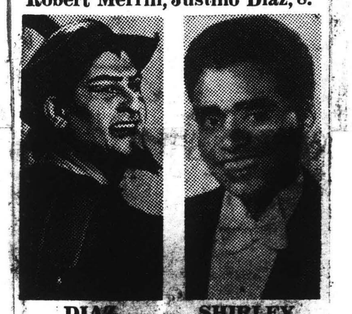
Ticket prices for this performance are: Orchestra - $5.50, $6.50. Mezzanine - $5.00, $5.50, $6.50. Balcony - $3.75, $4.25. Boxes - $3.00, $4.00, $6.50, $7.00.

Make Check/money order payable to the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn, N. Y. 11217, and enclose an addressed, stamped envelope.

NEW YORK POST
Thursday, December 9, 1965

Music and Dance Tonight

Metropolitan Opera: "Faust," Georges Pretre conducting, cast includes Jean Fenn, Marcia Baldwin, John Alexander, Robert Merrill, Justino Diaz, 8.



DIAZ SHIRLEY

Royal Danish Ballet: "The Private Lesson," "Coppelia," N. Y. State Theater, 8:15.

The New York Philharmonic, Leonard Bernstein conducting, Gustave Mahler's Symphony No. 8, soloists include sopranos Elle Lee and Sarah Endich, mezzo-sopranos Jennie Tourel and Beverly Wolff, tenor George Shirley, baritone John Boyden, bass Ezio Flagello, the Westminster Choir, George Lynn, director, the St. Kilian Boychoir, Arpad Darazs, director, Philharmonic Hall, 8:30. Program repeated Friday at 2:15.

The Boston Symphony Orchestra, Erich Leinsdorf conducting, works by Mozart, Bruckner, Brooklyn Academy of Music, 8:30.

Mirella Freni, soprano, concert originally scheduled Nov. 20, Hunter College Assembly Hall, 8:30.

Manitas de Plata, flamenco guitarist, Carnegie Hall, 9.

William Doppmann, pianist, works by Dallapiccola, Chopin, Bach, Town Hall 8:30.

"The Magic Flute," presented by the Juilliard Opera Theater, Alfred Wallenstein conducting, Juilliard Concert Hall, 8:15.

The Loewenguth Quartet, works by Beethoven and Ravel, French Institute in the United States, 22 E 60th St., 8:30.

NEW YORK AND BROOKLYN DAILY
D. 28,613

DEC 3 1965

Boston Symphony Orchestra's Second Concert Of The Season In Brooklyn

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BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS-
W. 4,200

DEC 1 6 1965

Boston Symphony Warmly Received

By James Bolger

Last Thursday, the Boston Symphony Orchestra under Erich Leinsdorf played Mozart's 'Paris Symphony' (No. 31), K 297 in D. Major and Bruckner's 'Romantic' Symphony (No. 4) in E-Flat Major, in the highly attractive surroundings of the Academy of Music.

Leinsdorf is one of the foremost Mozart interpreters of our time, but he has not always had at his command an orchestra that could do justice to his interpretations. The Boston Symphony, however, can do justice to any conductor's interpretation of any piece of music, and the 'Paris' Symphony was a delight from beginning to end. It was feathery without being fluttery and brisk without being brusque. The Paris may not be among Mozart's finest achievements, but on the basis of this performance, it was hard to deny it a place in the top category.

To this 'imperfect Bruckner-ite,' the high point of the evening came before the intermission. The second and last work on the program Bruckner's 'Romantic' Symphony, was certainly given its due by the Boston Symphony Orchestra. Devotees of Bruckner must have been highly gratified, and this performance must have won him a number of new disciples.

To these ears, however, Bruckner lacks true inspiration. He is a good workman with a reasonable amount of inventiveness, but his music carries no feeling of inevitability as it unfolds.

Bruckner reaches his climaxes early and often, and one wants to say, "Yes, yes, I see what you mean — now let's get on with it." There is, it is true, a considerable flow of melody in the "Romantic" Symphony, but too frequently it gives the impression of melody recalled rather than freshly created. While 'hollow" may be too harsh a description of the work's crescendos, they usually lack any real conviction. Although, doubtless this is among Bruckner's best, the Boston Symphony often made his best seem better than it was. The excellent acoustics of the Academy of Music were a real asset, too.

PHILHARMONIC HALL - DECEMBER 10, 1965

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

DEC 11 1965

BOSTONIANS OFFER PROKOFIEV'S FIRST

Erich Leinsdorf Conducts—Bruckner Also on Bill

Conductors must find it problematic to choose the right work to balance all those long Mahler and Bruckner symphonies that take up most of the program and have been omnipresent in the local concert halls recently.

Last night in Philharmonic Hall, Erich Leinsdorf conducted his Boston Symphony Orchestra in Bruckner's Fourth Symphony and to precede it turned up something of a novelty. This was Prokofiev's First Piano Concerto, and by its nature it made a nice foil for the larger piece.

Prokofiev wrote the concerto when he was 20, in 1911, and when he played its premiere the following year in Moscow it must have seemed quite a brash, nose-thumbing score to his listeners.

Browning Is Soloist

Today it seems tame enough. Its principal interest now lies in finding some of the same compositional traits that suffered his later music in much more subtle and mature ways.

The piece is fun to hear if it isn't taken seriously. During the length of its single movement, the soloist keeps scampering up and down the piano against a brilliant orchestral background as if this were a Technicolor, Cinerama version of "Kitten on the Keys."

There is a beautiful slow passage and a vulgar, overstressed main theme, but it all adds up to a whole quite lively and diverting. It made an excellent vehicle for the Bostonians and the adroit, percussion-toned playing of John Browning in the solo part.

Mr. Leinsdorf's reading of the Bruckner Symphony had many notable qualities. It was superbly proportioned in a very deliberate, carefully controlled manner. No climax was too excessive so that it lessened the effect of succeeding big moments. Expansion and contraction of tempos, many of them infinitesimal, helped to smooth over the rocky construction so characteristic of Bruckner's scores.

There was a shimmering texture to portions of the Andante and Scherzo. At the same time, this kind of thing tends to understate the mobility and monolithic splendor of the symphony, as it did in this performance. But Mr. Leinsdorf's way avoided the trap of bombast and turgidity, and its merits were nothing short of admirable.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

DEC 11 1965

Leinsdorf Just Misses Home Run

By Eric Salzman

If it isn't Mahler these days, it's Bruckner.

Erich Leinsdorf and the Boston Symphony played the Bruckner Fourth Symphony last night at Philharmonic Hall. This is the E flat, the one that had the good luck to be nicknamed "The Romantic" and the bad luck to be tampered with by everyone in creation. It is just about half-way between Schubert and Wagner with an extraordinary and gigantic plan which grows out of and is framed within nothing more complicated than a simple horn call. There is an impressive first movement, a glorious slow second and a long, long finale that has its superb moments. The scherzo with its endless horn blasts is a bore; it also builds up tremendous climaxes which cut out in what must be the silliest four-beat chromatic fizzle in the history of music.

The Leinsdorf-Boston performance was built up powerfully, step by step, articulation by phrase, into the full, grand Brucknerian periods, apostrophes and ten minute exclamation points. It had weight, shape and expressive plaint and dramatic force as well.

It lacked one thing only for full effect: a strong, violent, articulated fortissimo top. In the hands of a poor craftsman, Bruckner can dissolve in great meaningless brass blasts from the rear but this was almost the opposite extreme—tense, expressive, articulated but restrained. A clean, brusque, powerful thrust is just the kind of sound that does not come across well anyway in the Philharmonic Hall acoustic so it has to be sought out, especially emphasized and barrelled across; it can hardly be overdone in the hall. True, this way lies vulgarization; but some of it is still needed for Bruckner; it was the missing element in an otherwise impressive show.

The other work on the program was a Prokofiev concerto performed with John Browning—not the Second played at Wednesday's concert but a switch to the one-movement first, one of those determined product of Prokofiev's *enfant terrible* youth which no longer holds any terrors. It was a high strung, remarkably vivid performance—notes as well as drive and power, all in place, all around.

NEW YORKER
NEW YORK, N.Y.
W. 442,500

DEC 18 1965

THE NEW YORKER

strangling female dancers, and it was vigorously and convincingly set forth by Mette Henningsen, Henning Kronstam, and Mona Kjil.

THE appearance of Donald Johanos at the head of the Philadelphia Orchestra in Philharmonic Hall on Tuesday evening of last week again proved that he is one of the exceptionally gifted young American conductors. His program, neatly divided among classical, romantic, and anti-romantic, told us something more about Mr. Johanos. Mozart's "Haffner" Symphony, K. 385, was performed with immaculate precision. Stravinsky's Symphony in C was given a reading that was slightly lush and eloquent, by some standards, and Rachmaninoff's Symphonic Dances, Opus 45, seemed to find Mr. Johanos in his most congenial environment. All three works were well done, but it was obvious that at heart Mr. Johanos is a romantic.

LAST Friday night, I listened to pianists. John Browning's performance of Prokofieff's First Piano Concerto with the Boston Symphony, under Erich Leinsdorf, in Philharmonic Hall, was a stunning affair—brilliant in technical polish, grand in sweep, and with just the right mixture of steel and velvet. Afterward, I went to Carnegie Hall to hear most of a Beethoven recital by the veteran German pianist Wilhelm Kempff. Mr. Kempff played several sonatas, including the "Appassionata," as well as the late "Six Bagatelles," Opus 126. He did all of his program with a degree of authority that has long since placed him among the finest Beethoven interpreters of our time, and this authority was accompanied by an agreeable air of self-effacement. Mr. Kempff is basically a classical and restrained Beethoven player rather than a thunderer, although he can thunder away when thunder is absolutely necessary. As Beethoven stylists, very few of today's pianists excel him.

—WINTHROP SARGEANT

NEW YORK
Amsterdam News
W. 61,655

DEC 18 1965

Music in Review

by Peralta Duncan

Duke Ellington

The urbane Duke Ellington appeared in concert last Sunday afternoon in the series being presented by Lincoln Center and titled Great Performers at Philharmonic Hall. Members of the Ellington Orchestra, who participated in the program were Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, John Lamb and Louie Bellson.

Mr. Ellington announced the numbers as the program progressed, interspersing his suave wit before and after each number. One little opus, titled, but "not yet written" was an example of instant composition, a gentle tune that floated softly through the air.

Some of the works played were "Single Petal of a Rose", "Creole Love Call", "Take the A Train", "Satin Doll" and other Ellingtonia. Harry Carney was featured in "Sophisticated Lady" and the audience gasped in amazement as he blew and held a note for what seemed like five minutes. He still had enough breath left over to finish with a flourish. Louie Bellson displayed his virtuoso technique as he played the drums with a reckless abandon.

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Selwart Clarke, Violist

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Two works by Japanese composers were included on the program, "Woodcutter's Song" by Koyama and Takemitsu's "Music of Trees." The former work had a decidedly Westernized flavor, while the latter work followed the principles of Wallingford Reigger. The program also included Resphighi's "Gli Uccele (The Birds)" and Dvorak's "Symphony No. 7 in D Minor." The works were played with a subtle refinement.

PHILHARMONIC HALL - DECEMBER 10, 1965

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
DEC 11 1965

BOSTONIANS OFFER PROKOFIEV'S FIRST

Erich Leinsdorf Conducts—Bruckner Also on Bill

Conductors now find it problematic to choose the right work to balance all those long Mahler and Bruckner symphonies that take up most of the program and have been omnipresent in the local concert halls recently.

Last night in Philharmonic Hall Erich Leinsdorf conducted his Boston Symphony Orchestra in Bruckner's Fourth Symphony and to precede it turned up something of a novelty. This was Prokofiev's First Piano Concerto, and by its nature it made a witty foil for the larger piece.

Prokofiev wrote the concerto when he was 20, in 1911, and when he played its premiere the following year in Moscow it must have seemed quite a brash, nose-thumbing score to his listeners.

Browning Is Soloist

Today it seems tame enough. Its principal interest now lies in finding some of the same compositional traits that suffered his later music in much more subtle and mature ways.

The piece is fun to hear if it isn't taken seriously. During the length of its single movement, the soloist keeps scampering up and down the piano against a brilliant orchestral background as if this were a Technicolor Cinerama version of "Kitten on the Keys."

There is a beautiful slow passage and a vulgar, overstressed main theme, but it all adds up to a whole quite lively and diverting. It made an excellent vehicle for the Bostonians and the adroit percussion-toned playing of John Browning in the solo part.

Mr. Leinsdorf's reading of the Bruckner Symphony had many notable qualities. It was superbly proportioned in a very deliberate, carefully controlled manner. No climax was too excessive so that it left behind the effect of succeeding big movements. Expansion and contraction of tempo, which helped to sway over the long construction so characteristic of Bruckner's scores.

There was a shimmering texture to portions of the andante and Scherzo, at the same time, this [illegible] to understand [illegible] monolithic splendor of the symphony, as it did in this performance. But Mr. Leinsdorf's way avoided the trap of bombast and turgidity, and its benefits were nothing short of [illegible].

NEW YORKER
NEW YORK, N.Y.
W. 442,500
DEC 18 1965

THE NEW YORKER

THE appearance of Donald Johanos at the head of the Philadelphia Orchestra in Philharmonic Hall on Tuesday evening of last week again proved that he is one of the exceptionally gifted young American conductors. His program, neatly divided among classical, romantic, and anti-romantic, told us something more about Mr. Johanos. Mozart's "Haffner" Symphony, K. 385, was performed with immaculate precision. Stravinsky's Symphony in C was given a reading that was slightly lush and eloquent, by some standards, and Rachmaninoff's Symphonic Dances, Opus 45, seemed to find Mr. Johanos in his most congenial environment. All three works were well done, but it was obvious that at heart Mr. Johanos is a romantic.

LAST Friday night, I listened to pianists John Browning's performances of Prokofieff's First Piano Concerto with the Boston Symphony, under Erich Leinsdorf, in Philharmonic Hall, was a stunning affair—brilliant in technical polish, grand in sweep, and with just the right mixture of steel and velvet. Afterward, I went to Carnegie Hall to hear most of a Beethoven recital by the veteran German pianist Wilhelm Kempff. Mr. Kempff played several sonatas, including the "Appassionata," as well as the late "Six Bagatelles," Opus 126. He did all of his program with a degree of authority that has long since placed him among the finest Beethoven interpreters of our time, and this authority was accompanied by an agreeable air of self-effacement. Mr. Kempff is basically a classical and restrained Beethoven player rather than a thunderer, although he can thunder away when thunder is absolutely necessary. As Beethoven stylists, very few of today's pianists excel him.

—WINTHROP SARGEANT

NEW YORK
Amsterdam News
W. 61,655
DEC 18 1965

Music in Review

by Rosalyn Duncan

Duke Ellington

The urbane Duke Ellington appeared in concert last Sunday afternoon in the series being presented by Lincoln Center and titled Great Performers at Philharmonic Hall. Members of the Ellington Orchestra, who participated in the program were Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, John Lamb and Louie Bellson.

Mr. Ellington announced the numbers as the program progressed, interspersing his suave wit before and after each number. One little opus, titled, but "not yet written" was an example of instant composition, a gentle tune that floated softly through the air.

Some of the works played were "Single Petal of a Rose", "Creole Love Call", "Take the A Train", "Satin Doll" and other Ellingtonia. Harry Carney was featured in "Sophisticated Lady" and the audience gasped in amazement as he blew and held a note for what seemed like five minutes. He still had enough breath left over to finish with a flourish. Louie Bellson displayed his virtuoso technique as he played the drums with a reckless abandon.

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NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268
DEC 11 1965

Leinsdorf Just Misses Home Run

By Eric Salzman

If it isn't Mahler these days, it's Bruckner.

Erich Leinsdorf and the Boston Symphony played the Bruckner Fourth Symphony last night at Philharmonic Hall. This is the E flat, the one that had the good luck to be nicknamed "The Romantic" and the bad luck to be tampered with by everyone in creation. It is just about half-way between Schubert and Wagner with an extraordinary and gigantic plan which grows out of and is framed within nothing more complicated than a simple horn call. There is an impressive first movement, a glorious slow second and a long, long finale that has its superb moments. The scherzo with its endless horn blasts is a bore; it also builds up tremendous climaxes which cut out in what must be the silliest four-beat chromatic fizzle in the history of music.

The Leinsdorf-Boston performance was built up powerfully, step by step, articulation by phrase, into the full, grand Brucknerian periods, apostrophes and ten minute exclamation points. It had weight, shape and expressive plaint and dramatic force as well.

It lacked one thing only for full effect: a strong, violent, articulated fortissimo top. In the hands of a poor craftsman, Bruckner can dissolve in great meaningless brass blasts from the rear but this was almost the opposite extreme—tense, expressive, articulated but restrained. A clean, brusque, powerful thrust is just the kind of sound that does not come across well anyway in the Philharmonic Hall acoustic so it has to be sought out, especially emphasized and hammered across. It can hardly be overdone in the hall. True, this way lies vulgarization; but some of it is still needed for Bruckner; it was the missing element in an otherwise impressive show.

The other work on the program was a Prokofiev concerto performed with John Browning—not the Second played at Wednesday's concert but a switch to the one-movement first, one of those determined product of Prokofiev's [illegible] terrible youth which no longer holds any terrors. It was a high strung, remarkably vivid performance—notes as well as drive and power, all in place, all around.

CARNEGIE HALL - DECEMBER 11, 1965

153-

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

DEC 13 1965

WEEKEND CONCERT ROUNDUP

Reviews by William Bender, Eric Salzman and Louis Snyder.

The Youth Symphony Orchestra of New York began its third season under the direction of David Epstein yesterday afternoon in Carnegie Hall. It was another example of the young having quite a lot to say to their elders, musically, and knowing how to say it. Except visually (some of the seated musicians' legs are scarcely long enough yet to reach the floor, for instance), one would believe himself in the presence of a highly professional body of players, since the program made no concessions to age in its ambition or complexity. Starting with a well-knit performance of Ernest Bloch's Concerto Grosso for strings and piano, the 82-member group proceeded to play Charles Ives' Third Symphony ("Camp Meeting") in its second revised version, provided solid backing in the Dvorak Cello Concerto for Miss Toby Saks, who, at 23, plays with all the elan and feeling of an experienced veteran, and concluded with Ginastera's brassy, rhythmic overture to "The Creole Faust." Not exactly child's play for young musicians or for adult listeners. All of it was kept in amazing balance by Mr. Epstein, whose beat is clear and authority is marked. First-desk solos were first-rate, and the music itself was of uniform interest.

L. S.

It all looked so easy, as David Oistrakh ambled on the Hunter College stage Saturday night, smiled, bowed, tucked his violin under his chin, and launched into Brahm's knotty D minor sonata. There followed Ravel's sonata, with jazzy *Blues* and *Moto perpetuo* movements, Schubert's delectable A major duo, with a particularly melting *andantino*, then dazzlers by three composers—Medtner (Nocturne), Sibelius (Two Humoresques), and Kodaly (Three Hungarian Dances.) And, of course, encores—unaccompanied Bach, and the Tartini-Kreisler Variations. Throughout the evening, Mr. Oistrakh's playing was flawless technically, his tone unimpeachable, and his interpretations conveyed with the art that conceals art.

L.S.

Claramae Turner, contralto of the San Francisco and New York City Operas, gave her first recital here yesterday afternoon at Town Hall and featured an oddly engaging program, exceedingly well sung. Miss Turner has vocal strength and an attractive alto tone but that is only the start; she also has remarkable poise, presence, good control, excellent musical phrasing and timing and a lot of communicative powers on all levels—from the sensitive and poetic to the vigorous and forceful. The opening Handel group was the only conventional thing about her program. There were songs by Joseph Marx (Joseph Marx the tailor, of course) including a setting from Albert Giraud's "Pierrot Lunaire", two pairs of long songs by Ildebrando Pizzetti and Ernest Chausson and a charming set of six by Charles Edward Ives. It was off-beat but on the ball; a curious program carried off in style.

E. S.

Major Brahms in a minor key—the First Piano Concerto (D minor) and the First Symphony (C minor)—got the Boston Symphony Orchestra off to a rousing start Saturday night in a four-concert Brahms series at Carnegie Hall. If it was somewhat long winded as well—blame that on the composer. Erich Leinsdorf's reading of the symphony had a rarified, floating quality that did not avoid the conflict in the music but that did not go after all its drama either. Soloist in the concerto was Claude Frank, who played with the expressivity and rich tonal resources he has accustomed us to—but who was surprisingly sentimental in the slow movement (even though it had a nice spontaneity to it and who played the Rondo with an exterior, hard-pressed force that contrasted to the internal strength that usually marks his pianism.

W. B.

The New York Times
NEW YORK, N. Y.
D. 652.135 SUN. 1,355,614

DEC 13 1965

Leinsdorf and Bostonians Start Through Brahms

Erich Leinsdorf and the Boston Symphony Orchestra made their first Carnegie Hall appearance Saturday night, beginning the four-part survey of the symphonies and concertos of Brahms, which is to continue on three more Saturday nights, spaced six weeks apart, during the "Festival of Visiting Orchestras."

The program offered the First Piano Concerto (D minor, Op. 15) and the First Symphony. Claude Frank was the soloist in the Concerto. If it still adds up to one of the more bloated bores of the 19th century, that can hardly be blamed on him.

Mr. Frank gave the concerto the big, thundering treatment it calls for, with slashing brilliance in the outer movements and suitable tenderness in the Adagio. His playing was alive with the spontaneity and urgency one missed in the polished orchestral contribution. He obviously has both the flair and the physical equipment for big romantic works, and one may look forward to hearing him in more grateful material.

The Boston Symphony has always been a particularly good Brahms orchestra, with its happy blend of brilliance and mellowness. The group was at its lambent best in the Symphony. One assumes that the superb horn soloist was James Stagliano—there was, incredibly, no personnel list in the program! Mr. Leinsdorf's tempi seemed ideal. Together, they got up a fine head of steam in the finale and brought the audience to its feet cheering before the last great chord ended.

RICHARD D. FREED.

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PROVIDENCE - JANUARY 13, 1966

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Journal (m)
PROVIDENCE, R. I.
Circ. 68,276

JAN 14 1966

Music Last Night

Boston Symphony Heard With Chicago Conductor

BY RUTH TRIPP

The Boston Symphony Orchestra, for its third concert of the Providence season, was conducted last night at Veterans Auditorium by Jean Martinon, music director of the Chicago Symphony Orchestra. Seldom has a guest conductor made a more favorable impression here. The evening was memorable.

A fresh, unhackneyed program was only a part of the reason. We heard Mendelssohn's Symphony No. 4, the "Italian", a first performance in Providence of "24 Preludes for Orchestra", by Marius Constant and "Ein Heldenleben" by Richard Strauss. The orchestra played exceedingly well under the guest conductor's direction and it was only a short way through the Mendelssohn score before the reason was apparent. Jean Martinon is fascinating to watch because of the economy of motion required for him to communicate either to his players or his audience. He has the warmth and fire of Munch, the finesse in attention to detail which we have come to associate with Leinsdorf and an added quality of inner conviction which is his very own. Simplicity is a great rarity on the podium today.

Every nuance of the Mendelssohn score was beautifully expressed. The slow movement was haunting. The Saltarello was very exciting and whenever a solo bit was required, the dependable musicians delivered a superb segment of this fascinating mosaic in sound. Delicacy and grace prevailed. It was refreshingly youthful music.

The Constant "24 Preludes for Orchestra" gave us a wonderful display of the virtuosity of this orchestra. This is an exceedingly difficult score with a full complement of players in all directions. If there were any percussionists left in Boston, they could not have been symphony players. We had all eight of them and how they played!

But to begin at the beginning of this contemporary score, it delighted the listener because with live musicians, it produced all of the fantastic sounds which we are accustomed to hear from the electronic composers. You had the feeling that this music machine had a soul, a heart and the ability to breathe rapidly with the exertion of its task. The trumpets brayed, the double-basses played harmonics, two sets of chimes struck dissonances and a well-contrived, and at times, a delicate chaos prevailed. This was a score to fire the imagination.

You really took off when a prolonged unison went from choir to choir, as if the noon whistle was stuck. Or it might have been a present-day trump to sound the approach of doomsday. The last prelude, with its unearthly quiet after an inexorable marching theme had pursued us without compassion, made you feel as if you had stepped out of the space ship into nowhere. And this Strauss tone poem one could imagine and a wonderful close to an unusually fine concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JAN 9 1966

FRENCH composer and conductor Jean Martinon will be guest conductor of the Boston Symphony in a concert at Veterans Auditorium on Thursday at 8:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,498

JAN 14 1966

Music In Review

Boston Symphony Enthralls With 'Magnificent' Works

The Boston Symphony Orchestra, with Jean Martinon, guest conductor, proved again that it is a magnificent organization in a concert Thursday in Veterans Memorial Auditorium, Providence.

Mr. Martinon conducts with a sincerity of purpose, a delicateness of gesture and command, and an enthusiasm that compels, and gets, the kind of expressiveness he wants from his musicians.

Opening with Mendelssohn's "Symphony No. 4 in A-Major (Italian) opus 90" the orchestra held the audience captive until the grand closing chord. If they were enthralled by the Mendelssohn, they were enchanted by the magnificence of the concluding work, Richard Strauss' "Ein Heldenleben (A Hero's Life)," a tone poem with Joseph Silverstein, principal violinist, playing marvelous solos that depicted the voice of the Hero's Helpmate. The "voice" threaded soothingly and loyally emphatic through the gigantic chords representing the Hero's Adversaries, through the clash of arms and the thunder of the battlefield, until it harmonized with the voice of the Hero in the horns and deep-toned strings in his "Works of Peace," his "Release from the World and the Fulfillment of His Life."

The modern work on the program, which, coming just before intermission, caused much mocking comment in the lobbies. It was Constant's "24 Preludes For Orchestra." It was as though the composer strove to make something difficult for everyone including the orchestra and stage hands. It called for piano, celesta, marimba, vibraphone glockenspiel, three bass drums, three bongos, two snare drums and all the other percussion traps. There wasn't enough space on the stage for all.

The din was terrific when the score called for fff, and it was shiveringly weird when marked ppp. In the program notes, the composer explained that "there is no tonality, but each piece has a center of gravity that may be either a sound-pivot or a rhythmic cell."

C.H.L.

157

PROVIDENCE - JANUARY 13, 1966

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C.H.L.

PORTLAND, MAINE - JANUARY 24, 1966

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Times (e)
BATH, Me.
Circ. 3,114
DEC 29 1965

Boston Symphony to Play in Portland

Maine residents will be able to hear one of the world's most noted musical organizations Jan. 24 when the Boston Symphony Orchestra performs in Portland.

The concert, sponsored by Bowdoin College, will be held at 8:15 p.m. in Portland City Hall Auditorium. Tickets are available at prices ranging from $4 to $6.

Reservations and ticket information may be obtained by mail or telephone from the Office of the Executive Secretary, Bowdoin College, Brunswick. The telephone number is 725-8731, extension 261. Persons planning to attend the concert are urged to purchase tickets well in advance to obtain good seats.

Not since 1943 has the Boston Symphony Orchestra appeared in Portland. The Orchestra's appearance prior to that was in 1925. The forthcoming performance will be under the baton of guest conductor Jean Martinon, Music Director of the Chicago Symphony Orchestra. The orchestra's regular conductor is Erich Leinsdorf.

The concert is being held in conjunction with an Institute on contemporary American composer Carl Ruggles at Bowdoin Jan. 22-24. The Portland concert program includes the American premiere of Ruggles' "Sun Treader."

Premieres are nothing new for the Boston Symphony Orchestra. In the last three years it has given the world premieres of seven new works, and the first American or Boston performances of some thirty others.

The orchestra's history is as unique as the city that supports it. Most of this country's orchestras have been organized by a committee of interested citizens and endured a long period of financial struggle and immaturity. Not Boston's. The orchestra was started by one man who guided it personally and paid all its debts for nearly forty years. Thus the orchestra was able to grow to full maturity free from financial burden.

The man was Major Henry Lee Higginson, who was endowed with a love of Boston and a love of good music. His dream to provide the city with a great symphony orchestra came true on Oct. 22, 1881, when the first concert took place in Boston Music Hall where the orchestra performed until the present Symphony Hall was built in 1900.

In 1918 Major Higginson entrusted the orchestra to a board of trustees for the first time, and in doing so handed over a greater measure of responsibility to the citizens of Boston. In 1924, Serge Koussevitzky, the orchestra's ninth conductor, took over and under his twenty-five year leadership the Boston Symphony grew to the stature that it now enjoys.

Under Koussevitzky the orchestra's recordings began to appear with more frequency. In 1930 the free Esplanade Concerts on the Charles River embankment began under the direction of Arthur Fiedler. In 1940 the orchestra founded the now world-famous Berkshire Music Center at Tanglewood.

Thanks to Major Higginson's support, Boston Symphony was never a small community ensemble. Almost from its very beginning the orchestra has maintained continuous visits to other cities in the East and throughout the country and the world. In the course of 85 years the orchestra has traveled from Atlanta to San Francisco, from Montreal to Dallas, from Moscow to Tokyo.

Almost every major city of every continent has heard the Boston Symphony, including New York, where the orchestra has traveled for 79 years, longer than any other visiting orchestra to that city.

A sampling of the orchestra's guest artists includes many of the famous names in music in the last 85 years. Paderewski and MacDowell have been soloists in their own concertos. Composers who have performed include Bartok, Copland, Milhaud, and Rachmaninoff, to mention a few of the many. Composers who have conducted the orchestra in their own works include Ravel, Schonberg, Stravinsky and many others.

TO CONDUCT BOSTON SYMPHONY IN PORTLAND — Jean Martinon renowned Music Director of the Chicago Symphony Orchestra, will be the guest conductor for the Boston Symphony Orchestra when it appears at Portland City Hall Auditorium Jan. 24. The 8:15 p.m. concert, sponsored by Bowdoin College, will be the first appearance of the Boston Symphony in Portland in 23 years. Tickets, ranging in price from $4 to $6, are available from the Office of the Executive Secretary at Bowdoin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
BANGOR, Me.
Circ. 77,616
JAN 24 1966

Concert Slated At Portland

BRUNSWICK — The Boston Symphony Orchestra will make an historic appearance in Portland City Hall Auditorium Monday at 8:15 p.m.

The Portland appearance by the famed musical organization will be the first in 23 years. The last concert by the Boston Eymphony in Portland was in 1943. The one prior to that was in 1925.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
BANGOR, Me.
Circ. 77,616
DEC 30 1965

Concert Slated By Symphony At Portland

BRUNSWICK — Maine residents will have a rare opportunity to hear one of the world's finest musical organizations Jan. 24 when the famed Boston Symphony Orchestra performs in Portland.

The concert, sponsored by Bowdoin College, will be held at 8:15 p. m. in Portland City Hall Auditorium. Tickets are available at prices ranging from $4 to $6.

Reservations and ticket information may be obtained by mail or telephone from the Office of the Executive Secretary, Bowdoin College, Brunswick. Persons planning to attend the concert are urged to purchase tickets well in advance to obtain good seats.

Not since 1943 has the Boston Symphony Orchestra appeared in Portland. The orchestra's appearance prior to that was in 1925. The forthcoming performance will be under the baton of guest conductor Jean Martinon, music director of the Chicago Symphony Orchestra. The Symphony's regular conductor is Erich Leinsdorf.

The concert is being held in conjunction with an Institute on contemporary American composer Carl Ruggles at Bowdoin Jan. 22-24. The Portland concert program includes the American premiere of Ruggles' "Sun Treader."

Record
BRUNSWICK, Me.
Weekly Circ. 6,458
OCT 14 1965

Bowdoin To Sponsor Boston Symphony Concert In Portland

BRUNSWICK — Bowdoin College has announced that it will sponsor a concert in Portland Jan. 24 by the Boston Symphony Orchestra. It will be the famed Boston Symphony's first appearance in Portland in 23 years.

The concert, which will be held in Portland City Hall Auditorium at 8:15 p.m., will feature the first American performance of Carl Ruggles' masterpiece, "Sun Treader." The orchestra will play under the baton of guest conductor Jean Martinon, music director of the Chicago Symphony Orchestra.

The Boston Symphony has performed in Portland only twice in the last 41 years. It last appeared in Portland in 1943 and its Portland concert prior to that was in 1925.

Professor Robert K. Beckwith, chairman of Bowdoin's department of music, said the Jan. 24 Portland concert will be held in conjunction with a Bowdoin Institute on Carl Ruggles. The Institute will be held on the college campus Jan. 22-24.

In addition to the "Sun Treader," the Portland program will include Mendelssohn's Symphony No. 4, "Italian"; and Strauss' "Ein Heldenleben."

News (e)
BANGOR, Me.
Circ. 77,616
JAN 13 1966

Program Will Be Tribute To Carl Ruggles

BRUNSWICK — Alfred Frankenstein, widely known critic, and Virgil Thomson, one of the most versatile figures in American musc today, will be among the many dstnguished among the many distinguished persons who will travel to Maine htis month to help Bowdoin College pay tribute to composer Carl Ruggles.

Bowdoin's 21st Biennial Institute Jan. 22-24 will be devoted to Ruggles, one of the innovators of 20th century music. The program for the Institute includes the performance of many of his major works, lectures, discussions, a forum on the composer and his music, and an exhibition of his paintings at the Bowdoin Museum of Art. The public is cordially invited to attend all the campus events of the Institute without charge.

In conjunction with the Institute, owdoin will sponsor a concert by the Boston Symphony Orchestra in Portland City Hall Auditorium Jan. 24 at 8:15 p.m. The famed BSO will perform works by Mendelssohn and Richard Strauss, and will play the American Premiere of Ruggles' "Sun-treader."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Express (e)
PORTLAND, Me.
Circ. 29,043
JAN 10 1966

Briefly Stated . . .

Rev. W. E. Clark Named Minister Of S.P. Church

The Rev. Winston E. Clark, 41, associate minister of the South Portland Congregational Church has been named minister of that church. He succeeds the Rev. Wallace H. Harris who accepted a call from the Congregational Church at East Millinocket. The Rev. Mr. Clark will begin his new duties April 1.

To Have Festival

Bowdoin College's 21st Biennial Institute, Jan. 22-24, will be a Carl Ruggles festival. Ruggles, a contemporary American composer, is one of the innovators of 20th century music. His major work "Suntreader" will receive its premiere when it will be played by the Boston Symphony Orchestra Jan. 24 in Portland City Hall auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
CAMDEN, Me.
Weekly Circ. 2,404
DEC 30 1965

Tickets Now Avaiable For Symphony Orchestra Concert At Portland

Maine residents will have a rare opportunity to hear one of the world's finest musical organizations Jan. 24 when the famed Boston Symphony Orchestra performs in Portland.

The concert, sponsored by Bowdoin College, will be held at 8:15 p. m. in Portland city hall auditorium.

Reservations and ticket information may be obtained by mail or telephone from the office of the executive secretary, Bowdoin College, Brunswick 04011. The telephone number is 725-8731, extension 261. Persons planning to attend the concert are urged to purchase tickets well in advance to obtain good seats.

Not since 1943 has the Boston Symphony Orchestra appeared in Portland. The orchestra's appearance prior to that was in 1925. The forthcoming performance will be under the baton of guest conductor Jean Martinon, music director of the Chicago Symphony Orchestra. The BSO's regular conductor is Erich Leinsdorf.

The concert is being held in conjunction with an Institute on contemporary American composer Carl Ruggles at Bowdoin Jan. 22-24. The Portland concert program includes the American premiere of Ruggles' "Sun Treader."

Lecture, Music Open Bowdoin College Institute Honoring Artist Carl Ruggles

By JOHN THORNTON

The Bowdoin College Institute honoring composer-artist Carl Ruggles officially opened Saturday with a lecture of great interest by Pulitzer Prize winning composer Virgil Thomson and an illuminating concert by the Hartt Chamber Players at Pickard Theater.

Ruggles' music, little known in this country, but more widely performed in Europe, is made up of a handful of works, and to judge from the excellent performance by the Hartt players, it is essentially dissonant, made tonally homogenous by Ruggles' unusual writing style.

Its chief characteristic is what Thomson described in his lecture as "secondal counterpoint," bound together with sharply etched lines and predominate use of second and seventh intervals.

All of the three-string orchestra pieces, "Angels," "Lilacs" and 'Portals," so short as to appear fragmentary, are also so carefully honed as to give the effect of sterility.

Ruggles, considered a significant composer by a few informed critics on the scene at Bowdoin for the three-day festival, is a strong and virile artist. He achieves an unusual tonal effect through craftsmanship, but at the same time does not appear concerned with invention as we know it in music.

HENRY BRANDT, who conducted the Hartt musicians, a member of the Bennington College music department, explained some of Ruggles writing to a small but intensely interested audience. His remarks on the Vermont artist's ideas of melodic line were especially revealing.

"You will notice," he said, "that Ruggles' melodies are nonrepeating. There is no recall, nor reference backwards, as he believes that nature does not exactly repeat its phenomena."

The effect of the trio of works was a homogenous continuity, made attractive by careful craftsmanship and continuously forward moving nonrepetitive melodic structure. He tends strongly to create an over-all sound of strict, almost barren lines, and at the same time creates a compelling, demanding, mass sonority.

At the end, Brandt had the orchestra repeat "Portals" and it was a delightful educational device. The work emerged from this reworking as a much clearer and more understandable communication, made all the more attractive because the second time around was an ensemble improvement.

"Sun-reader," Ruggles' largest work, to be performed by the Boston Symphony Monday night at City Hall Auditorium, is the score by which he may be more fully judged. Atonally structured, for large orchestra, it will be given its American premiere at Portland.

THE HIGH POINT of the concert came with the superb account of 11 of Charles Ives songs by tenor Frank Baker, also a member of the Bennington music faculty.

Accompanied by Brandt, Baker had exceptional talent in delivery of text, and gave the answer to one of the great problems of vocal interpretation.

He places the word, the poetry, before the sound, and because he possesses a fine technique, he makes you listen to the word first, then the music. The result was sheer artistry, a mixing of vocal intelligence and dramatic production that won him every ounce of the audience's obvious delight.

After intermission Ives' fine music, "The Unanswered Question," came off somewhat erratically, with outstanding ensemble performance from the Hartt orchestra and the quartet of winds (two flutes, two clarinets), but less virtuosity from the trumpet, played by Carl Hopkins, '66.

The first antiphonal music of its kind written in 1908, the Ives score was played as orginally planned, and the effect was something which cannot be achieved on recording or tape without laboratory equipment.

Taking their places at the back of the auditorium, the string orchestra produced an opulent, large tone, while the winds, facing the conductor, who in turn faced the audience, got the advantage of reflecting their sound from the back of the stage. The soloist played from the exit of the top balcony.

CONSIDERING that the music was not overly rehearsed, the piece came off as one of the most exciting tonal explorations of the evening.

It was well night flawless in ensemble. Brandt is a fine conductor, his beat clear and understandable, a small feat in itself, considering the dispersal of forces.

The most unusual treat of the concert was in the final work, music by Brandt for stringed instruments made to his specifications by Carleen Hutchins.

Brandt has been concerned with the string bodies of our modern symphony in that there is to him too much of a tonal leap between violin and viola, cello and double bass. The special instruments were designed to fill in this tonal gap. Piccolo violin, soprano violin, tenor violin (a scaled-down cello made to the violin model) and a specially designed bass were among the eight instruments.

Called "Consort," the Brandt music seems obviously written to show off the unusual tonal characteristics of these far-out strings, individually, and in mass production.

WHILE THERE SEEMED a lack of resonant color, the effect is unusual and satisfying. The music of future orchestras may some day include compositions that will make room for whole sections of the Brandt-inspired designs.

A whole new set of tonal coloration will be made possible within the framework of the symphonies of future years.

Monday night the Boston Symphony will play Strauss's tone poem "Ein Heldenleben" and Mendelssohn's "Italian Symphony," bringing to a close a daring and welcome festival honoring an important artist almost unknown in his own land.

Express (e)
PORTLAND, Me.
Circ. 29,043
JAN 21 1966

Three Concerts And Lecture Will Mark Bowdoin's Observance Of Ruggles' Works

BRUNSWICK — Two chamber music concerts, a lecture by a notable American composer, a panel discussion by some of America's outstanding critics and musicologists, and a concert in Portland by the Boston Symphony Orchestra will be held during the next three days as Bowdoin College celebrates its bi-centennial institute in honor of Vermont artist-composer Carl Ruggles.

Tomorrow Virgil Thomson, Pulitzer prize winning composer, author and critic, will talk on Ruggles music at the Senior Center, commencing at 2:30 p.m.

At 8:15 o'clock an orchestra from New York City will perform several of Ruggles scores, and selections by another foremost American composer, Charles Ives. The concert will take place in Pickard Theater.

SUNDAY the Bowdoin Brass Ensemble directed by Instructor John E. Rogers of the music department, will play three Ruggles scores, and soprano Judith Cornell will sing a song written by the New England born composer, considered one of the most significent artists of the time. This concert at Senior Center begins at 2:30 p.m.

At 8:15 p.m. Sunday Alfred V. Frankenstein, for 30 years art and music critic of the San Francisco Chronicle, will moderate a panel of well known experts on Ruggles music. The panel forum will be at the Senior Center.

Monday the Boston Symphony Orchestra, directed by guest conductor Jean Martinon, regular director of the Chicago Symphony, will lead the Boston ensemble in the American premier of Ruggles' "Sun-Treader." The Strauss tone-poem, "Ein Heldenleben" and Menselssohn's "Italian" Symphony are also on the program. This is the first time the Boston Symphony has been in Portland since 1945. The concert will be at City Hall Auditorium.

Some of the country's most famous composers have singled Ruggles out as a leading pioneer, among these being Aaron Copland, Edgar Varese, Henry Cowell, and Milton Babbitt.

ALTHOUGH RUGGLES' music is well known in Europe only a handful in this country are familiar with his scores.

Born in Marion, Mass., in 1876, the New Englander will be 90 years old in March. As a young boy he played his violin for President Grover Cleveland, and often played duets with Mrs. Cleveland.

Called "irascible, loyal, honest, sturdy, original, single working, deeply emotional, self assured and intelligent" by the late Henry Cowell, the independent thinking Ruggles composes on huge pieces of wrapping paper, drawing giant staves with colored crayons.

An exhibit of 40 of his oil water-colors, and sketches opens Jan. 22 at the Bowdoin Museum of Art. The exhibit will continue until the middle of February. The public is invited to attend the chamber music concerts, lectures, and forum discussions.

Tickets for the Boston Symphony are still available and may be reserved by calling Bowdoin College.

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
JAN 24 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
JAN 24 1966

B.S.O. to Pay Rare Visit to Portland, Me.

Symphony-goers in Portland, Me., will enjoy a musical treat tonight at 8:15 in Portland City Hall Auditorium when the Boston Symphony Orchestra makes its first appearance in the city in 23 years.

Bowdoin College is sponsoring the event in conjunction with its Biennial Institute, which was devoted this year to "A Carl Ruggles Festival," honoring the pioneering Vermont composer-artist.

Tonight's program includes Mendelssohn's Symphony No. 4, "Italian," Richard Strauss' "Ein Heldenleben," and the American premiere of Carl Ruggles' award winning "Sun-Treader."

Jean Martinon, conductor of the Chicago Symphony Orchestra, will be guest conductor for the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,022
OCT 13 1965

Symphony to play in Portland, Me.

PORTLAND, Maine (UPI)—The Boston Symphony Orchestra will perform here Jan. 24 for the first time in 23 years, it was announced today.

Bowdoin College will sponsor the performance and Jean Martinou, musical director of the Chicago Symphony Orchestra, will be guest conductor.

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
JAN 19 1966

Holiday Motif

One of 40 paintings and water-colors of Carl Ruggles, called "Christmas Card," which will be shown at Bowdoin College Museum of Art, beginning Saturday. The water-color shows a field near Ruggles' home in Arlington, Vt. The musical notation is from the closing bars of Ruggles "Evocation No. 2" for piano.

Bowdoin Exhibit To Honor Artist-Composer Ruggles

A three-day exhibition of paintings by Carl Ruggles will open at Bowdoin College Museum of Art at 3 p.m. Saturday. The Ruggles Festival will honor the famed artist-composer.

The exhibit itself will run through Feb. 13, but the musical portion of the institute will be held Jan. 22, 23, and 24.

Approximately 40 works of the celebrated Vermont artist will be shown, including oils and watercolors and some charcoal drawings, representing 30 years' work. Many of the oils are on paper rather than canvas or board.

Marvin S. Sadik, director and curator of the museum describes Ruggles' art as "representational." "They are all highly expressionistic, bordering on abstract, with some actually pure abstractions," he added.

He compares Ruggles to John Marin and Albert Pinkham Ryder, one of the greatest of the romantic visionaries of painting.

Some of Ruggles works are owned by the Whitney Museum of Art and the Brooklyn Museum. The collection being shown at Bowdoin was borrowed from the artist, and from Prof. John Kirkpatrick of Cornell University, an authority of Ruggles music.

Other paintings of the artist have been exhibited in Chicago New York, Detroit, Brooklyn and at Bennington, Vt.

Bowdoin is observing a three day festival of art and music in honor of Ruggles, including two chamber concerts at the college Saturday and Sunday, climaxed by the Boston Symphony Orchestra directed by Jean Martinon at Portland City Hall Auditorium Monday, when the American premiere of Ruggle's "Suntreader" will be performed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 104.758
JAN 23 1966

Events Of The Arts

CONCERTS

Boston Symphony Orchestra, with guest conductor Jean Martinon, sponsored by Bowdoin College, Portland City Hall Auditorium, 8:15 p.m., Jan. 24.

"Voyages In Poetry and Folk Song," with John Langstaff, baritone with N.Y. Philharmonic, and Robin Howard, actress and folksinger, Bates College Concert and Lecture Series, Bates College Chapel, Lewiston, 8 p.m., Jan. 28.

Julius Katchen, pianist, Bangor Community Concert and University of Maine Series, Peaks Auditorium, Bangor High School, 3 p.m., Jan. 30.

The Carnegie Trio, Alumni Hall Auditorium, University of Maine, Orono, 8 p.m., Feb. 4.

Colby Music Associates Concert, Adele Addison, soprano, Given Auditorium, Colby College, Waterville, 8 p.m., Feb. 7.

Julian Bream, English lute and guitar soloist, Bangor Community Concert Association and University of Maine series, Memorial Gymnasium, Orono, 3 p. m., Feb. 7.

Portland Symphony Orchestra, with soprano Judith Cornell and guest conductor Charles Gabor, City Hall Auditorium, 8:15 p. m., Feb. 8.

LECTURES

Dr. Elliot Schwartz, Assistant Professor of Music at Bowdoin, "Orchestral Music of Beethoven and the early Romantic Period." Portland Museum of Art, 10 a. m., Feb. 3.

Samuel H. Miller, Dean of Harvard Divinity School, "The Scenery of Squalor in Contemporary Fiction." Bates College, Lewiston, 8 p.m., Feb. 4.

EXHIBITS

Portland Museum of Art, 111 High St., open daily 10 a.m.-5 p.m., Sunday 2-5 p.m., closed Monday and holidays. Niles Spencer, retrospective exhibition, through Jan. 30.

Bixler Art and Music Center, Jette Gallery, Colby College, Waterville. Selections from the Permanent Collection through Feb. 1.

Art Exhibit and book fair, featuring Winston Churchill's "Mimizan Landes" and works by Maine artists, Lewiston-Auburn Jewish Community Center, Jan. 30, 1-8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

JAN 21 1966

Carl Ruggles to be honored at Bowdoin festival

By Allan Kemler

Arlington, Vt.

In fulfillment of a dream of many years, I recently drove to a small New England town—Arlington, Vermont—on a pilgrimage to meet a great man. He is Carl Ruggles, American composer and painter.

Just at the moment of my arrival, the former schoolhouse in which he had lived and worked for the greater part of a lifetime, and which had been closed since his wife's passing, was opened by a party of three—his loyal friend Lionel Nowak, composer and pianist from Bennington College, a photographer from Columbia Records, and Mr. Ruggles himself.

The main room of this house conveys a deep emotional impact. This room was still alive with the energy of a man who could spend years shaping a musical phrase until it satisfied him. An old grand piano stood in the center, an easel and a short but completed musical fragment on its rack; a huge potbellied stove, walls covered with paintings, tables with antiques and treasures of colored glass—all these were part of the home and workshop where he created music as beautiful and as towering as his Vermont mountains.

Recognition at last

He will be 90 on March 11. If the world has given him little notice, there was no sign that he was aware of it. But today, at long last, recognition has come. A three-day festival in his honor is scheduled at Bowdoin College this weekend, Jan. 22-24. Distinguished musicians and critics from many cities are planning to attend and participate in concerts, lectures, discussions, and to view a display of his paintings.

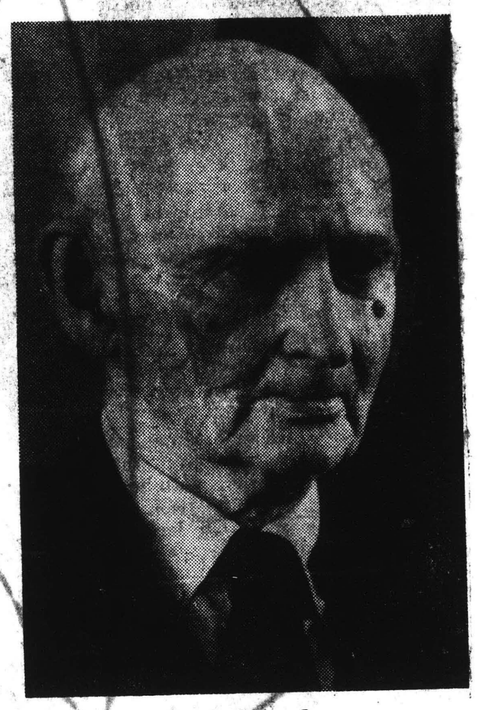
As a climax to the festival, Bowdoin will sponsor a concert by the Boston Symphony Orchestra in Portland, Maine, on Monday, Jan. 24. The program will include the American premiere of "Sun Treader," the most extensive of his three monumental works for full orchestra.

This composition, along with his "Men and Mountains," is soon to be released on a Columbia recording, thanks to a 1965 Naumburg Award. Thirty-four years after its world première in Paris on Feb. 20, 1932, we shall finally be privileged to hear this significant work, long neglected.

Highest standards

Carl Ruggles has always upheld and insisted on the "sublime" as the only ideal worth striving for, and his unrelenting faithfulness to this ideal has become legendary. His music is respected, even revered, by outstanding composers and musicians of many different persuasions—exemplifying, as it does, a dynamic power and thoroughness of craftsmanship in a fundamentally atonal idiom which is strikingly meaningful in the context of current musical innovations. With complete consistency he achieves a unique "sublimity" and a profile of indestructibility testifying to his grand artisanship.

ARTS
ENTERTAINMENT



Carl Ruggles

. . . who will be 90 in March, will be honored this weekend by a three-day festival at Bowdoin College in Brunswick, Maine. On Monday night his 'Sun Treader' will be given its American première by the Boston Symphony in Portland.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800

DEC 30 1965

Guest Conductor

Jean Martinon, music director of the Chicago Symphony, who will be guest conductor of the Boston Symphony Orchestra at a special concert in Portland City Hall Auditorium Jan. 24 at 8:15 p.m. The concert, sponsored by Bowdoin College, will honor Vermont composer Carl Ruggles. Tickets are available through the office of the executive secretary at Bowdoin.

Times (e)
BATH, Me.
Circ. 3,114

JAN 5 1966

Martinon to Conduct Boston Symphony in Portland

Jean Martinon, renowned Music Director of the Chicago Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra when it appears in Portland Jan. 24.

The concert, sponsored by Bowdoin College, will be held in Portland City Hall Auditorium at 8:15 p.m. and will be the first Portland appearance of the Boston Symphony in 23 years.

Individual ticket prices range from $4 to $6. Reservations and ticket information are available by mail or telephone from the Boston Symphony Orchestra, Bowdoin College, Brunswick, Maine 04011. The telephone number is 725-8731, extension 261. Tickets are also on sale in Portland at Cressey & Allen and Benoit's.

For Martinon, as well as for Portland, the concert will be a special occasion. The French maestro made his debut in this country as guest conductor of the Boston Symphony in 1957.

Born in 1910 at Lyon, France, Martinon began his career in music there with violin studies at the local conservatory. Later, he attended the National Conservatory in Paris, where he won prizes and studied under Albert Roussel, Roger Desormiere and former Boston Symphony Conductor Charles Munch.

The Grand Prize of the City of Paris was awarded to him in 1945 for his composition, "Psalm 136 — Song of the Captives." Martinon wrote this work following his service in the French Army, when he was for a time a prisoner of war.

In 1949 he became Associate Conductor of the London Philharmonic. He headed the Houston and Israel Philharmonic in the 1950's, and in the summer of 1960 made his first appearances with the Chicago Symphony Orchestra at the Ravinia Festival.

The following year he conducted the Orchestra at the Concerts du Conservatoire in Paris, the BBC in London and the Tonhalle in Zurich. During his 1962 appearances as guest conductor of the Chicago Symphony at Orchestra Hall, audiences became acquainted with his Symphony No. 3.

In the autumn of 1963 Martinon assumed the position of Music Director of the Chicago Symphony, launching the Orchestra in its 73rd season. His periods of guest conducting took him to his native France, Germany, Italy, and Japan. He presided at numerous other concerts, including those of the Lucerne Festival in Switzerland. The same year he also began the composition of a comic opera based on his own libretto. He has continued to devote two or three months each year to composing, despite the heavy demands of his conducting activities.

Martinon, his wife and son spend the summer vacations in Paris and their home in the French Alps, where the conductor-composer can often be found engaged in his favorite sport, mountain-climbing.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JAN 16 1966

Recordings

Ruggles—90 Years Young

By RAYMOND ERICSON

IN a converted schoolhouse in Arlington, Vt., lived a curious and important figure in American music who will be 90 years old on March 11—Carl Ruggles. He is curious because he has written little and been performed less and yet is often spoken of, important because his rugged individualism and modernity seemed to make him an inspiration to native composers during the emergent period of American music in the nineteen-twenties and thirties. (Ruggles moved from the schoolhouse after his wife's death a few years ago.

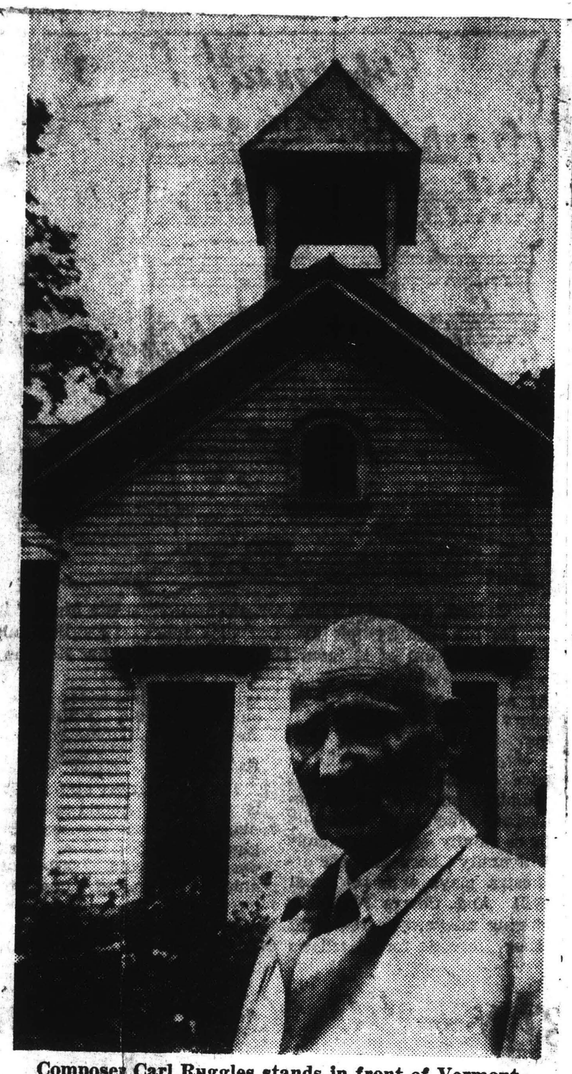
Bowdoin College in Brunswick, Me., will pay tribute to Ruggles with a three-day festival beginning next Saturday, probably the first ever to honor the composer. It will present his music and exhibit his paintings, since Ruggles for most of his life has been a painter by avocation. (Born in Marion, Mass., the Cape Cod environment of his youth led him to go to Boston first to study ship design.) The Boston Symphony Orchestra will be on hand to play, among other things, Ruggles's "Sun Treader"—an American premiere, although the work dates back to 1932.

Concurrent with this first live performance of the work in this country appears a recorded version of Sun Treaders (Columbia ML 6201; stereo MS 6801). It shares the disk with Robert Helps's Symphony No. 1, the two works being the annual selection by the Walter W. Naumburg Foundation for a recording of American music.

"Sun Treaders" is typical of Ruggles's music in many ways. He worked on it for six years. It had its premiere in Paris in 1932, was played elsewhere in Europe but went unheard by the composer in concert performance. Its title is characteristic — other works of his are called "Men and Angels," "Men and Mountains," "Portals," "Evocations"—although the title in this instance has a specific reference, a line in which Browning refers to Shelley: "Sun-treader, life and light be thine forever!"

Musically, "Sun Treaders" is a series of thrusting jagged mountains of tension with small valleys of delicate lyricism between. The score seems constantly to ascend and descend, with few pla-

Continued on Next Page



Composer Carl Ruggles stands in front of Vermont schoolhouse that was home until some years ago.

Sunday Telegram
PORTLAND, Me.
Circ. 104,758

OCT 10 1965

Boston Symphony To Give City Hall Concert Jan. 24

BRUNSWICK — Bowdoin College announced Saturday it would sponsor a concert in Portland Jan. 24 by the Boston Symphony Orchestra. It will be the famed Boston Symphony's first appearance in Portland in 23 years.

The concert, which will be held in Portland City Hall Auditorium at 8:15 p.m., will feature the first American performance of Carl Ruggles' "Sun Treader." The orchestra will play under the baton of guest conductor Jean Martinon, music director of the Chicago Symphony Orchestra.

The Boston Symphony has performed in Portland only twice in the last 41 years. It last appeared in Portland in 1943 and its Portland concert prior to that was in 1925.

Prof. Robert K. Beckwith, chairman of Bowdoin's Department of Music, said the Jan. 24 Portland concert will be held in conjunction with a Bowdoin Institute on Carl Ruggles. The institute will be held on the college's campus here Jan. 22-24.

In addition to the "Sun Treader," the Portland program will include Mendelssohn's Symphony No. 4, "Italian"; and Strauss' "Ein Heldenleben."

Ruggles, who lives in Arlington, Vt., is an artist at well as composer of modern music. His oils and water colors have been shown at galeries in Chicago, Detroit and other American cities.

He was the inaugurator and for many years an instructor of a seminar in Modern composition at the University of Miami in Florida.

Carl Ruggles—90 Years Young

Continued from Previous Page

teaus of mood, and the general tempo is steady and slow. Variety is achieved by intense contrapuntal activity, which keeps shifting in weight and density and which provides the work's strong dissonance. What is most remarkable in the writing is its textural clarity; no matter how many contrapuntal lines are going at once they can all be heard. This is a bold, impressive piece, whose impact and vivid colors are impossible to ignore.

Mr. Helps is a 37-year-old native of Passaic, N.J., known around New York City for the brilliant pianism he has contributed to so many concerts of contemporary music, and a teacher of piano at Princeton University. A former pupil of Roger Sessions in composition, he also turns out to be a brilliant and sensitive composer, to judge by his First Symphony. It is largely orthodox and tonal in basis, with two energetic movements bracketing a fine Adagio, which coils out and back with a tight and beautiful gravity. The fast movements have diamond-bright sharpness and surety of direction; there is no muddle, no sense of extraneous ideas drafted to fill a void. Both the Symphony and "Sun Treader" make virtuosic demands on performers, but they are smartly turned out by the Columbia Symphony led by Zoltan Rozsnyai.

More Ives

A "new" Charles Ives work to be recorded recently is his Robert Browning Overture, dated 1911 (Composers Recordings, Inc. 198; stereo SD 196). Like other Ives works, it was left in a state where pages of the manuscript were missing and sections were undecipherable, necessitating "recomposing" by such disciples as Henry Cowell and Lou Harrison.

The music reflects one of Ives's marginal notes on the score: "Browning was too big a man to rest in one nice little key, his inward toughness and strength, he walked on the mountains not down a nice proper little aisle. . . . His mind had many roads, not always easy to follow—the ever flowing, changing, growing ways of mind and imagination—over the great unchanging truths of life and death." The comment describes the imaginative waywardness of the music, certainly with its apparently illogical succession of impressionistic orchestral jangle, turbulence and meditative quiet. There are beautiful melodies in the score and scarcely any recognizable quotations of familiar tunes, to which Ives was addicted. It is a work less brash and impulsively quirky than many of the composer's, more affecting than affectionate and a handsome addition to the recorded Ives repertory.

It is paired on the CRI disk with Jack Beeson's Symphony No. 1 in A. This is a 1959 product of the Columbia professor who is best known for his operas "Hello Out There" and "Lizzie Borden." It is an animated, brightly colored, quite listenable symphony, decorated with all kinds of pleasant orchestral tinsel, with an appropriate echo (surely unconscious) in the last movement of "Glow, Little Glowworm." In this Ives-Beeson recording, the admirable playing is by the Polish National Radio Orchestra, conducted by William Strickland.

Kurka, Surinach

Two other contemporary scores that should find easy acceptance, if they have not done so already, are on a Louisville Orchestra release, Robert Kurka's Suite from The Good Soldier Schweik and Carlos Surinach's Symphonic Variations (LOU 656; stereo LS 656).

Kurka, a promising American composer who died in 1957 at the age of 36, was inspired to write his six-movement suite by Hasek's well-known satiric anti-war novel. Later, just before he died, Kurka developed it into an opera, which was staged by the New York City Opera.

The suite is scored for winds and percussion, which adds to the bite, impudence and melancholy of its half-dozen movements. There is a bit of the Kurt Weill of the "Dreigroschenoper" here, but not much; Kurka's satire is too generously American for that, just as the fictional Schweik is an optimist.

Surinach, the Spanish-born, German-trained composer who nows lives in New York City, has infused his Symphonic Variations with the spirit and color of flamenco style as he has done with all his music. The work's 11 short variations are developed out of a simple strong theme largely by means of orchestral color as elemental and vibrant as those in a sun-flooded Spanish bullring. Overt suggestions of Spanish music, such as the use of a high trumpet, are rarer than the "drama" (as Surinach calls it) inherent in flamenco style, with its violent contrast and juxtaposition of sounds.

Lincoln County News
DAMARISCOTTA, Me.
Weekly Circ. 2,896

DEC 23 1965

Academy Students offered opportunity to hear Boston Symphony in Portland

The Boston Symphony Orchestra is scheduled to play a special concert the evening of Monday, January 24, in the Portland City Hall Auditorium at 8:15 p.m. Presented under the auspices of Bowdoin College, a special block of tickets have been offered to Lincoln Academy.

The program will consist of a world premiere of "Sun Treader" by Carl Ruggles, Richard Strauss' "Ein Heldenleben", and Mendelssohn's "Italian Symphony" (no. 4). This is an excellent opportunity to hear one of the world's most superlative metropolitan symphony orchestras.

New England Newsclip Agency, Inc
Box 2078, Boston 02106 • 742-4200

Kennebec Journal (m)
AUGUSTA, Me.
Circ. 14,684

DEC 30 1965

Bowdoin

BRUNSWICK — Maine residents will have an opportunity to hear one of the world's finest musical organizations Jan. 24 when the Boston Symphony Orchestra performs in Portland.

The concert, sponsored by Bowdoin College, will be held at 8:15 p.m. in Portland City Hall Auditorium.

Not since 1943 has the Boston Symphony Orchestra appeared in Portland. The forthcoming performance will be under the baton of guest conductor Jean Martinon, Music Director of the Chicago Orchestra. The BSO's regular conductor is Erich Leinsdorf.

The concert is being held in conjunction with an Institute on contemporary American composer Carl Ruggles at Bowdoin Jan. 22-24. The Portland concert program includes the American premiere of Ruggles' "Sun Treader."

Record
BRUNSWICK, Me.
Weekly Circ. 6,458
DEC 30 1965

Boston Symphony Tickets Available At College

BRUNSWICK — Maine residents will have a rare opportunity to hear one of the world's best known musical organizations Jan. 24 when the famed Boston Symphony Orchestra will perform in Portland.

The concert, sponsored by Bowdoin College, will be held at 8:15 p.m. in Portland City Hall Auditorium. Tickets are available at prices ranging from $4 to $6.

Reservations and ticket information may be obtained by mail or telephone from the office of the executive secretary, Bowdoin College in Brunswick. The telephone number is 725-8731, extension 261. Persons planning to attend the concert are urged to purchase tickets well in advance to obtain good seats.

Not since 1943 has the Boston Symphony Orchestra appeared in Portland. The orchestra's appearance prior to that was in 1925. The forthcoming performance will be under the baton of guest conductor Jean Martinon, music director of the Chicago Symphony Orchestra. The BSO's regular conductor is Erich Leinsdorf.

The concert is being held in conjunction with an Institute on contemporary American composer Carl Ruggles at Bowdoin Jan. 22-24. The Portland concert program includes the American premiere of Ruggles' "Sun Treader."

Premieres are nothing new for the Boston Symphony Orchestra. In the last three years the BSO has given the world premieres of seven new works, and the first American or Boston performances of some 30 others.

Unique History

The orchestra's history is as unique as the city that supports it. Most of this country's orchestras have been organized by a committee of interested citizens and endured a long period of financial struggle and immaturity. Not Boston's. The BSO was started by one man who guided it personally and paid all its debts for nearly 40 years. Thus the orchestra was able to grow to full maturity free from financial burden.

That man was Major Henry Lee Higginson, who was endowed with a love of Boston and a love of good music. His dream to provide the city with a great symphony orchestra came true on Oct. 22, 1881, when the first concert took place in Boston Music Hall where the orchestra performed until the present Symphony Hall was built in 1900.

Journal (e)
LEWISTON-AUBURN
Me.
Circ. 13,942
JAN 17 1966

Times (e)
BATH, Me.
Circ. 3,114
JAN 24 1966

Boston Symphony Plays Tonight

The Boston Symphony Orchestra will make an historic appearance in Portland City Hall Auditorium tonight at 8:15 p.m.

The Portland appearance by the famed musical organization will be the first in 23 years. The last concert by the BSO in Portland was in 1943. The one prior to that was in 1925.

Tickets for the concert will be available at the auditorium box office Monday after 12 noon. Reservations may be made at the box office by calling Portland 774-8221 until 5 p.m. After 5 the number to call is 774-0021. Remaining tickets are priced at $5 and $4 for orchestra seats, $4.50 for first balcony, and $3 for second balcony. Tickets ordered by telephone must be picked up at the box office by 7.30 p.m. All seats for the concert are reserved.

The program includes Mendelssohn's Symphony No. 4, "Italian," Richard Strauss' "Ein Heldenleben," and the American premiere of Carl Ruggles' award-winning "Sun-Treader." Jean Martinon, Conductor of the Chicago Symphony Orchestra, will be the guest conductor for the concert.

Bowdoin College is sponsoring the event in conjunction with its Biennial Institute, which was devoted this year to "A Carl Ruggles Festival" honoring the pioneering Vermont composer-artist.

The Portland concert follows the weekend campus events of the Institute. Concerts, lectures, discussions, and a forum devoted to Ruggles and his works took place Saturday and Sunday. An exhibition of paintings by Ruggles also opened Saturday at the Bowdoin Museum of Art and will continue through Feb. 13.

PROFILE

Martinon —Conducts, Composes, Climbs

The concert of the Boston Symphony Orchestra at Portland on Jan. 24 will be a special occasion for the guest conductor, Jean Martinon.

The renowned Music Director of the Chicago Symphony Orchestra made his American debut as guest conductor with the Boston Symphony in 1957.

A former Boston Symphony conductor Charles Munch had been among his teachers together with Albert Rousel and Roger Desormiere, at the National Conservatory in Paris.

While still a student, he had begun his training as a violinist in his native city of Lyon, he began winning prizes and his first major award, The Grand Prize of the City of Paris was earned in 1945 for his composition, "Psalm 136—Song of the Captives". Martinon had written this work following service in the French Army when he was for a time a prisoner of war.

Four years later he became associated conductor of the London Philharmonic. He headed the Lamoureux and Israel Philharmonic in the 1950's and in the summer of 1960 made his first appearances with the Chicago Symphony Orchestra at the Ravinia Festival.

The following year found him in Paris with the Societe des Concerts du Conservatoire, in London, directing the BBC orchestra, with the Tonhalle in Zurich. In 1963 back in Chicago he introduced his audiences to his Symphony No. 3.

The following autumn he assumed the position of music director with the Chicago Symphony launching its 73rd season, but contracted for several conducting appearances which took him back to France, to Germany, Italy and Japan. He presided at numerous other concerts, including those of the Lucerne Festival in Switzerland.

Martinon, the family man, Martinon the composer is not to be intimidated by this conducting schedule. Each year he devoted two or three months to composing despite the heavy demands of his orchestral activities—and finds time for off-season vacations in Paris or at the family's home in French Alps where he enjoys his favorite sport, mountain-climbing.

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
JAN 10 1966

Sunday Telegram
PORTLAND, Me.
Circ. 104,758
NOV 21 1965

Courier-Gazette
ROCKLAND, Maine
Tri-Wkly Circ. 5,745
OCT 14 1965

'Carl Ruggles Festival' Set For Bowdoin Jan. 22-24

BRUNSWICK—Carl Ruggles, contemporary American composer and one of the innovators of 20th century music, will be the subject of Bowdoin College's 21st Biennial Institute Jan. 22-24. It will be "A Carl Ruggles Festival."

Ruggles, who will be 90 in March, makes his home in Arlington, Vt.

Prof. Robert K. Beckwith, chairman of Bowdoin's Department of Music, said the program will include the performance of most of Ruggles' major works, an exhibition of his paintings at the Bowdoin Museum of Art, lectures, discussions, and a forum on Ruggles' music, involving some of the leading critics and composers in the country.

In addition, Bowdoin will sponsor the American premiere of Ruggles' major work, "Sun-treader," by the Boston Symphony Orchestra at 8:15 p.m., Jan. 24 in Portland City Hall Auditorium in conjunction with the institute.

The institute will open Saturday, Jan. 22, with a 2:30 p.m. lecture by critic-composer-author Virgil Thomson in the Senior Center, followed by the opening of the exhibit of Ruggles' paintings in the museum. The evening program, starting at 8:15 p.m. in Pickard Theater, will consist of a string orchestra concert conducted by Henry Brant of Bennington College, featuring several works by Ruggles, a work by Brant himself, and songs by Charles Ives. The soloist for the Ives songs will be Frank Baker, also on the Bennington faculty. Mr. Brant will comment on the music.

Sunday at 2:30 p.m. there will be a recital-lecture in the Senior Center by pianist John Kirkpatrick, of the Cornell University faculty. Kirkpatrick will play "Evocations" for piano. The Bowdoin Brass Ensemble, conducted by John Rogers, will play "Angels." Judith Cornell, accompanied by Louise Rogers at the piano, will sing "Toys." There also will be commentaries by Kirkpatrick, Brant, and Eric Salzman of the New York Herald-Tribune.

A panel discussion, moderated by Alfred Frankenstein, Art Critic and former Music Critic of the San Francisco Chronicle, is scheduled for Sunday's program starting at 8:15 p.m. in the Senior Center. Panel members will include Kirkpatrick and Benjamin Boretz, editor of Perspectives of New Music.

ADVERTISEMENT

Boston Symphony Tickets

PROF. ROBERT Beckwith, chairman of Bowdoin's Music Department, says that tickets for the Boston Symphony Orchestra' concert at City Hall Auditorium Jan. 24, will go on sale "shortly after December 1."

Reservations can be made now by calling or writing the music department or by applying at the office of the executive secretary at Bowdoin.

It will be the orchestra's first appearance here in 23 years. Jean Martinon, music dircetor of the Chicago Symphony, will be the guest conductor in a program to feature the American premier of Carl Ruggle's "Sun Treader."

Bowdoin will honor the famous Vermont artist and composer with an institute on campus Jan. 22-24. Strauss's tone-poem "Ein Heldenleben," and Mendelssohn's "Italian" Symphony will also be performed.

Bowdoin Bringing Boston Symphony To Portland

BRUNSWICK — Bowdoin College announced today that it will sponsor a concert in Portland Jan. 24 by the Boston Symphony Orchestra. It will be the famed Boston Symphony's first appearance in Portland in 23 years.

The concert, which will be held in Portland City Hall Auditorium at 8:15 p. m., will feature the first American performance of Carl Ruggles' masterpiece, "Sun Treader." The Orchestra will play under the baton of guest conductor Jean Martinon, Music Director of the Chicago Symphony Orchestra.

The Boston Symphony has performed in Portland only twice in the last 41 years. It last appeared in Portland in 1943 and its Portland concert prior to that was in 1925.

Professor Robert K. Beckwith, Chairman of Bowdoin's Department of Music, said the Jan. 24 Portland concert will be held in conjunction with a Bowdoin Institute on Carl Ruggles. The Institute will be held on the College's campus in Brunswick Jan. 22-24.

In addition to the "Sun Treader," the Portland program will include Mendelssohn's Symphony No. 4, "Italian"; and Strauss' "Ein Heldenleben."

Mr. Ruggles, who lives in Arlington, Vt., is a distinguished artist as well as an internationally known composer of modern music. His oils and water colors have been shown at galleries in Chicago, Detroit and other American cities.

He founded and conducted the Winona Symphony Orchestra, and his major works have been played in New York, San Francisco, Boston, Havana, Paris, Venice, Budapest, Madrid, Berlin and Barcelona. He was the inaugurator and for many years an instructor of a seminar in modern composition at the University of Miami in Florida.

BATH, MAINE
TIMES
D. 3,000
JAN 17 1966

Seats Available For Symphony

Bowdoin College announced today that good seats are still available for the Boston Symphony Orchestra's concert Jan. 24 at 8:15 p.m. in Portland City Hall Auditorium.

Those wishing to attend the concert are urged to order tickets as soon as possible. Tickets are sellnig at a very rapid rate and all seats are reserved.

Tickets may be ordered by mail or telephone from Boston Symphony Orchestra, Bowdoin College, Brunswick, Maine 04011. The telephone number is Brunswick 725-8731, extension 261. Tickets are also available at Cressey & Allen and Benoit's in downtown Portland.

Remaining tickets include $5 and $4 orchestra seats, $4.50 first balcony, and $3 second balcony.

The concert, sponsored by Bowdoin in conjunction with its Biennial Institute, devoted this year to "A Carl Ruggles Festival," will include the American premiere of Ruggles' major work, "Sun-Treader," and works by Mendelssohn and Strauss.

The concert will mark the famed Boston Symphony Orchestra's first appearance in Portland in 23 years.

160

Record
BRUNSWICK, Me.
Weekly Circ. 6,458
JAN 6 1966

Martinon To Lead Boston Symphony

BRUNSWICK — Jean Martinon, renowned music director of the Chicago Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra when that musical organization appears in Portland Jan. 24.

The concert, sponsored by Bowdoin College, will be held in Portland City Hall Auditorium at 8:15 p.m. and will be the first Portland appearance of the Boston Symphony in 23 years.

Individual ticket prices range from $4 to $6. Reservations and ticket information are available by mail or telephone from the Boston Symphony Orchestra, Bowdoin College, Brunswick. The telephone number is 725-8731, extension 261. Tickets are also on sale in Portland at Cressey & Allen and Benoit's.

For Martinon, as well as for Portland, the concert will be a special occasion. The French

Jean Martinon

maestro made his debut in this country as guest conductor of the Boston Symphony in 1957.

The Grand Prize of the City of Paris was awarded to him in 1945 for his composition, "Psalm 136 — Song of the Captives." Martinon wrote this work following his service in the French Army, when he was for a time a prisoner of war.

In 1949 he became Associate Conductor of the London Philharmonic. He headed the Lamoureux and Israel Philharmonic in the 1950's, and in the summer of 1960 made his first appearances with the Chicago Symphony Orchestra at the Ravinia Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (e)
BIDDEFORD-SACO, Me.
Circ. 9,098
JAN 25 1966

Boston Symphony Concert Presented

PORTLAND (AP) — While scores of events were cancelled Monday night because of the northeast snow storm, the Boston Symphony Orchestra went ahead with its scheduled performance at Portland City Hall Auditorium.

It was rewarded by an audience of 1,824, who wouldn't be stayed by the difficult conditions created by the storm's 13-inch snowfall. Although the auditorium seats 3,000, officials said the turnout was greater than expected.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 652,135
JAN 26 1966

WORK BY RUGGLES HAS U.S. PREMIERE

'Sun-Treaders' Performed at Bowdoin Biennial Institute

By THEODORE STRONGIN
Special to The New York Times

PORTLAND, Me., Jan. 24—Carl Ruggles's "Sun-Treader" has finally come home.

The Boston Symphony Orchestra, led by Jean Martinon, gave the composition — first played in Paris on Feb. 25, 1932 —its initial United States performance Monday night at the Portland City Hall auditorium under the auspices of Bowdoin College at nearby Brunswick.

The occasion was Bowdoin's Biennial Institute, held at the college over the weekend, which honored Mr. Ruggles as he approaches his 90th birthday, which will be March 11.

"Sun-Treader, light and life be thine forever," is the motto at the head of the score, taken from Robert Browning's poem "Pauline." A more apt description of the work cannot be imagined. The composition is light and life personified, but not sweetness and light. Craggy, rangy, it is all contained power. Its concentrated, close-knit dissonant lines surge and recede and finally rise to an apotheosis of a close.

About 16 minutes long, "Sun-Treader" divides the orchestra into mighty composite choirs, homogeneous in sound, which follow each other in close counterpoint. They support, prod, urge each other constantly. The speech of each mounts over extended periods, stops, continues on with greater emphasis, speeds up several times over a repeated tympani beat, restates itself from new standpoints.

"Sun-Treader" is a very compactly written piece, with no padding. Its parts balance, its motion is deliberate and inevitable. One knows where it is going from the moment the first phase is heard. One does not foresee, though, how gloriously it is going to get there.

This is the same Ruggles of the shorter works such as "Angels" and "Portals," but greatly amplified and extended. It is a culminating work of a man who has written little, but has spared no effort in shaping every detail to his purpose.

Mr. Martinon and the orchestra gave "Sun-Treader" a brilliant performance that glistened in the ears. They captured its controlled turbulence and its sturdiness and did not diminish its heroic proportions.

There are details to quibble with. Mr. Martinon tended to glide over the eloquent halts that Mr. Ruggles wrings out of his materials. At times, the conductor was not patient enough, he did not always take time to mold phrases into their strongest shapes. And the shallow, over-shrill nature of the hall's acoustics hid multitudes of inner relationships. But "Sun-Treader" is a mighty work. It will take many performances before all its potentials are mined.

The Portland concert, attended by more than 1,800 in spite of a near blizzard the night before, closed this year's institute, during which several smaller works of Mr. Ruggles were played.

His life and music were discussed and set into historical place by the many visitors to the campus who came to pay tribute to a man whose music has been rarely heard in the country of his birth. The consensus, often repeated, was that Mr. Ruggles deserves to join Charles Ives as one of the two uncompromisingly individual pioneers of contemporary American music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Express (e)
PORTLAND, Me.
Circ. 29,043
JAN 29 1966

Readers Write

Music Lover Praises Bowdoin

To the Editor:

Bowdoin College is certainly to be congratulated for bringing the Boston Symphony Orchestra to Portland for a performance last Monday night. The extraordinary enthusiasm of the audience was ample testimony to the success of the event. Let us hope that Bowdoin may see fit to bring about such an event again.

Those of us concerned with the development of our own Portland Symphony Orchestra (and there are at least 2,000 in this category) perhaps appreciate more than others how fortunate we are to have the Boston Symphony Orchestra, certainly one of the world's greatest, close by. Even as all New Englanders, whether music lovers or not, take justifiable pride in the Boston Symphony Orchestra, so also may we hope that all people in the State of Maine take similar pride in the growth and achievements of the Portland Symphony Orchestra.

Jeremiah D. Newbury
Portland

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BATH, Me.
Circ. 3,114
JAN 25 1966

GOOD SYMPHONY CROWD

PORTLAND (AP)—While scores of events were cancelled Monday night because of the northeast snow storm, the Boston Symphony Orchestra went ahead with its scheduled performance at Portland City Hall Auditorium.

It was rewarded by an audience of 1,824, who wouldn't be stayed by the difficult conditions created by the storm's 13-inch snowfall. Although the auditorium seats 3,000, officials said the turnout was greater than expected.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268
JAN 25 1966

An American Masterpiece Finally Heard

By Eric Salzman

PORTLAND, Maine.

After 35 years, Carl Ruggles' "Sun-treader" had its American premiere here last night.

This great visionary American masterpeice, performed in Europe in the '30s, finally got back home under the auspices of Bowdoin College, Jean Martinon and the Boston Symphony Orchestra, as the climactic event of a three-day tribute to Ruggles organized by the college in nearby Brunswick.

Ruggles, one of those remarkable American pioneers of the generation of Ives, is nearly 90. He has lived long enough to see his visions realized, his prophecies fulfilled.

He did not actually hear the vision he had so many years ago. He lives a good distance to the west of here in Vermont, and his doctor would not permit him to make the trip.

The Bowdoin Festival included most of his chamber works—two versions of "Angels" for strings and brass, two string works from the 1920s, "Portals" and "Lilacs," the early song "Toys" and the late piano pieces, "Advocations"—a keynote lecture by Virgil Thomson as well as commentary, comment and round-table discussion of Ruggles and his music by visiting composers, critics and performers.

It is an irony that one has to come to Maine to hear finally the premiere of an extraordinary American symphonic work, but it is also fitting that Ruggles should be honored in his own snow-blanketed land. Ruggles was born on Cape Cod in 1876. He grew up near Boston, and although he lived in New York for many years, he has also long had a residence in snowy New England.

Ruggles is the very prototype of the craggy, uncompromising New England individualist, and that is exactly what his music is like. He was an important figure on that vital American avant garde scene of the '20s and '30s and, in a scant handful of works, he developed a stark personal style of great weight, purity and expressive impact.

He was interested in a single problem: The expressive power of intense chromatic line. Harmony and color exist as the confluence of these great immobile-seeming arched lines which rise and fall with a powerful dissonantal energy that is never really released but always held back in a state of violent tension and static ecstacy.

All of these ideas find their highest expression in "Sun-treader," by far the biggest piece that Ruggles ever wrote—although it is only a densely packed 17-minutes in length — and the work with the greatest scope. The tremendous dissonantal planes of the rising and falling contrapuntal phrases and the incredible weight of the orchestral textures — nearly all made out of linear doubling — are almost unbearable. Ruggles never permits the violent energies beneath the surface to break out, just as he never permits these energies to dissipate; indeed, the maximum point of energy is also the most static moment—the very end.

The long Ruggles weekend was organized as the 21st Biennial Institute of the college, a conference type of event usually devoted to political, social or literary topics. Performers included the Hartt Chamber Players from Connecticut, Henry Brant who conducted several works, and pianist Don Kirkpatrick, a close friend of Ives and Ruggles and still their definitive interpreter. "Sun-treader" has not yet had quite that luck. The Martinon-Boston reading was several notches above the recent recording and qualifies as an admirable effort with a tough piece. There are no plans however to play it again and that is exactly what is needed; the piece needs time to sink into our—listeners' and musicians' —consciousness; we are only just beginning to grasp it.

Henry Cowell told a story about finding Ruggles sitting at the piano and banging out the same big dissonant chord over and over. Finally Cowell screamed over the din, "Carl, I've been here for an hour. What the hell are you doing with that chord?" Shouted back Ruggles, still banging away, "I'm giving it the test of time." "Sun-treader" has withstood the test of time, neglect and now, finally, rediscovery.

Express (e)
PORTLAND, Me.
Circ. 29,043

JAN 25 1966

Boston Symphony Glorious In Ruggles Festival Windup

By JOHN THORNTON

The Boston Symphony Orchestra under the intelligent direction of guest conductor Jean Martinon, brought the three-day Bowdoin College Carl Ruggles Festival to a glorious finish at City Hall Auditorium Monday night in a concert of the most magnificent sound heard here in decades.

It has been more than 20 years since this great orchestra visited Portland, and its principal reason for appearing was the American premier of Ruggles' vigorous and searching "Sun-Treader."

The sturdy New Englander, now living in Vermont has composed only a handful of works, with "Sun-Treader" being by far his most ambitious score. As Ruggles, retired to Vermont, will be 90 years old in March, this powerful, starkly contrived music will likely be the one that will rank him as an artist of great significance.

HE DOES NOT spend much time with elaboration, with explored invention, communicates with immense strength.

Supposed to be cast atonally, it does not sound atonal at all, except in spots, reflecting in every bar the direct character of Ruggles' fiercely independent musical thinking.

It has shattering power, moving from one episode to another, richly scored, with but little relief from its consistently placed and compactly written intervals. Ruggles is much more concerned with tonal unity in this large work than in his smaller chamber scores. Perhaps the dominant truth that he communicates in "Sun-Treader" lies within his use of the grim and almost ruthless tympani, which announces each section.

"SUN-TREADER" is no work of far-out statement, sounds in the orchestral language almost in the tradition of the romantic era of music, for its rugged dissonance is so closely woven that it never really sounds dissonant.

It is not a work to describe in its technically planned architecture, for it has craftsmanship aplenty. It is passionately direct, the symphonic utterance of a man who represents total independence in his artistic concepts. Ruggles has no patience with device. It is honest music, and may well become a work of historical significance. If it travels well, is played all over the country by all our leading orchestras, it will stand the test of time, for it is most effective in its unpretentious strength. It is music that will last.

MARTINON'S conducting has changed somewhat in the last 15 years. His best is not so convulted now, he is much simpler in his direction, and he has superb intelligence as a musician.

He read the opener, Mendelssohn's well known Symphony No. 4, Opus 90, with strong respect for its delicacy, did not use the "Italian" symphony as a showpiece.

His way with Mendelssohn is suave, persuasive, and his tempi in the first three movements, deliberate. In this way he produced from the Boston Symphony a wealth of sensitive detail. It was a glowing, musical treat, to hear Opus 90 treated with a restrained touch, for then its lines became clear, not coarsened by over-powerful attacks.

Much of the delight of the Mendelssohn symphony lies in its darting scale passages, leaping from celli to violi to first and second violins. By keeping a tight control over dynamics, Martinon brought forth soft colors, a welcome departure in treatment from the usual interpretation which puts too much accent on brilliance.

FOLLOWING intermission Martinon lead the Bostonians in Strauss's tone-poem "Ein Heldenleben," a work that has long been in the repertoire of the orchestra.

Again Martinon employed restraint, and while "Heldenleben" emerged in a blaze of those familiar Straussian melodies of limpid beauty and contrasting snarling winds and brasses, it was never gargantuan, but well paced, even, made all the more powerful by his refusal to let this sprawling vulgar music get out of hand.

THE WORK IS OVER-LONG, over extended, too long-winded. Its sensuality is overpowering, over-done. But its melodic strength, for all its theatrical and cloying cheapness, is what makes this music great. Vulgar it is, but what splendid vulgarity.

Alfred Krips, assistant concertmaster of the Boston Symphony, moved over to the first chair to replace Joseph Silverstein, regular concertmaster, whose illness kept him from the Portland concert.

Krips handled the long and complicated solo work brilliantly. He is an accomplished artist, who gave to the elaborate soloistic line the full power and technic of an exceptionally gifted musician.

IT SHOULD BE STATED that the Boston Symphony is called "The Aristocrat of Orchestras", a term that is commercially satisfying, but like most labels, subject to criticism.

The Boston organization is one of the great orchestras of the world, and needs no associated title. It was Martinon's conducting that was aristocratic in the best meaning of the term.

Bowdoin College is bringing to this state the Ruggles Festival, and in executing its planning, has done Maine an artistic service of internatioal importance.

An unusally large audience turned up, in spite of the aftermath of a crippling blizzard.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Express (e)
PORTLAND, Me.
Circ. 29,043

FEB 9 1966

Portland And The Arts

Leadership Zeal Needed To Win Arts Center Goal

By JOHN THORNTON

★ ★ ★

Some National Publicity

The latest issue of Newsweek pays a strong tribute to Carl Ruggles, the New England composer-artist who was recently honored in a three day Festival by Bowdoin College and to the college for sponsoring the festival.

Ruggles, whose musical output is small, but whose careful craftsmanship has earned him the admiration of some of the nation's prominent composers and critics, is a sturdy and independent creator. His forceful and blazing directness was evident in the 17 minute symphonic music called "Sun-Treader" which was given its American premier by the Boston Symphony Orchestra directed by Jean Martinon, in a concert at City Hall Auditorium Jan. 24.

Portland was named as the site of that final concert and the city received a second mention a few pages further on in the arts section of the news magazine when it was listed as among the few U.S. cities where a visiting Yugoslav art exhibit will be shown.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BATH, Me.
Circ. 3,114

JAN 28 1966

Praised Boston Symphony Concert

(Editor's Note: A group of Morse High students accompanied by Cecil V. Rowland, music instructor in the Bath schools and James E. Footer, Jr., director of the Bath Municipal Band, motored to Portland Monday evening to attend the concert by the Boston Symphony Orchestra. Footer wrote his impressions of the trip for The Bath Times. He added that about 10 other residents of Bath were seen at the concert).

By JAMES E. FOOTER, JR.

In spite of poor driving and parking conditions, a large audience turned out at Portland City Hall for the concert by the Boston Symphony Orchestra under the guest direction of Jean Martinon. This program was presented by Bowdoin College honoring American Composer Carl Ruggles.

The concert opened with Mendelssohn's Symphony No. 4 in A. major, (The Italian Symphony). Not having heard an orchestra of this caliber for some time, the opening strains of the overture was a sound that will not soon be forgotten. The richness and purity of the orchestra set the sound pattern that was not broken during the entire performance.

The fourth symphony, finished by Mendelssohn in 1833, is difficult to find to be Italian so far as being a national monument, except for the last movement which is marked "Saltarello" (Italian dance). However, this work was inspired by Mendelssohn's stay in Italy in 1833, and the buoyance of its spirit might well suggest his reactions on first seeing the countryside.

Mr. Martinon's interpretation of the music was superb. Each movement was kept under delicate control throughout, with the balance and tone color being a prime factor in this excellent performance.

The major work of this concert was the American premiere of Carl Ruggles' "Sun Treader." This most difficult work is very atonal, with dissonance, wide ranges of pitch and free rhythm. This work must be listened to with concentration and an open mind, for it is something that must be digested as a whole, and not through bits and pieces of melodic highlights.

Ruggles' construction of this number is a masterpiece of form, combined with melodic and harmonic variations. I think that with future programing and the acceptance of the public this number could become standard repertoire of all major orchestras.

Undoubtedly, the most exciting work of the evening was Richard Strauss's "Ein Heldenleben" (A Hero's Life). In fact, anything Richard Strauss composed was exciting.

A very powerful and dynamic work that comprised a large brass section, including nine French horns in contrast with only two horns used in the Mendelssohn symphony.

This tone poem was completed in 1898 and first incorporated fragments of his prior works, which included strains of "Don Juan," "Don Quixote," Death and Transfiguration and bits of several others. It would seem that he was trying to plant a musical trademark in this, his final tone poem.

The orchestra, under Mr. Martinon's direction, literally shook the building with its fortissimos and in turn, dropped to a mere whisper upon direction, an example of the entire dynamic range possibility, playable by an orchestra.

For those who missed this performance I can only say, "Don't miss the next one." It is worth the sacrifice of driving and parking to hear a concert of this caliber.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 27 1966

Honoring Carl Ruggles

'Sun Treader' in U.S. première

By Allan Kemler

Brunswick, Maine

The time has at last arrived when the United States can proudly claim a musical son to equal many of the great European composers. Carl Ruggles, a native of New England and nearly 90—long overlooked, long neglected—is now bringing the attention of the world to his door. Some European musicians were overwhelmed by performances of his works—in Paris and Barcelona in the early 1930's. Many, both here and abroad, have since been appalled at the neglect accorded him in his native land during the past 30 years.

The recent festival in his honor at Bowdoin College on Jan. 22-24 must therefore be considered a historic event, for it is the first festival to be thus dedicated; and it included another "first"—the United States première of Mr. Ruggles' towering masterwork, "Sun Treader."

Thomson sets key

The festival began with a keynote address by Virgil Thomson, and included a forum and two concerts of smaller works: "Angels" for brasses and strings, "Lilacs" and "Portals" for strings, an early unforgetably haunting song, "Toys," and the "Evocations" for piano, played and discussed by John Kirkpatrick.

Ruggles is also a painter, and an impressive exhibition of his paintings, drawings, and scores in manuscript was presented in a museum on the Bowdoin campus.

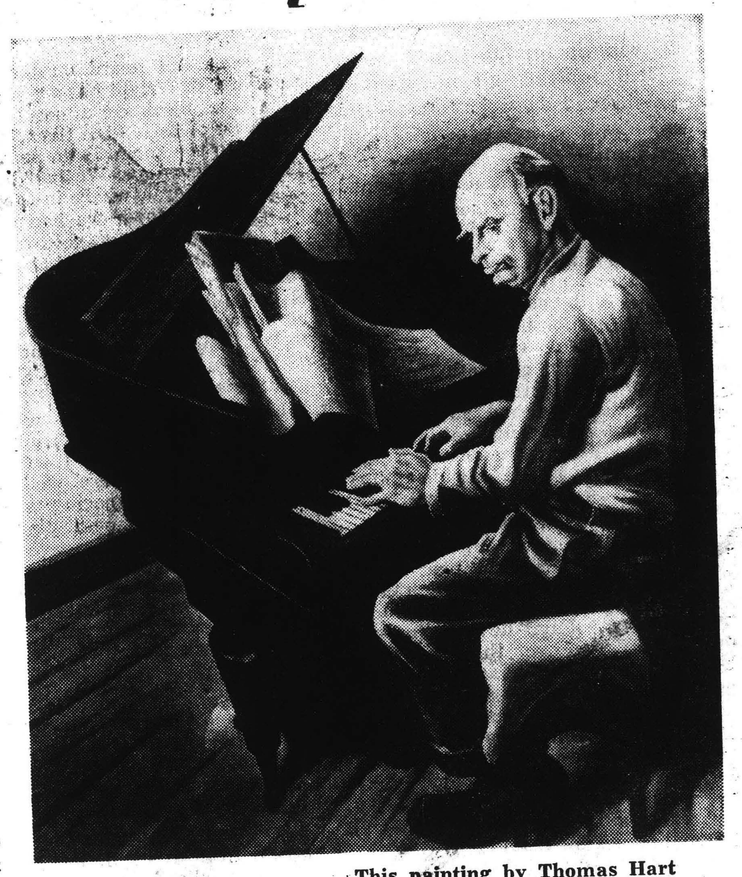
The climactic and unforgettable American première of "Sun Treader"—34 years after its world première in Paris—was given in Portland, near the college, on Monday evening by the Boston Symphony Orchestra under the guest baton of Jean Martinon.

Towering work

Many performances and much study will be required to plumb the depths of this vast and towering work. Yet although one might quibble about matters of detail, especially where clarity of inner parts is concerned, the performance as a whole constituted an ecstatic and overwhelming experience—a fitting climax to a festival honoring this great artist.

Ruggles' music may be generally characterized as powerful yet finely balanced, immediately communicative yet profoundly lasting, musically impeccable, yet based on an authentic spiritual vision.

It well merits a deep and secure niche in the history of world music, and has truly earned its position as the firm and unshakable cornerstone in the fast-growing edifice of American musical creation.



Sun treader

This painting by Thomas Hart Benton is called 'The Sun Treader Portrait of Carl Ruggles.' It was on display at the Bowdoin Museum of Art last weekend, along with some 40 of Ruggles' own paintings, for the Carl Ruggles Festival at Bowdoin College. Ruggles' 'Sun Treader' was given its American première by the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,168
047
JAN 31 1966

Editor's Notes

When the radio announced this morning that because of the heavy weekend snows nearly all the schools in Southwestern Vermont are closed down, we couldn't help but think of the snowstorms of yesteryear, when mom would come into the bedroom early in the morning and whisper, "You can sleep today. There's no school." The prospect of a free day was so exciting, that we couldn't have slept if we'd wanted to. Instead of mom's soft whisper, we were greeted this morning by the grumpy voice of the boss, who wanted to know why we were so late for work. The explanation that the driveway had to be cleared of snow drifts before we could even leave home didn't make any impression on him at all. The kids who get a free day every time there's a heavy snow had better take full advantage of it. Their carefree student days will come to an abrupt end sooner than they expect.

The decision by a group of Pownal women to form a chapter of the League of Women Voters indicates that Pownalites will be hearing a lot more about their local government from now on. The LWV specializes in keeping the voters informed about the opinions of candidates for public office and about the issues that both taxpayers and elected officials must decide.

It was quite a surprise to read in Friday's Banner that the Brattleboro Reformer is being purchased by Lawrence and Donald Miller, owners of the Berkshire Eagle and The Banner. As a result of the purchase, the two Southern Vermont dailies should be able to add considerably to their newsgathering facilities.

The following dispatch came over the United Press International wire this morning: "That was no blizzard up in Vermont, just a typical old fasai bo$s." The editor is still trying to figure out just exactly what hit us.

We almost thought we could hear the strains of Carl Ruggles' American premiere of "The Sun-Treader," performed by the Boston Symphony Orchestra Monday night in Portland, Maine. Surely many of the famed composer's friends in Bennington County, as well as the distinguished Arlingtonian himself, listened in spirit across the miles as Bowdoin College honored him.

NATION
NEW YORK, N. Y.
W. 28,500

MAR 7 1966

MUSIC

Boston Symph.

Benjamin Boretz

For all our self-conscious concern with the American past of contemporary American music, and with the heroism and originality of our lonely forerunners, our actual awareness of the musical identities of the composers and works that constitute this past was for a long time quite minimal. The central tradition of our own new music has been pre-eminently European; and Schoenberg, Stravinsky and Webern obviously have an immediate musical presence for us that Ives, Ruggles, Ornstein, Gruenberg, Weiss, Crawford, et al.—however nostalgically we invoke their names—simply do not. Traditionally, this phenomenon is explained as the inescapable result of the very environmental conditions that generated our prewar composers' loneliness, if not their originality; unquestionably, their total isolation within their own society and (for the most part) from other musical cultures was responsible for the almost complete absence of opportunities to encounter their works in performance. Yet their ideas had powerful consequences for postwar American music, and—perhaps even more important—their example and effort ultimately resulted in the radically transformed professional environment within which our composers can now live and function.

Thus it has remained a persistent [illegible] musical dream—especially among composers—to realize these early "advanced" works in performance, in the hope of discovering in them an interest and relevance as musical literature equivalent to their suggestive power as compositional approaches. And the new contemporary-music performance groups that composers have been establishing in American universities and elsewhere are beginning increasingly to address themselves to this literature. In fact, one result of this development has been the almost instantaneous re-recognition of Varèse as a major 20th-century master whose long unheard qualities had a remarkable revelatory force for music composed almost forty years ago. And Ives, whose "revival" had already been proceeding fitfully in the orchestral and recital domains, has suddenly emerged, against the contemporary background, as much less a solitary Paul Bunyan than a curiously ephemeral figure whose compositional and imaginative powers were simply overwhelmed by the complexities he had innocently unleashed with his transcendental whimsies; but who nevertheless did invent some remarkable local ingenuities of surface sound and rhythm. Ornstein, Gruenberg, Weiss and Crawford (except for her astonishingly prophetic string quartet) on the other hand are still generally unknown.

Of all these composers, however, the one whose name always had the greatest invocational cachet was undoubtedly Carl Ruggles. His appeal, sound unheard, to our contemporary consciousness was, from several points of view, irresistible: not only was his personal and professional obscurity most total of all, but his output was extremely limited, consisting of only a few works lasting a few minutes each, and each of which, moreover, had taken many years to compose. One could read in Charles Seeger's article on Ruggles in the old Henry Cowell collection of articles by American composers about their colleagues that: "At the present time [March, 1932] any critical study of Carl Ruggles and his work must proceed under this handicap—that the *Sun-Treader, magnum opus* of his mature period, which received its première in Paris on February 25, 1932, has not yet been performed in New York and cannot be considered except in so far as a pencil score, rather difficult to read, has been shown to friends." One realized incredulously that, aside from the publication of the score, exactly the same situation pertained thirty years later (and as far as a New York performance is concerned, pertains today).

Finally, a few years ago, a Ruggles record did appear, in Columbia's Modern American Music series; even this, however, was not free of its ironies: there is so little music on the record that (whether inadvertently or not) the last two bands contain the same piece (*Evocations*). Still, one could learn at last that Ruggles' reticence appeared to be related to a compositional responsibility and concern that compared attractively with Ives's careless prodigality; for instead of the wildly divergent masses of disparate sounds and textures poured out in Ives's music, Ruggles' effort in the recorded works appeared to be entirely directed toward the creation of a unitary coherence of texture and continuity. Thus each piece has a single textural curve—almost invariably from a quiet, thin-textured, middle-register beginning to a midpoint of maximal density, volume and registral dispersion, and then back again—created wholly out of the contrapuntal interrelation of continuously flowing "voices." Within the texture, as well as from one point to another in the textural succession, the co- [illegible] ously expand in line and register, gen- [illegible] and incompletely achieved works [illegible] mands observations of this nature suggests a degree of relation to our own music far beyond that of Ives. But further, one could hear in the *Evocations* of 1943 a subtle play of intervallic transformation that seemed to traverse—however belatedly—some of the concerns of Schoenberg's Op. 11 piano pieces; and not only did the expository "plainness" of the presentational surfaces evoke an "American" quality that links such disparate composers as Aaron Copland (of the 1930 Piano Variations) and Jim Randall (of the 1965 *Midgett* for computer synthesis) but the relation in the concept of rhythm and line of the opening of *Portals* to the opening cello recitative of Elliott Carter's First String Quartet was strikingly evident.

Surely, then, one was confronted by an extraordinary artistic phenomenon. But, equally, the overconstraint through which Ruggles' qualities of coherence had been accomplished (by an obviously laborious empirical process) appeared to limit seriously the structural scope of his language to our principal musical progenitors, are all too abundantly clear.

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Sun-Treader (with Robert Helps: Symphony No. 1). Columbia Symphony Orchestra; Zoltan Rosznyai, cond. Columbia ML 6201/MS 6801

Times (e)
BATH, Me.
Circ. 3,114

JAN 27 1966

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Times (e)
BATH, Me.
Circ. 3,114

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Merrily burning with vegetable
Serenity like a good cigar;
Now let my insomnias arise and litter
Down white blizzards on the tenement blocks,
Softly storm the cracker-box silhouettes,
Whirl on till the street's lone walker stops
And laughs, surprised by dancing letters.

Irving Feldman

Troupe achieved tentative official endorsement via a $1,000 annual stipend from the city's "hotel tax" (a bountiful resource once promised for support of cultural enterprises—the San Francisco Opera still gets $110,000—but much of which now finances the setting of the bait for conventions and tourists). Davis' beef with the park commission, and some public grumbling over *A Minstrel Show*, make it dropped, sawed, launched in a rocket, disembowelled, shot, and used to excite a young woman; but, in the end, like a watermelon Keystone Kop, it pulls itself together and chases its tormentors into the distance.

Ultimately, *A Minstrel Show* allows the audience to celebrate its own

The show nods toward the traditional minstrelry of J. D. Rice, with a few broad darky jokes: "How long were you in Canada, Hokus?" "Same's here, Mr. Interlocutor—6 foot 3 inches." But such gags and one or two "beloved Stef-fan Foster melodies," outrageously burlesqued, are largely a means to get things energetically under way. The show quickly shifts into a series of sketches on concerns of the

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herence of this curve is sustained by a complete equalization of elements: each voice traverses a similar "melodic" span that consists entirely of successive permutations of the same set of intervals, and the combinations of voices at every point produce an almost constant sonority of simultaneity—the achievement of which might alone have accounted for all the composition time involved.

This homogeneity extends to tone color as well: in the recorded works, all the "lines" are projected by maximally similar timbres; strings in *Lilacs* and *Portals*, and piano in the four *Evocations* (an earlier work, *Angels*, was scored in a version for muted brass, as well as one for strings). One had, throughout, the impression of an uncompromising concern for textural clarity; indeed, the "composing with intervals" becomes so manifest that there seems to be a one-to-one relation between the underlying structure and the presented surface, to the degree that "surface," in the sense of a multiplicity of perceptual levels, cannot be said to exist at all. Even the rhythmic profiles of the parts seem entirely determined for the clear acoustic projection of each attack. And in the *Evocations*, where the nonsustaining articulation of the piano generates a subtler, more "open" texture, the foreground pitch successions invariably seem only arpeggiations of the background sonority.

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Surely, then, one was confronted by an extraordinary artistic phenomenon. But, equally, the overconstraint through which Ruggles' qualities of coherence had been accomplished (by an obviously laborious empirical process) appeared to limit seriously the structural scope of his language to what amounted to a single relational event in each piece. In the end, all the pieces seemed fundamentally identical, and each in itself seemed equivalent only to a single event in a larger work. Neither Gunther Schuller's performance at Tanglewood last summer of *Men and Mountains* (which did add the timbral dimension of horns and strings, but again in such an invariant conjunction that the result was a single horn-string timbre throughout), nor most of the works performed on the Bowdoin College Ruggles Institute last January (including all those on the Columbia record plus *Angels* and the naive early song, *Toys*) significantly modified this view.

But the last concert of the Bowdoin festival, given in Portland, Me., by the Boston Symphony, included the first American performance of the *Sun-Treader*, a few days after the release, probably not entirely fortuitous, by Columbia of its first recorded performance. And indeed, Ruggles' first effort to extend his language into a longer-range continuity generates a differentiated continuity of an interesting kind. For in this work, textural curves of the *Portals-Lilacs* kind actually do function as single events in the total succession, and the construction in terms of alternations (for the most part) of recurring invariant blocks of texture produces a continuity remarkably like Varèse's. But where Varèse's events are single impulses, or complexes sharply isolated in time or register, Ruggles' continuously expand in line and register, generating a curious counterpoint to the underlying stasis. The most impressive aspect of *Sun-Treader* is the structure of instrumentation, which begins with all choirs doubling the same lines, then paralleling the increasing density of texture with increasing independence, and finally breaking into side-by-side passages for the individual sections alone before the final recurrence of the opening sonorities. And again, the associations with later American music are vivid: the measured tympani accelerando of the opening and the unison string writing that recall the Carter *Variations for Orchestra*, and the full-sonoritied opening followed by a "dissolve" into harp-wind chamber texture that remind one of Sessions—especially the Second Symphony—are particularly arresting.

In the end, however, the circumstances of this first performance were perhaps more interesting even than the work itself. *Sun-Treader* is hardly a fully realized work; in many respects, it seems the first important step toward a compositional integration that never took place. One wonders what the consequences might have been thirty years ago for Ruggles of the kind of university involvement in music that can now produce a Boston Symphony performance of a "new" work, engender the release of its recording, and make available regular performances of "advanced" contemporary music in places like Portland and Brunswick. The consequences of its absence, in all the uncomposed and incompletely achieved works by our principal musical progenitors, are all too abundantly clear.

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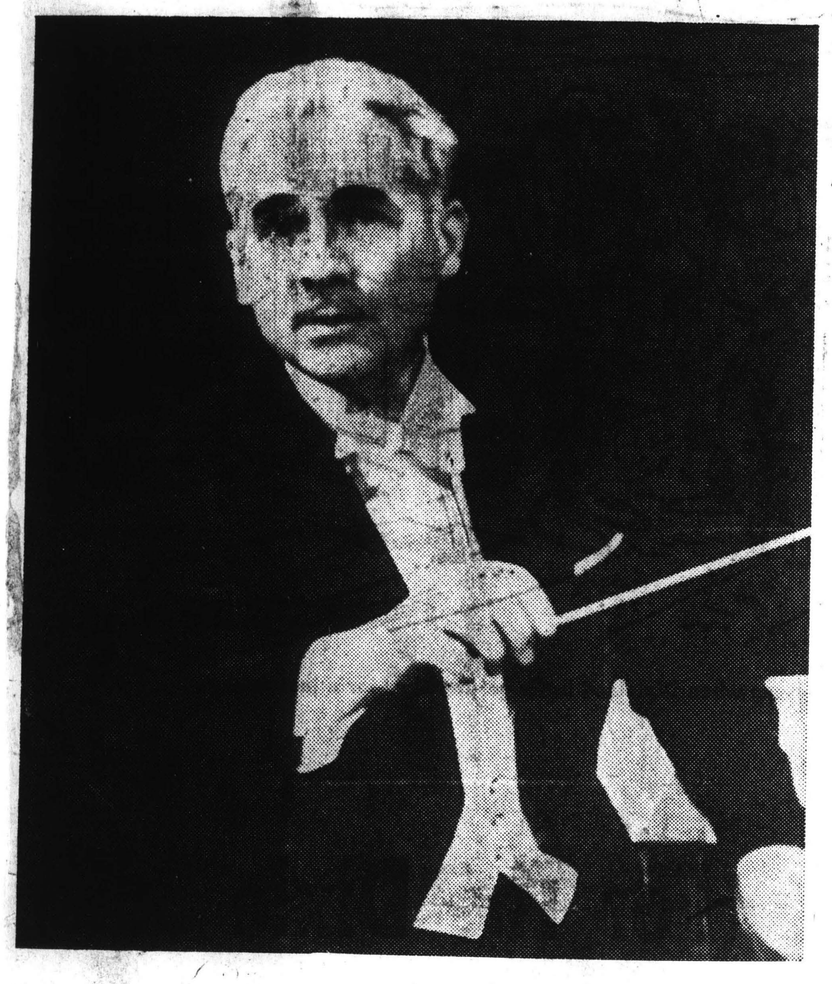
NEW HAVEN - JANUARY 25, 1966

Register (e)
NEW HAVEN, Conn.
Circ. 101,413
JAN 23 1966



JEAN MARTINON

Boston, Martinon Here Tuesday

The Boston Symphony Orchestra will appear in Woolsey Hall Tuesday evening, making its second visit of the season to give the fifth concert of the current Woolsey Hall Series. Jean Martinon, music director of the Chicago Symphony Orchestra, who is taking the place of Erich Leinsdorf during the latter's three week mid-season vacation, will be the guest conductor. Martinon has been conducting the Symphony Hall concerts during the past two weeks, and will be on the podium for the Bostonians at the New York concerts at Philharmonic Hall during the coming week.

Tuesday's program will open with Martinon's own piece, Overture for a Greek Tragedy, and next will be heard Hindemith's Konzartmusik for String and Brass Instruments, Op. 50. The last half of the program will be given over entirely to Beethoven's Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Jean Martinon became music director of the Chicago Symphony Orchestra in the autumn of 1963. First studying music in his native Lyons, where the violin was the instrument of his choice, he soon made composition his principal pursuit. At the Conservatoire in Paris, Albert Roussel was his principal "maitre." He also studied conducting with Roger Desormiere and Charles Munch. He was prominent as a conductor in Paris before the outbreak of the war. He was in the French army, taken prisoner in 1940, and spent two years in a German concentration camp. After his release in 1942 he resumed his career and conducted in various parts of Europe, becoming associate conductor of the London Philharmonic, conductor of the Lamoureux Orchestra in Paris, and conductor of the Israel Philharmonic. His debut in the United States was with the Boston Symphony Orchestra on March 29, 1957.

Martinon previously appeared in Woolsey Hall on Oct. 2, 1964, when he conducted the Chicago Symphony Orchestra at the opening concert of the 1964-65 Woolsey Hall Series.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JAN 9 1966

MUSIC

THURSDAY

THE BOSTON Symphony Orchestra will be conducted by Jean Martinon during a concert at 8:30 p.m. at Veterans Memorial Auditorium. A conductor and composer, Martinon is now music director of the Chicago Symphony Orchestra.

The program will include Mendelssohn's *Italian Symphony*, Marius Constant's *24 Prelude*, and Strauss' tone poem, *A Hero's Life*.

Chronicle
HAMDEN, Conn.
Weekly Circ. 6,253
JAN 6 1966

music

BATTELL CHAPEL, Elm at College St., New Haven: Roy Wixson, organist, performs on Jan. 10 at 8:30.

WOOLSEY HALL, College and Grove St., New Haven: The fourth concert of the New Haven Symphony winter series on Tuesday will present Paul Makanowitsky, violinist, in the Berg Violin Concerto. Also on the program is Schumann's Symphony No. 3. Tickets are available at the Symphony Office, 254 College St., 776-1444.

SPRAGUE HALL, College St., New Haven: Dennis Helmrich, Yale student, gives a degree recital on the piano on Friday at 8:30. On Jan. 14, Thomas Baker performs at 8:30.

SPRAGUE HALL, 470 College St., New Haven: The Juilliard String Quartet performs Thursday at 8:30 in the third concert of the Chamber Music Series under the auspices of the Yale School of Music.

BUSHNELL MEMORIAL, Hartford: The Hartford Symphony presents its second Young People's Concert on Jan. 15 at 1 and 3 o'clock. The Pickwick Puppet Theatre will be featured in "Rodeo" by Aaron Copland.

WOOLSEY HALL, College and Grove St., New Haven: The Boston Symphony is conducted by Jean Martinon on Tuesday, Jan. 25 in a concert in the Woolsey Hall Series sponsored by the Yale School of Music.

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,592
JAN 25 1966

Boston Symphony Slates Woolsey Performance

The Boston Symphony Orchestra will be making its second visit this season when it comes to Woolsey Hall this evening to give the fifth concert of the current Woolsey Hall Series under the auspices of the Yale School of Music.

Jean Martinon, music director of the Chicago Orchestra, will be guest conductor for the concert. Martinon is substituting for Erich Leinsdorf during the latter's three-week mid-season vacation.

Tonight's program begins with Martinon's Overture for a Greek Tragedy, followed by Hindemith's Konzertmusik for String and Brass Instruments, Op. 50. The second half of the program will be given over to Beethoven's Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Two more concerts follow this evening's on the 1965-66 Woolsey Hall Series. On Tuesday evening, Feb. 15, the Cleveland Orchestra under the baton of George Szell, appears, and on March 15 the distinguished soprano, Elizabeth Schwarzkopf, will make her first appearance as a Woolsey Hall Series artist.

Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JAN 14 1966

Musical Events

Boston Symphony, subscription concert in Woolsey Hall, New Haven, 8:30 p.m. Tues Jan 25.

Register (e)
NEW HAVEN, Conn.
Circ. 101,413
JAN 25 1966

Famed Symphony To Give Woolsey Recital Tonight

Making its second visit of the season, the Boston Symphony Orchestra will come to Woolsey Hall tonight to give the fifth concert of the current Woolsey Hall Series under the auspices of the Yale School of Music. The performance will be under the baton of Jean Martinon, music director of the Chicago Orchestra, who is taking Erich Leinsdorf's place with the Bostonians during the latter's three-week mid-season vacation.

Tonight's program will open with Martinon's Overture for a Greek Tragedy, to be followed by Hindemith's Konzertmusik for string and brass instruments, Op. 50. The last half of the program will consist of Beethoven's Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Two more concerts follow this evening's on the 1965-66 Woolsey Hall Series. On Tuesday evening, February 15, the Cleveland Orchestra under the baton of George Szell will be heard, and on March 15, the distinguished soprano, Elisabeth Schwarzkopf, will make her first appearance as a Woolsey Hall Series artist.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Register (e)
NEW HAVEN, Conn.
Circ. 101,413

JAN 26 1966

At The Concert

A First Rate Guest Conductor

The Woolsey Hall Concert Series presented the Boston Symphony Orchestra for the second time this season on Tuesday evening In place of its regular director Erich Leinsdorf the orchestra was led by guest conductor Jean Martinon music director of the Chicago Symphony

Martinon deserves to be ranked among the foremost conductors of our day He combines a complete mastery of his material with a rare sense of proportion — the ability to bring out a composer's intent while avoiding the extra step of excessive interpretation" His technique on the podium is excellent He contrls the orchestra with an admirable economy of motion.

The first work on the program was "Overture for a Grek Tragedy" by Martinon himself Judging from this one work the composerwas much influenced by the great French composer Arthur Honegger. The music is highly disonant and dramatic, making use of vivd colors and strong rhythms. The orchestra showed to excellent advantage in this brilliant little showpiece, which was a fine way to start the concert.

* * *

Next was "Concert Music for Strings and Brass, Op. 50" by Paul Hindemith. In this work the two dissimilar groups of instruments indicated in its title are contrasted and exploited. It is exciting and, in the slow sections, very moving music. The sonorities the orchestra achieved toward the end of the first movement were extraordinary. Here the entire string section, together with the french horns, states a unison melody (punctuated by chords in the brass) which achieves a powerful intensity of expression and richness of sound.

The opening and closing parts of the second movement are a breathless fugue, which one generally expects to be a serious affair. Yet the Hindemith sense of humor which we observed in the last Boston concert pops upin the form of jovial melodies and dance-like rhythms not long after the movement is under way. Martinon and the orchestra gave this work a splendid performance. The contrasting sections were very well balances. The changes in tempo, mood and spirit were deftly hadled.

* * *

The final work of the evening was Beethoven's "Symphony No 3, in E-flat major, 'Eroica', Op. 55". All too often the dynamic symphonies of Beethoven are among the most poorly performed works in the literature. By this I do not mean wrong notes as such, but wrong approach. Conductors become overly subjective in their interpretation of this music so that the meaning of the music itself becomes clouded over with their personalities On Tuesday evening we heard "Beethoven's Third" uncluttered by hyper-romanticism, exaggerated tempos, or the like Martion's approach was one of intelligent restraint and the results were rewarding indeed.

The "Allegro con brio" was powerful and dignified. The lensthy span of the Marcia funebre with its many contrasts of mood and dynamic outbursts was sensitively sustained. Particularly effective was the climax of the fugue midway through the movement. The "Finale" begins in a most light-heartd manner, agreeing with rather than contrasting with the jovial "Scherzo", As it develops, however, it gathers intensity and dramatic import as it aims toward its impressive conclusion. Martinon brought this off very well, bringing to a close a most satisfying evening.

MICHAEL HORVIT

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,592

JAN 26 1966

Music In Review

Boston Symphony Hailed At Woolsey

The Boston Symphony Orchestra gave its second annual concert of the season in Woolsey Hall Tuesday night. Jean Martinson was guest conductor.

A program happily balanced between contemporary and classical music proved superbly entertaining for the audience filling the big hall.

Opening the evening's fare was a work by Martinon himself. It was the overture for the second act of his opera, "Hecube," composed in 1949 and first performed last year abroad. Called "Overture to a Greek Tragedy," it is inspired by Euripedes' work and includes a funeral march amid its stirring passages. The piece begins with a great blast from the brass and drums and continues provacatively, blending traditional rhythms and melodic forms with interesting dissonant motifs.

Another contemporary, Paul Hindemith, formerly of the Yale Music School, was represented by his "Konzertmusick for String and Brass Instruments." This the orchestra also performed with the same force and verve which predominates the distinguished German composer's works. Unorthodox but radiant in form, Hindemith's music blends modern with old forms to create a coherent whole. The work was given a dramatic reading by Martinon and, as the first half of the program ended, his audience warmly applauded the contemporary flavor of the music.

The entire second half of the program was devoted to Beethoven's noble Eroica Symphony (No. 3), with the musicians giving an exhilarating performance. All of the drama and emotional intensity of this symphony was skillfully presented by Martinon.

New Haven is indeed fortunate to have the Boston here for two concerts each season.

Florence Johnson

ra under the
Shell will be
arch 15, the
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as a Wool-
rtist.

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PHILHARMONIC HALL - JANUARY 26, 1966

MONTREAL

The Gotham Beat

Sampling The City's Musical Array

By JACOB SISKIND

NEW YORK — No visit to New York this season is really complete without a visit to the Metropolitan Opera House on 39 street. This is, after all, the last year the Met will be at its old home. Next season it will move into its sumptuous new quarters in the Lincoln Center For The Performing Arts.

This is, in a sense, an interregnum. And to all intents and purposes it has all of the hallmarks of such a vacuum.

Take the production of Fidelio I caught last week. It was conducted by Karl Bohm, who has out waited and out lasted all of the other German conductors of his generation and has become the leading interpreter of the German opera repertoire.

Lack of competition however has not spurred him to greater heights. I heard Bohm conduct in Vienna five years ago and he has changed very little in that time. He is as placid as he was then and the sounds he gets from the pit orchestra are just as flabby. But then that is exactly how he has sounded on records for the past thirty years so there is really little reason to expect more in person.

The one truly memorable performance of the evening was that by the pit orchestra which sounded like the Montreal Symphony on a bad night. The Leonore Overture No. 3, which was performed between scenes 1 and 2 of Act 2, was given so incredibly sloppy a performance I could not believe my ears. Student orchestras usually do far better.

As for the vocal part of the program, this performance should have been called Marzelline, not Fidelio. Mary Ellen Pracht, who sang the role of the jailer's daughter, was far and away the best singer on the stage. Vocally, her performance was impeccable. Artistically, it was beyond reproach. Dramatically, it was always convincing. Miss Pracht is a credit to any opera company.

The others were less convincing. Otto Edelmann still moves about the stage with great authority but his voice is only a shadow of its former self. James King was a wonderfully healthy Florestan, in remarkably strong voice for someone who has been starving in a dungeon for two years. William Dooley's Don Pizzaro was right out of Gounod's Faust, and he swirled his cape with devilish glee. Ezio Flagello was effective, but no more.

As for the Leonore, Ludmilla Dvorakova may be an experienced singer, but her interpretation of this role left a great deal to be desired. Vocally, she was not in good form. Her top notes were pinched and her singing was often strained. Frequently she gave the impression that she was not singing at all. Her big aria, Abscheulicher, was so weak it left the entire production lop-sided.

Leaving the opera house with the impression that perhaps standards of performance had changed in New York in the few season, I changed locale to Philharmonic Hall the next night to hear the Boston Symphony. First, there were the changes to the hall since the last time I was there, and these seemed to produce a noticeable improvement in the balance and the quality of the sound.

Then there was the standand of the playing. The Boston Symphony is still the finest instrument of its kind in the world. Even though the orchestra was playing under a conductor it was clearly not happy with, there was a level of performance that had to be maintained. This meant that in the Mendelssohn Symphony No. 4, The Italian, which was one of the Koussevitzky showpieces, in the good old days, the playing was never less than brilliant. There were things that did not quite ome off, the pizzicati in the celli in the third movement, which were ploddingly meaningless, or the woodwinds in the finale who got out of step because they were not accustomed to taking the movement so slowly, but on the whole this was orchestral playing to make your mouth water.

The second half of the program was given over to Strauss' Ein Heldenleben, another BSO showpiece. Here the performance was less of one piece, but when it clicked it was fantastic. Jean Martinon, the present conductor of the Chicago Symphony, is not a great conductor, or even a good musician, but he knows how to get some wonderful effects from the orchestra, and he knows how to place these throughout a reading so that you are drawn back to the performance at hand.

The orchestra musicians were surprised and impressed with what they had accomplished, and I overheard a number of them talking about it later in the evening. Obviously even the Boston musicians can be inspired to do things in spite of themselves.

In all it was a memorable evening and the glorious sound of the orchestra more than compensated for whatever disappointments there may have been earlier in the week.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 652,135
JAN 28 1966

MARTINON LEADS BOSTONIANS HERE

Conducts Local Premiere of Constant's 24 Preludes

The two elements of novelty in the Boston Symphony Orchestra's concert in Philharmonic Hall Wednesday night were the presence of Jean Martinon as guest conductor and the local premiere of Marius Constant's 24 Preludes for Orchestra. Preceding the new work came Mendelssohn's "Italian" Symphony; after it, Richard Strauss's "Ein Heldenleben," both of them old friends.

Mr. Martinon is no stranger to New York concertgoers but, as permanent conductor of the Chicago Symphony for the last three years, he appears here infrequently.

The new work he brought with him turned out to be attractive in a modish way without being at all profound. Constant is a Rumanian by birth, French by inheritance and training. His 24 Preludes make up one continuous piece 14 minutes long, the demarcations between sections being virtually unnoticeable by the ear. One prelude, for example, lasts only a few seconds.

The work is primarily a study in orchestral color, using contemporary techniques, but it is more seductive in sound than most. Its brief melodies, whenever they appear, curve with relative grace. For a nontonal composition it is easy to take, and the audience, perhaps taken by surprise, seemed to like it.

Written in 1958 on commission from the Music Council of the United Nations Educational, Scientific and Cultural Organization, it is, incidentally, dedicated to Leonard Bernstein.

Mr. Martinon conducted it with flair, and the Bostonians played it with their customary expertise and tonal sheen.

To the "Italian" Symphony, the conductor brought a straightforward approach and a fine sense of proportion, avoiding romantic sentiment in favor of classical moderation.

"Ein Heldenleben" went less satisfactorily. It was a good performance, interesting from moment to moment, but lacked what can only be called a point of view. It was neither very dramatic nor warmly romantic nor lean and taut. This is a score that needs a strong emotional or intellectual pattern to transcend its prolixity.

There was even some coarseness in the orchestral playing, although on the whole it was fine. Alfred Krips, replacing the indisposed Joseph Silverstein as concertmaster, handled the solo violin part ably.

RAYMOND ERICSON.

NEW YORK
Journal American
D. 538,057 SUN. 800,306
JAN 27 1966

AT CARNEGIE HALL

Extraordinary Busoni Work

By MILES KASTENDIECK

TO COMMEMORATE the 100th anniversary of the birth of Ferruccio Busoni, the Busoni Society presented the first New York performance of his "Concerto for Piano, Orchestra, and Male Chorus," written in 1904, in Carnegie Hall last night.

It is an extraordinary work: revolutionary in concept, lengthy in 70 minutes of almost continuous performance, and imposing in pages and pages of noble writing in traditional 19th-century style.

Its neglect over 60 years is, however, understandable for the very reasons it is so singular a work.

Written as a protest against the "absurd" framework of the virtuoso concerto as conceived by Beethoven, Liszt, and Brahms, this concerto returns to the original concept signifying "a cooperation of different means of producing sound," in the light of the modern piano as an instrument more powerful and richer in color.

★

FOR THE RECORD: Jean Martinon came as guest conductor of the Boston Symphony to Philharmonic Hall last night with a program of Mendelssohn's "Italian" Symphony, the first N.Y. hearing of Constant's "24 Preludes for Orchestra" and Strauss' "Ein Heldenleben." Unfortunately I could hear only the nicely refined concept of the symphony.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268
JAN 27 1966

Bostonians Back in Town

By Louis Snyder

The Boston Symphony was back in town last night at Philharmonic Hall with Jean Martinon as guest conductor, and a first New York performance of Marius Constant's 24 Preludes for Orchestra as the evening's novelty. Otherwise, there was Mendelssohn's "Italian" symphony and Strauss' "Ein Heldenleben," rousers both, to cradle the new work, which, as it turned out, need not have offended the most conservative of the Boston's local listeners.

The 24 Preludes, composed on commission from the Music Council of UNESCO, is as new as 1958, when Leonard Bernstein first conducted it in Paris. Mr. Martinon has played it twice before — in Berlin (1962) and with his home orchestra, the Chicago Symphony, in 1964. Last night's performance confirmed that he is at one with the score, a series of showers, light and violent, of instrumental sound, cleverly connected and admissible of infinite shading by the adroit kind of conductor Mr. Martinon unquestionably is. Constant has strung his preludes together to give almost every instrument in the band his moment of glory, albeit no one is allowed enough time to wallow in virtuosity. The result—a giddy, fast-moving, ear-tingling orchestral show piece.

The indisposition of concertmaster Joseph Silverstein transferred to Alfred Krips the extended violin solos in the Strauss tone-poems, which he played beautifully, and, as usual, the other Bostonians produced the kind of joyful sound that makes their visits here festive occasions.

BROOKLYN - JANUARY 27, 1966

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NEW YORK AND BROOKLYN DAILY
D. 28,613

JAN 25 1966

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JAN 29 1966

BROOKLYN GREENPOINT STAR
Friday, January 21, 1966

BROOKLYN BAY NEWS
Saturday, January 29, 1966

Guest Conductor At Brooklyn Academy Of Music

JEAN MARTINON, will be Guest Conductor of the January 27, 1966, concert by the Boston Syphony Orchestra at the Opera House of the Brooklyn Academy of Music. This is the third concert by this orchestra in this their 78th Season in Brooklyn.

NEW YORK AND BROOKLYN DAILY
D. 28,613

JAN 14 1966

BROOKLYN, N. Y.
BULLETIN
W. - CIRC. N. AVAIL.

JAN 27 1966

BROOKLYN HEIGHTS PRESS
Thursday, January 20, 1966

FLATBUSH LIFE
Saturday, January 29, 1966

Martinon Will Conduct Boston Symphony Orchestra

Jean Martinon will be the Guest Conductor of the Boston Symphony Orchestra at the Opera House of the Brooklyn Academy of Music, Thursday, Jan. 27. This is the third program of the Boston Symphony's 78th Season at the Brooklyn Academy. The concert will begin at 8:30 p.m.

Jean Martinon is now in his third season as Music Director of the Chicago Symphony Orchestra. He has had a long relationship with the Boston Symphony Orchestra, however, making his debut in the United States as its guest conductor in 1957. From 1957 until his appointment in Chicago in 1963, Martinon continued the peripatetic career of today's "international" conductors, conducting the Orchestra of the Societe des Concerts du Conservatoire in Paris, of the BBC in London, and of Ton Halle in Zurich.

The Boston Symphony Orchestra will open their program on the 27 with one of Martinon's own compositions "Overture For A Greek Tragedy," this will be followed by Hindemith's Konzert Musik for String and Brass Instruments, Op. 50. After the intermission the final work of the evening will be heard, Beethoven's Symphony No. 3 in E flat Major, "Eroica," Op. 55.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will return to the podium for the next concert, March 3, at the Opera House. The program for that evening will consist of Brahm's Symphony No. 3 and Prokofiev's Symphony No. 3.

Tickets for these concerts are $3.00, $3.75, $4.00, $4.25, $5.00, $5.50, $6.50, and $7.00.

For further information call STerling 3-6700.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,275 SUN. 3,102,285

JAN 23 1966

Guest Will Lead Boston Concert

The third concert in a series by the Boston Symphony Orchestra will be held Jan. 27 at 8:30 P. M. in the opera house of the Brooklyn Academy of Music, 30 Lafayette Ave. Guest conductor is Jean Martinon, music director of the Chicago Symphony Orchestra, and first selection on the program will be one of his own compositions, "Overture for a Greek Tragedy."

CARNEGIE HALL - JANUARY 29, 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald Tribune (m)
NEW YORK, N. Y.
Circ. 307,674
JAN 31 1966

WEEKEND CONCERT ROUNDUP

William Bender, Eric Salzman and Louis Snider

The Boston Symphony, which, happily, has been very much with us this week, gave its second concert in town on Saturday night in Carnegie Hall's "Festival of Visiting Orchestras" series. Erich Leinsdorf was back on the podium, and the program was all-Brahms, also very much with us lately. The "novelty" was the Double Concerto for Violin and Cello, handsomely played by Jaime Laredo (substituting for the orchestra's indisposed concertmaster, Joseph Silverstein) and by Jules Eskin, the organization's first desk Cellist.

While soloists with larger, more ringing projection have been heard here in this work, both Mr. Laredo and Mr. Eskin played with style and elegance, and Mr. Leinsdorf was consistent in maintaining an impeccable balance between orchestra and solo performers.

The Tragic Overture opened the evening, and the Second Symphony closed it. Both reflected the Boston's uniquely sumptuous sound and Mr. Leinsdorf's disciplined use of it, and were vociferously received by a large audience.

L. S.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
JAN 31 1966

LEINSDORF LEADS BRAHMS PROGRAM

Laredo Fills In as a Violin Soloist With Bostonians

Erich Leinsdorf conducted the Boston Symphony Orchestra at Carnegie Hall Saturday night in the second of the four Brahms programs the Bostonians are giving in the "Festival of Visiting Orchestras."

Joseph Silverstein, the orchestra's concertmaster, and Jules Eskin, its principal cellist, were to have been soloists in the Double Concerto, but Mr. Silverstein was recuperating from minor surgery and his place was taken, on short notice, by Jaime Laredo. Under the circumstances, Mr. Laredo gave a rather careful performance, but it was not without fire. His tone was as sweet as ever and far more appealing than his tendency to sentimentalize some of the score's already rather treacly moments.

The cellist really has more opportunities to shine in this work, and Mr. Eskin made the most of them. Well, almost the most. He has a big, handsome tone, his attacks were clean, his intonation impeccable, and his virile style and light vibrato were well suited to the work. The very intensity of his dramatic entrance after the opening tutti, though, made much of what followed seem rather businesslike.

The "Tragic Overture," with which Mr. Leinsdorf opened the program, was given a warm, flowing reading instead of the usual blustering, chiseled-from-granite approach. One was struck by the real beauty of the piece, and also by Brahms's indebtedness to Mendelssohn.

With a first-rate orchestra at the top of its form and a conductor with respect as well as affection for the score, Brahms's Second Symphony can hardly fail to be a winner. Mr. Leinsdorf responded to the warmth and exuberance of the score with one of his finest performances, full of spontaneity and lightness. The grand finale brought the evening to a suitably rousing end.

RICHARD D. FREED.

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Times (m)
NEW YORK, N. Y.
Circ. 652,135
JAN 28 1966

MUSIC NOTES

Because of illness, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will not be violin soloist in the Brahms Double Concerto with Jules Eskin, cellist, and the symphony at 8:30 P.M. tomorrow at Carnegie Hall. Mr. Silverstein also will not be able to appear with the Boston Symphony Chamber Players at 8:30 P.M., Sunday at Town Hall, Jaime Laredo will replace Mr. Silverstein on Saturday and Arnold Steinhardt on Sunday.

Events today: "Salome," Metropolitan Opera, 8 P.M.; New York Philharmonic, Philharmonic Hall, 2:15; Boston Symphony Orchestra, Philharmonic Hall, 8:30; Evening of Puerto Rican Folk Music and Poetry, Carnegie Hall, 8:40; Ruth Laredo, pianist, Rogers Auditorium, Metropolitan Museum of Art 8:30; Concert in memory of Frank Proffitt, presented by the Newport Folk Foundation, Hunter College Assembly Hall, 8:15.

And, Juilliard Orchestra, Juilliard Concert Hall, 8:30 P.M.; Kurt Werner, pianist, Greenwich House Music School, 8:30, admission free; Bruce Simonds, pianist, Turtle Bay Music School, 8:30; Morningside Recorder Concert, Great Hall, Cooper Union, 8:30, admission free; "La Bohème," Amato Opera Theater, 8:15; Dave Horowitz Quartet, Renata Theater, 53 ast 11th Street, 8:30; Kohon String Quartet, Queens Borough Public Library, 8, admission free.

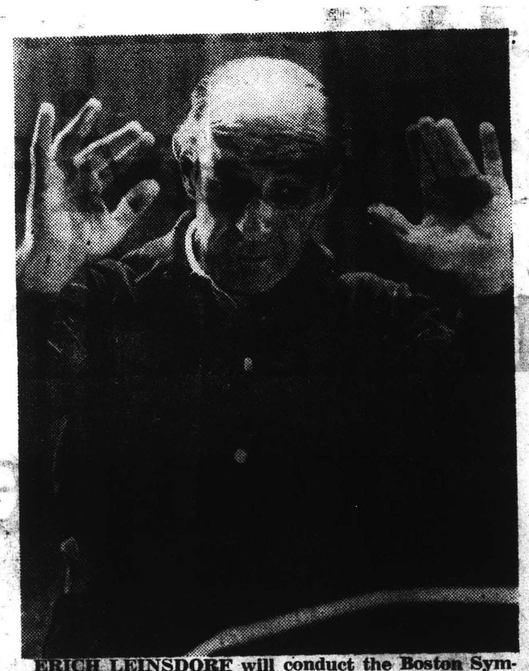
New York Post
D. 329,523 SUN. 251,119
JAN 25 1966

Leinsdorf Will Conduct Brahms Program Saturday

Erich Leinsdorf and the Boston Symphony Orchestra will present an all-Brahms program Saturday night in Carnegie Hall. The program will be the second in a cycle of all-Brahms concerts given by the orchestra as part of Carnegie Hall's International Festival of Visiting Orchestras.

Violinist Joseph Silverstein and cellist Jules Eskin, both first-desk men with the orchestra, will be soloists in the "Double Concerto." The program will also include the "Symphony No. 2."

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176
JAN 13 1966



ERICH LEINSDORF will conduct the Boston Symphony Orchestra in an all-Brahms program as part of Carnegie Hall's International Festival of Visiting Orchestras Saturday evening, Jan. 29.

NEW YORK, N.Y.
EAST SIDE NEWS
W. - CIRC.N.AVAIL.
JAN 28 1966

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will present an all Brahms program on Saturday evening, Jan. 29, in Carnegie Hall. The program will be the second in a cycle of all Brahms concerts given by the orchestra as part of Carnegie Hall's International Festival of Visiting Orchestras. Joseph Silverstein, violinist, and Jules Eskin, cellist, will be soloists in the "Double Concerto." The program will also include the "Symphony No. 2."

PROVIDENCE - FEBRUARY 17, 1966

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New England Newsclip Agency, Inc.
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Journal (m)
PROVIDENCE, R. I.
Circ. 68,276

FEB 18 1966

Music Last Night

Richard Burgin Conducts Boston Symphony Concert

By RUTH TRIPP

The Boston Symphony Orchestra's concert last night, with Richard Burgin, associate conductor on the podium, will go down in the annals of music here as a remarkable performance for several reasons. First of all, for the beauty of the program, with two Brahms compositions, his third symphony and his violin concerto with Zino Francescatti as soloist the only things programmed. But chiefly will it be remembered as a splendid demonstration of what mature musianship can accomplish when the need arises.

Erich Leinsdorf, the orchestra's conductor was scheduled for this Providence performance and he took the rehearsal yesterday, which began at 9 a.m. After finishing the concerto rehearsal, he went on to the next order of business, another work for another program, when he felt unable to continue. This can happen when a person has already had one bout with the virus infection which has been prevalent this season. He decided that the Providence trip was out of the question.

The next step was to secure the associate conductor, Richard Burgin, to take over, a task which he often assumed, on short notice. The only difficulty was that Mr. Burgin was in Tallahassee, Fla., where he is teaching in the school of music at Florida State College. His 11 a.m. lesson was interrupted and he caught a plane for New England and appeared on time at Veteran's Memorial Auditorium, with his usual cheerful smile and efficient manner and set about conducting the Brahms program without a rehearsal.

There never was any doubt about the outcome of his conducting. The anxiety was only that he arrive safely and on time.

What we heard was beautiful music, played in the Old World manner, with Brahms first and foremost, throughout the evening. Intricacies of rhythm, and perfection of phrasing permitted the dark sober mood of the third symphony to carry the listeners away from any thought of trivial things. It was like a comforting benediction with only a hint of wordliness in the final movement with its Hungarian rhythms.

The Brahms concerto is a fiendishly difficult thing to play and also to accompany. It was simply amazing that the music, which ordinarily would have been worked over carefully in certain difficult spots, went along with the plus quality which these fine musicians brought into play for this occasion.

There must have been considerable strain on both soloist and conductor. It showed only slightly in the last movement for an instant and when the exciting piece was over, the audience gave all the musicians an ovation and recalled both conductor and soloist several times. It was a great evening of great music. All concerned have gained stature by this accomplishment, if that is still possible.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,498

FEB 18 1966

Music In Review

Brilliance Of Soloist Delights Symphony Crowd

It seems too trite an expression to say that Zino Francescatti was brilliant in his performance of Brahms' "Violin Concerto in D-Major" with the Boston Symphony Orchestra Thursday night in the Veterans Memorial Auditorium, Providence. He was as fiery as a meteor in his cadenzas, as dazzlingly explosive as a comet with his scintillating burst of running scales, yet soothing and sonorous in the double-stop passages, in the single, plaintive notes that whispered, and the low-pitched, heavy-handed tones that roared.

The work is an exhaustive survey of violinistic commands, and he is a virtuoso in the art of expressive communication in legato, rubato and length of pause. The first movement, allegro non troppo, was an exhibition piece that called for all his technique. But through it all, Brahms included something for the listener more than just fascination for the performer's skill. There was a mood of petulance as though two lovers had quarreled and were hurting each other with bitter exchanges in the low and high voiced instruments.

Then a softening came with the adagio, second movement, that at first was an almost tearful pleading as though one of the lovers had relented. Then, a hopeful brightness in the ascending scale, ending in a trill of breathless expectancy.

The soft, legato tones and phrases declared their beauty in whispered wooing and the sighing passion of love requited. Then the finale, allegro giocoso, intoned the joyous, hand-in-hand gaiety of lovers whose hearts overflowed.

Richard Burgin, associate conductor of the Boston Symphony, substituted for Erich Leinsdorf who is ill. His conducting of the violin concerto was a masterpiece of coordinated accompaniment, sensitive and eloquent, always subordinate to the soloist. Which is as it should be; Burgin himself has played this concerto many times.

However, his direction and interpretation of the other work on the program — there were only two — Brahms' "Symphony No. 3 in F-Major" was disappointing. The opening movement was marked allegro con brio but it was played neither allegro nor brio. It was more like a mooning romanticism, rich in harmony, but somewhat day-dreamy. The beautiful andante with its exultant, pulsating chords was partly spoiled for many in the overflow audience by late comers who held whispered quarrels in the aisle with ushers and patrons in the wrong seats.

However, the caressing phrases and embracing chords of the third movement, and the jocose pace and rhythm of the finale, brought it to an exultant conclusion.

C. H. L.

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HARTFORD - FEBRUARY 28, 1966

Record (m)
MERIDEN, Conn.
Circ. 19,458
MAR 2 1966

Have You Heard...

Boston Symphony Orchestra
At Hartford's Bushnell Hall

By MARJORIE C. TOWER

Humanizing the Boston Symphony Orchestra appeared to be Erich Leinsdorf's special mission as he conducted Monday night's concert in Hartford's Bushnell Hall for a capacity audience on the symphony series. Consummate musical taste and unrivaled precision have always characterized this orchestra as far as I know. But now the personality of individuals within this shining mechanism glowed for a moment with solo life.

The most fascinating solo personality was that of the conductor. As dapper and efficient as the most energetic cavalry officer, Mr. Leinsdorf whirled his baton in wide arcs or barely beat at all. No figure skater could more nimbly flex his knees and bend backward for a sudden stop or compel the rhythm of a dance. Yet this is all most incidental to the result. Leinsdorf's generosity announced itself in his fashioning the program for Hartford's pleasure.

On the face of it, it looked like Vivaldi, Strauss and Tschaikowsky. But soon, old friends of the Hartford Symphony Orchestra realized that their former concert-master, Gerald Gelbloom, was one of the four soloists in the Vivaldi Concerto Grosso in B minor for four violins. As one after another of these artists pronounced the lively main theme in quick succession, it was only normal for us to see whose tone we liked the best. Brief moments of glory for each violinist, brilliant against an incessant pattern of 16th notes in the fast movements, and soulfully warm in the slow.

Playing the straight-laced little harpsichord himself, Mr. Leinsdorf led the four violinists standing before him, and the reduced string orchestra as though he were back in the 18th century. A nod of the head or a flick of a free hand kept the industrious players in ensemble perfection.

Some benign influence moved Mr. Leinsdorf to add Debussy's Prelude to "The Afternoon of a Faun" to the program. Long noted for their interpretation of French Impressionist music, the orchestra pleased its devotees mightily. The notes of the flute could not have been more gently intimate. The lovely melodies of the clarinet were round and glowing, while the oboe lived, swelled and died away. The covered, misty music of turn-of-the-century France breathed refinement and repose.

What an elegant contrast Strauss's "Till Eulenspiegel's Merry Pranks" offered! Nowadays one follows the nocturnal didos of this Germanic hobgoblin with sheer delight. That is especially true if his capricious little tune is twisted by the Boston flute, clarinet, oboe and concert-master, who later acknowledged applause.

The soulful bassoon commenced and ended Tschaikowsky's Symphony No. 6, the "Pathetique." Here waves of color from the string sections in splendidly romantic vein swept the audience. All the brass choirs extended themselves, and most of all in the march-like Allegro molto vivace. Excitement reached such a pitch that even this well-bred audience applauded out of turn, before the end.

Mr. Leinsdorf, who had directed this bountiful concert entirely without music, returned to the podium time after time to acknowledge applause with the orchestra. Conductor and all incidental soloists had given their finest efforts for this Connecticut audience and appreciation was uproarious, and the occasion for it will be remembered.

Sunday Courant
HARTFORD, Conn.
Circ. 175,923
FEB 27 1966

Oldest Ensembles

Hartford will entertain two of America's three oldest orchestras in the near future. The Boston Symphony with Erich Leinsdorf conducting, will be heard in the Bushnell Symphony Series Monday at 8:15 p.m., and the Chicago Symphony under the baton of Jean Martinon will perform in the same series March 14, at 8:15 p.m.

The only United States orchestra pre-dating these two is the New York Philharmonic.

For his concert tomorrow Dr. Leinsdorf has selected the following program: Vivaldi's Concerto Grosso in B minor for Four Violins and String Orchestra; Debussy's "Prelude a L'Apres-Midi d'un Faune;" Strauss' "Till Eulenspiegel's Merry Pranks;" Tchaikowsky's 6th Symphony, the Pathetique. A limited number of tickets are available at the box office.

Courant (m)
HARTFORD, Conn.
Circ. 132,383
MAR 1 1966

Leinsdorf And Boston At Bushnell

Erich Leinsdorf and the Boston Symphony were presented in the Bushnell Symphony Series at the Memorial auditorium Monday night. The program:

Concerto Grosso in B Minor — Vivaldi
"L'Apres-Midi d'un Faune" — Debussy
Till Eulenspiegel — Strauss
Symphony No. 6 — Tschaikovsky

What lifted the concert by Erich Leinsdorf and the Boston Symphony out of the ordinary last night was the incomparable finesse with which most of it was performed. For the program itself was hackneyed enough, goodness knows. "L'-Apres-Midi," "Till" and Tschaikovsky's Sixth — one almost wondered where good, old Arthur Fiedler was.

But the man on the podium — that podium with the red-carpet treatment — was Mr. Leinsdorf, and by the time he had passed the program through the alembic of his sensitivity, one could almost forget how many times he had heard these works over and over. They were absolutely immaculate and pristine in the playing, and completely refined in the reading. Perhaps even a little too too refined for some old Bostonians bred in the tradition of the late, great Dr. Serge Koussevitzky. Mr. Koussevitzky (who ever called him Doctor back there on Huntington Aye.?) never let Tschaikovsky get away scott - free of tears and lamentation the way Mr. Leinsdorf did last night. And I think Debussy's faun had a little more hair on its chest, good luck to him.

Completest Virtuosity

But letting these things go as a matter of taste, there is no doubt that Mr. Leinsdorf and the orchestra turned in a performance of completest virtuosity. It wasn't just the brilliance of technique, for which the Boston is non-pareli. It was the marvelous neateness that led to the marvelous transparency of everything they played. Mr. Koussevitzky's richly melded orchestra and orchestral statement were at the opposite pole. You may have preferred it or not. But Mr. Leinsdorf turns out crystalline music, whether you are listening or taking it in through the pores. You've got to give him credit.

For me, the "L'Apres-Midi" was too dainty. You cannot deny that a faun should be goatish, and somehow it's up to the conductor to get that lech in there. But the "Till" was sparkling, spanking good, much as I personally cannot like the silly thing. And the Tschaikovsky was truly pathetique, in the genuine sense of melancholy rather than morbid. Everything, sound and sense, was set out and tinted with the most refined sentiment, while technically it was the most perfectly balanced performance of the Sixth I remember. The brilliance of the third movement swept the house into applause. The Finale died away into a silence like that over the face of the waters on the second day. Pigeonhole it how you will, it was memorable just the same.

I regret that in comparison to the other three works, the performance of the Vivaldi Concerto Grosso seemed roughhewn, and the soloists were forever in trying to agreeing on tempi. It was nice to see Gerald Gelbloom, former concertmaster of the Hartford Symphony, as one of their number, but let us wish him a more felicitous return some other day.

— T.H.T.

Sunday Courant
HARTFORD, Conn.
Circ. 175,923
FEB 20 1966

Bushnell Roundup

Conductor Picks Works For Feb. 28 Symphony

Erich Leinsdorf has announced a program of works by Vivaldi, Debussy, Strauss, and Tchaikowsky for the Boston Symphony's annual Bushnell Symphony Series concert Feb. 8, at 8:15 p.m. Somewhat revised from the program originally indicated, it will present on the Bushnell stage: Concerto Grasso in B minor, for Four Violins and String Orchestra, composed by Vivaldi; "Prelude a L'Apres-Midi d'un Faune" by Debussy; "Ti Eulenspiegel's Merry Pranks", by Strauss; Symphony No. 6, "Pathetique", by Tchaikowsky.

Key members of the orchestra's string section will handle the four violin parts in the Vivaldi work. They are: Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson. Gelbloom is a former Hartford resident and member of the Hartford Symphony.

A limited number of tickets for the concert are available.

Prep Concert

Some 300 singers and 60 instrumentalists from five New England boys preparatory schools will unite for what is believed to be the first local presentation of a notable Randall Thompson work in the Bushnell, March 5. As a finale in their 33rd annual free music festival, the young men will perform "The Testament of Freedom," a setting to music of four passages from the writings of Thomas Jefferson. This work will be directed by J. Clement Schuler of Deerfield Academy.

Thompson composed this massive work in honor of the 200th anniversary of Jefferson's birth. It was first performed at the University of Virginia in 1943.

Each of the participating schools, Choate, Loomis, Deerfield, Taft and Hotchkiss, will send its glee club and also its most talented instrumentalists for the annual concert. Following are the numbers to be sung by the individual glee clubs.

Loomis, with Frank E. House III directing: "With A Voice of Singing;" "Po' Ol' Lazrus" with Mark W. Segar and William B. Patterson Jr. as soloists; "The Agincourt Song."

Choate, with Duncan Phyfe directing: "Let Us Now Praise Famous Men;" Gloria, from the Russian liturgy; Entrata Festiva, assisted by a brass choir and Richard Wachtelhausen as organist.

Hotchkiss, with Albert C. Sly directing: "Velvet Shoes," composed by Sly; "Let Us Break Bread Together;" "Ain' That Good News";

Deerfield, with Schuler directing: "John Peel;" "The Pasture"; Land-Sighting."

Taft, with Robert Frisbie directing: "Rise God! Judge the Earth in Might"; "Song of Peace"; Ein Jager ous Kurpfalz, sung in German.

Admission, without charge, is through invitation cards available at the Bushnell box office, or at the participating schools.

Alpine Film

Whereas most travelogues cover a country in a single period of the year, usually summer, the next offering in the Bushnell course of film - lectures will provide a four-season view of an important segment of Europe. Eric Pavel will show his new feature length color film next weekend describing "The Alpine World" as seen from one springtime to the next.

The film will be shown and personally narrated by Pavel at 8:15 p.m. next Friday and Saturday and Feb. 27 at 3 p.m. Reserved seat tickets are now available.

The people, scenes, activities and customs of four countries are covered, France, Switzerland, Italy and Austria.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
W. HARTFORD, Conn.
Weekly Circ. 5,920
FEB 24 1966

MUSIC

WADSWORTH, Music on Sunday Afternoon, Tapestry Room, Feb. 27, 3 p.m.
VESPERS, Trinity College, followed by tour, Feb. 27, 5 p.m.
ASYLUM HILL MOTET CHOIR, Alice Kugelman harpsichord, Charles Page organist, Asylum Hill Congregational Church, 814 Asylum Avenue, Feb. 27, 8 p.m.
BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, Bushnell, Feb. 28, 8:15 p.m.

PHILHARMONIC HALL - MARCH 2, 1966

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The New York Times
NEW YORK, N. Y.
D. 650,135 SUN. 1,355,614
MAR 3 1966

Music: Schumann's 'Faust' Is Heard

Rarely Given Work Is Led by Leinsdorf

By HAROLD C. SCHONBERG

QUITE a few Goethe-derived "Faust" scores are in the repertory. The great play has stimulated composers ever since it was published. But there is one "Faust" score from a major composer that has been a history-book item: Schumann's setting of scenes from the play. One has read about it, but has not encountered the piece in a lifetime of concert-going.

Last night it turned up in Philharmonic Hall, under the auspices of Erich Leinsdorf and the Boston Symphony Orchestra. It is a large-scale work for chorus, orchestra and many soloists. Schumann came to "Faust" rather late in his creative career, beginning it in 1845 and working on it until 1853.

As one who worships Schumann just this side of absolute deification, this writer went to the performance prepared to fall in love with the score. It did not work out that way. The history books indicate that "Faust" is a weak score, and in this case the historians are right.

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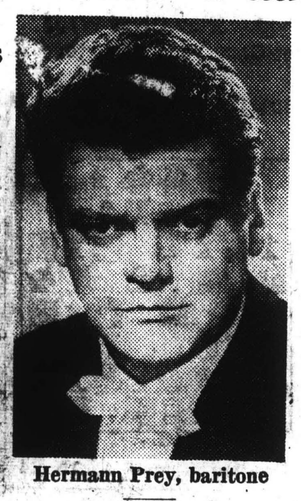
It is certainly ambitious enough. But Schumann, the most romantic of the Romantics, was not the technician to handle so great a canvas; and, in the last 10 years of his life, a tired quality crept into his music. This tired quality, typified by Schumann's habit during those years of echoing what he previously had written, is strongly evident in "Faust." But even more deadening is poor Schumann's desperate attempt to be Goethean, to suggest a philosophy, to attempt a round trip of the cosmos. It was not in him, and the chances are that it was not in him from the very beginning.

He was primarily a lyricist, never so happy as when he could tie a bunch of whimseys together and call them "Davidsbuendlertaenze" or "Kinderscenen." His talent was immense, but concentrated in a narrow beam, not over a wide area. Schumann being Schumann, his "Faust" is full of lyric ideas, some of them of extreme beauty. But the score is like a majestic arch that is unsupported by proper underpinning. And, at basis, it marks a retrogression (despite its aims) of the Schumann of the great piano pieces, the lovely symphonies and beautiful songs.



Hermann Prey, baritone

The Program

BOSTON SYMPHONY ORCHESTRA. Conductor, Erich Leinsdorf. Soloists, Hermann Prey, baritone; Beverly Sills, soprano; Thomas Paul, bass; Charles Bressler, tenor; Veronica Tyler, soprano; Tatiana Troyanos, mezzo-soprano; Florence Kopleff, contralto; and Batyah Godfrey, contralto. With the New England Conservatory Chorus; Harvard Glee Club; Radcliffe Choral Society; St. Gabriel's Boychoir. At Philharmonic Hall.

Scenes from Goethe's "Faust" . . Schumann

Soloists and Choruses Sing With Bostonians

It goes without saying that all of us are obligated to Mr. Leinsdorf for the chance of hearing this curiosity. It had to be a labor of love on the conductor's part. He had to search out the parts, edit them (all conductors touch up Schumann's scoring) and do a good deal of musicological research. The rehearsal problems must have been formidable, all the more in that Mr. Leinsdorf had his own ideas about how the soloists should disport themselves.

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Last night a traffic cop was needed. Singers would finish their solos and walk down into the loges, appearing later at the rear of the stage. Singers were popping in and out, weaving amid the chorus, constantly rearranging themselves for no apparent reason. The whole thing was fussy and actually annoying.

The performance sounded fine. Hermann Prey had the big part, and it is not necessary to point out his superior voice and artistry. Beverly Sills, Charles Bressler, Thomas Paul, Veronica Tyler, Tatiana Troyanos, Florence Kopleff and Batyah Godfrey all contributed strongly to the evening's efforts. Ranged in the rear were the Harvard Glee Club, Radcliffe Choral Society, New England Conservatory Chorus and St. Gabriel's Boy-choir, all singing sweetly and truly. Mr. Leinsdorf, strong and decisive, master of all he surveyed, conducted with skill and surety, as one who has this music in his blood. It was a most interesting evening, even if one listener found it impossible to enter into Schumann's world.

The Sunday Star
WASHINGTON, D. C.
SUN. 2[illegible]87
MAR 6

Schumann's 'Faust' Heard

By DONALD MINTZ
Star Staff Writer

NEW YORK — Neglected, good pieces by well known composers are fairly common. Neglected masterpieces, however, are rare, and so it is not often that one gets a chance to hear one.

Shumann's "Scene From Goethe's Faust" is a true masterpiece, and practically no one has ever heard it. Its performances by the Boston Symphony Orchestra under Erich Leinsdorf—twice in Boston last week, and twice here this week—were, accordingly, musical events of the first importance. Friday night's Philharmonic Hall audience seemed to know it.

Why, then, the neglect? Some of the reasons are historical and quite complex; others are practical and immediately apparent. Schumann set various scenes from both Part I and Part II of "Faust." If the work is really to make sense, the listener must have a fairly clear idea of what happens in sections of Goethe's enormous verse drama that Schumann did not set. And the forces required are quite considerable. Leinsdorf used the New England Conservatory Chorus and St. Gabriel's Boy Choir in addition to the usual Harvard Glee Club and Radcliffe Choral Society and eight soloists, some of them doing dramatically uncomfortable, multiple duty.

Hermann Prey, for instance, was mostly Faust. But he also appeared in the final scene as Peter Seraphicus and again as Dr. Marianus.

Playing Schumann's orchestral music is always difficult. If the conductor takes it quietly and emphasizes the lyric aspects, the music may go slack. If, on the other hand, he reaches for the high drama that is unquestionably there, that drama often paradoxically disappears, and one is left with mere tenseness.

Leinsdorf took the quiet approach. Dynamic contrasts were slight, slow tempos tended to be fast, and fast tempos slow, accents were held down, and there was never any question of squeezing a phrase.

I must say that I wish he had gone at it more. Leinsdorf is always a controlled conductor, and he, perhaps more than anyone, can take the chance. Indeed, why he should want to be ultra-controlled is something of a mystery.

For in this particular piece, the results were occasionally merely grotesque. The dawn scene, for instance, contains one of the most blindingly brilliant sunrises in all literature. Tonight, however, it turned genteel; the sun's stormy chariot was equipped with low-pressure tires.

Nor did the soloists often rise above routine, though one would expect more from Prey as Faust. At times, too, the solo singing fell below. Veronica Tyler, as Care in the chilling midnight scene, might as well have been singing a Puccini love scene.

Though generally poor diction must be added to the list of complaints, the evening offered no really bad scene. The trouble is that it offered no really great scene, either, and the music does demand that.

But when all is said and done, we heard a performance of a remarkable work by a great conductor who has recreated the score in a fashion that will strike some of those who know the work as questionable, or possibly even misguided. This is quite different from a simple bad performance.

Washington area music lovers will have two opportunities to hear broadcasts of one of the Boston performances. The tapes will be played by WBAL-FM, Baltimore, at 9:05 p.m. on Monday, April 18 and by WGMS at 2:04 p.m. on Sunday, April 24.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
MAR 1 9 1966

[illegible] rather than Thomas Stewart.)

THE week's other promises that did not fulfil themselves in performance included Schumann's *Scenes from Faust* which Erich Leinsdorf made a valiant effort to vivify in two performances by the Boston Symphony Orchestra, four choral groups from the orchestra's home city, and no less than eight vocal soloists. All kinds of Schumann are woven into it—the Schumann of the dramatic overtures, the Schumann of the symphonies, and the Schumann of the many beautiful songs. But the result is a rather loose net of ideas rather than a tightly woven dramatic design. Some of this relates to Schumann's choice of disconnected episodes from Goethe's enormous dramatic scheme, but even more relates to the composer's failure to respond with customary imaginative invention to what he did choose. It is, with the exception of a rising exaltation of choral writing near the end, prosy, respectable, and very dull. Hermann Prey was the best qualified of the soloists, but all his admirable artistry could not conceal the insufficiencies of his range (top as well as bottom) for what he had to sing. Beverly Sills, Charles Bressler, Veronica Tyler, Tatiana Troyanos, and Florence Kopleff were the other principals.

—IRVING KOLODIN.

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 307,674
MAR 4 1966

A Forgotten Near-Masterpiece

Hermann Prey, baritone

PHILHARMONIC HALL
LINCOLN CENTER

THE BOSTON SYMPHONY ORCHESTRA. Conductor: Erich Leinsdorf; soloists: Hermann Prey, Beverly Sills, Charles Bressler, Thomas Paul, Veronica Tyler, Tatiana Troyanos, Florence Kopleff, Batyah Godfrey; New England Conservatory Chorus, Harvard Glee Club, Radcliffe Choral Society, St. Gabriel's Boychoir.
Scenes from Goethe's "Faust"..... Schumann

By Alan Rich

Not every forgotten work by an important composer is a masterpiece, as we discover all too often. Robert Schumann's "Scenes from Faust" is very nearly that, however. Erich Leinsdorf has acted on excellent advice in bringing this music to light again after heaven - knows - how - many years, and his performance of it Wednesday night at Philharmonic Hall was an act of dedicated illumination that must rank among the season's finest deeds.

Schumann worked off-and-on at a "Faust" setting, and pulled the work together in its present form only late in life, in 1853. As it stands, the piece is just what its title indicates, a series of high-points from Goethe's dramatic poem, with no attempt at dramatic continuity, set for soloists, chorus and large orchestra and lasting altogether close to 100 minutes. Not everything in the score is as fine as its best moments, but these are very fine indeed.

The music is full of the ardent romanticism we know from Schumann's best songs. Everything up to the final scene, in fact, might well be regarded as a song-cycle for Faust himself, with dramatic elements interwoven. It is a deeply moving cycle, ranging from the powerful passion of the opening scene in Gretchen's garden to the haunting spiritual vision at Faust's death.

Gretchen, too, is wonderfully depicted, both in her vocal lines and by the orchestra. Her most poignant music comes early, in a long monologue of loneliness and repentance in the second section. There are few things in the romantic vocal literature so touching, or so securely handled by a composer.

The crown of the work, however, is its final scene, a setting of Goethe's apotheosis. Whatever the general estimate may be of Schumann's dramatic skill, here we are confronted with an enormous sweep of emotion. The early music is simple, sometimes almost childlike. Out of this grows, gradually but surely, the later atmosphere of radiance and redemption. The final "chorus mysticus" does tend to go over its material a little excessively, but the last quiet measures are full of still profundity.

This scene must, of course, summon comparisons with the setting of the same words which forms the last movement of Mahler's Eighth Symphony. Schumann does not suffer by comparison. If anything, his own resolution of the torment comes from further afar, and thus holds the listener in an even stronger grip. Mahler's ending blazes and exults, but Schumann's insight seems closer to Goethe's own.

Schumann himself did not expect the "Scenes" to be performed as a unit. That makes even more remarkable Mr. Leinsdorf's achievement in turning the whole long work into a moving and consistent musical experience. This is clearly music very close to his heart, and very close also to his best musical abilities. His exposition of it, with some inspired orchestral playing and a group of perfectly sublime soloists, showed a kinship with the special problems of the Schumann style that few conductors of our time can approach. The music moved, with shimmer and depth.

Hermann Prey, who sang the music of Faust and also took some of the solo lines in thhe final apotheosis, was exactly the right choice for this task. Something in the nature of the Schumann lyric style seems completely in time with the quality of the young baritone's voice and the use he makes of it. The result was a study in pure stylistic gold.

There was nothing wrong, for that matter, with the work of Beverly Sills, the Marguerite, or of Thomas Paul, the Mephistopheles, or of the whole group of singers in lesser roles. There was a little something wrong with the chorus, having to do with the usual roughness encountered from young voices landing hard on certain notes. Philharmonic Hall's acoustics emphatized these faults, which were less bothersome at the performance I heard last weekend in Boston's Symphony Hall. Ah, well . . .

It was a noble evening, a real revelation, a masterwork saved from the dust. There is a repeat tonight. Go.

Film Notes

"Bing Crosby in Cinerama's Russian Adventure" (now theres an enterprising title), will open April 18 at the Warner Cinerama Theater. It has Crosby as host, and will "embrace the wide spectrum of Russian entertainment." Featured: the Moscow Circus, the Bolshoi Ballet, the Moiseyev Dancers, plus a troika race, a wild boar hunt, a reindeer race, and an underwater scooter ride. The United Roadshow Presentations, Inc. release, produced by the J. Jay Frankel Company, will be presented on a reserved-seat basis, with 12 showings a week.

New York World-Telegram and The Sun
D. 373 SAT. 142,176
MAR 5 1966

Music

Leinsdorf Conducts Schumann

By LOUIS BIANCOLLI
World-Telegram Music Critic

Louis Biancolli

Much as I love Schumann and revere Erich Leinsdorf, I must confess to being bored by last night's "Scenes from Faust" at Philharmonic Hall. And I don't bore easily.

This is no reflection on the performance. Leinsdorf conducted the long-shelved work with missionary zeal and thoroughness. The Boston Symphony was first-rate; so were the many combined choruses from the Boston area; so, at least in effort, were the soloists.

After reading the advance notices and analyses, I was ready to adore the seven long scenes from Goethe's poem. After all, Goethe is Goethe and Schumann is Schumann. The combination seemed made to order.

Instead, here was one of those instances of complete mismating of poetry and music. Passage after passage went by without the faintest suggestion, to me at least, of the power and contrast of "Faust."

Here were Schumann's worst faults of dense and unrelieved scoring. Leinsdorf had done much to admit light into the fabric. But even he could not lift what by its very nature was irremediably grounded.

There were splendid, even ecstatic, moments. Schumann, admittedly, was no Caspar Milquetoast. But the persistent lack of true contrast between orchestra and chorus, between chorus and solists, was deadening.

Schumann composed his seven scenes over a long period. That fact alone may have cost them what unity they might have had, had

Beverly Sills

he concentrated on a specific goal, a cantata or an opera.

Thus dispersed, and thus diffused over a treacherous terrain of poetry and philosophy, the music has only its dismal uniformity of color to knit it together. To my thinking, it is Schumann's most appalling failure.

But it was a failure made bearable by the knowledge of Schumann's absolute integrity as an artist and by the complete devotion and idealism of Leinsdorf.

The indomitable maestro deserves thanks for giving us a chance to hear and assess this huge torso of a score and for inspiring such cooperation from a large assortment of musicians.

Among the soloists were Hermann Prey, Beverly Sills, Charles Bressler, Thomas Paul, and Veronica Tyler. St. Gabriel's Boychoir joined the Harvard, Radcliffe, and New England Conservatory Choruses.

They were all good. Only Robert Schumann let us down.

NEW YORKER
NEW YORK, N.Y.
W. 442,500
MAR 12 1966

A SPECIAL vote of thanks should go to Erich Leinsdorf for unearthing the music to Goethe's "Faust" that was written by Robert Schumann, and presenting it with the Boston Symphony and a big array of soloists and choristers in Philharmonic Hall on Wednesday night of last week. This is music that is always listed in the dictionaries of the subject but that few people have heard. Mr. Leinsdorf has, as he confesses in a program note, done quite a job of joining and in some instances modifying the score, which apparently never did get put together in a coherent whole during Schumann's lifetime. As it stands, it constitutes a large work, lasting perhaps two hours, and though its final section, dealing with some of the more fantastic scenes in the second part of Goethe's masterpiece, seemed to me a bit lengthy for the kind of music it contained, I found the work as a whole quite absorbing. What one admired mainly was the enchanting lyric Schumann, which appears here as eloquently as it does in the lieder. It is true that this lyricism, which is that of a musical poet particularly gifted in small works, gets stretched beyond its natural limits in a composition of such heroic proportions as this turns out to be. The "Scenes from Faust," as the work is entitled, remains just that—a collection of fragments—and the form of the whole is picaresque; it has no climax, no general dramatic shape. This is a weakness in a work of these dimensions. Still, it contains enough moments of magic to delight me, and it was all very well worth doing. The number of participants was so large that I cannot list them all here. The baritone Hermann Prey, a sensitive singer in the tradition of the lied, sang memorably as Faust; some of the lesser roles were well taken by Beverly Sills (Gretchen), Thomas Paul (an evil spirit), and Charles Bressler (Ariel).

—WINTHROP SARGEANT

NEW YORK
Journal American
D. 538,057 SUN. 800,306

MAR 3 1966 Rafferty

AT PHILHARMONIC HALL

The Boston: A Booby-Trap

By MILES KASTENDIECK

GOETHE'S "FAUST" lured many composers, Robert Schumann among them. Erich Leinsdorf and the Boston Symphony Orchestra reminded music lovers of that fact in Philharmonic Hall last night by presenting his "Scenes from Faust," a virtual novelty.

Many had never known about them, others showed mild interest. After a dullish performance few will care at all. That the work went on and on with only occasional illumination tells the sad story of an undertaking Mr. Leinsdorf might better have shelved.

In this Faustian year with versions by Gounod, Boito, Mahler and Schumann part of the current emphasis, the Schumann treatment qualifies for scholarly interest only.

Had the orchestra not been the Boston with a lineup of excellent vocal assistance, the evening would have been a real bore. They saved it.

Schumann never conceived the work as a whole anyhow. He composed Part 3 first and the Overture last. What evolves in the course of performance is a monochromatic setting of text, capable in its way because of Schumann's gift for song, but strangely uninspiring.

Since drama lurks in the Faust story, to experience none is disconcerting.

★

THE OVERTURE set the mood nicely, for the Boston sound and Schumann can be quite compatible. Mr. Leinsdorf's procedure, however well edited for the sake of clarity, had a straight-forwardness that frequently became metronomic.

It was not long before a listener was lulled into a state of passive receptivity.

That the soloists and choruses were uniformly good helped the cause but did not promote. With such singers as Hermann Orey, Beverly Sills, Charles Bressler and Thomas Paul, the principal roles were well cast.

Then there were Veronica Tyler, Tatiana Troyanos, Florence Kopleff and Batyah Godfrey to support them. They sang dutifully, but then Schumann inhibited them.

The New England Conservatory Chorus, the Harvard Glee Club and Radcliffe Choral Society and the St. Gabriel's Boychoir also participated. Their ensemble was gratifying but not very animated. Even Mr. Leinsdorf beat time more regularly than usual — it was that kind of situation.

The romantic glow of Schumann's music could have aroused his listeners. Instead it diminished to a point where even Faust's redemption could not save them from the soporific influences that had culminated by that time.

Next time, perhaps, Mr. Leinsdorf will appreciate just how precious only five subscription concerts are and not dull the impact of even one as he did on this occasion.

New York Post
D. 329,523 SUN. 251,119

MAR 3 1966 Rafferty

Words and Music

By Harriett Johnson

Precision Counts in 'Faust'

The meticulous Erich Leinsdorf moved his forces like an expert chess player last night on-stage at Philharmonic Hall. Robert Schumann's rarely - heard "Scenes from Goethe's 'Faust'" enlisted eight soloists, the New England Conservatory Chorus, the Harvard Glee Club, the Radcliffe Choral Society and St. Gabriel's Bochoir.

Conductor Leinsdorf had his solo singers intermittently moving on and off stage from out-front right and back-stage left. These landed eventually in the foreground, background or elsewhere. The choruses formed dimensional rectangles and squares. The Boston Symphony choirs formed mostly diagonals. At intervals selections from the choral collectives stood up and down.

If it all derived from Mondrian, the visual sum ended up more flexible than the Dutchman's designs, but no less precise.

And if I begin with mechanical adjuncts it is that the evening came to mean anticipation of the eye as well as the ear, and the working perfection of it all undoubtedly provided the proper set to serene enjoyment of an admirable performance. The complexity could have cluttered into a "Happening," but instead it succeeded by seemingly miraculous fusion, in solidify to unified artistic purpose.

Essentially a rhapsodic poet, Schumann delineated rather than dramatized these excerpts from the "Faust" story. The choruses commented, like the Greek chorus, on the action. There were symbolic figures like "Care," "Need" and "Guilt," as in a morality play. And in the same vein, Gretchen, Faust and Mephistopheles were more symbolic than human. Schumann wrote the music in sections over a period of years in his life and considered it more oratorio than any other form. At its best, the music had majesty, complex or simple. Some of the choral combinations were magnificent, as in the final "Redemption."

Of the soloists, Beverly Sills as Gretchen sang with a beauty that was both ethereal and ecstatic. No other singer matched her in pure vocalism or expressiveness. Herman Prey made a handsome, vocally able-bodied Faust and Thomas Paul a sonorous, almost too dignified Mephisto. Of the smaller parts, Florence Kopleff sang a short solo section with such artistry, we were sorry not to hear her more. And Veronica Tyler also sang exceptionally well.

Hungarian National Ballet

The Hungarian National Ballet, a company of 110 dancers with chorous and orchestra, returned to City Center last night for a second engagement lasting through Sunday matinee, March 13. This folk group, accompanied by gypsy musicians on native instruments, is performing a new program including a speciality dance for men only, "The Yellow Rose," music by Tihamer Vujicsics, choreography by Miklos Rabai.

BROOKLYN - MARCH 3, 1966

NEW YORK
Journal American
D. 538,057 SUN. 800,306

FEB 27 1966

Symphony Concert

The Boston Symphony Orchestra's fourth concert of the 78th season in Brooklyn will be given Thursday evening, at 8:30 p.m. in the opera house of the Brooklyn Academy of Music. Erich Leinsdorf, music director of the orchestra, will conduct.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285

FEB 25 1966

Boston Symphony To Appear Here

A program highlighted by the Concerto Grosso in B minor for four violins and string orchestra will be presented by the Boston Symphony Orchestra during its fourth concert of the year's series. The program, which includes compositions of Mozart, Brahms and Strauss, will be given March 3 in the Brooklyn Academy of Music.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS
PRESS-
W. 4,200

FEB 17 1966

Erich Leinsdorf Will Conduct BostonSymphony

A varied picture of the Boston Symphony Orchestra's large repertory will be heard on Thursday, March 3 at 8:30 p.m. when the orchestra presents its fourth concert of the season at the Brooklyn Academy of Music. Erich Leinsdorf, Music Director, will conduct.

The program will include Concerto Grosso in B Minor for Four Violins and String Orchestra, Op. 3, No. 10 by Vivaldi; Concerto for Oboe and Small Orchestra by Strauss; Symphony No. 3, in F Major, Op. 90 by Brahms and "Neu-Wien" by Johann Strauss. The last is a medley of Viennese waltzes arranged by Mr. Leinsdorf.

Soloists in the Vivaldi Concerto are Julius Schulman, Gerald Geldbloom, Alfred Schneider and Michel Sasson. Ralph Gomberg will be heard as soloist in the Strauss concerto.

Tickets for this performance are priced at from $3.00 to $7.00.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285

FEB 27 1966

Boston Symphony Due at Academy

The Boston Symphony Orchestra under direction of Erich Leinsdorf will give a concert at 8:30 P.M. Thursday at the Brooklyn Academy of Music, 30 Lafayette Ave. The program will include Richard Strauss' tone poem, "Till Eulenspiegel." Other selections, including works by Vivaldi, Mozart and Brahms, will illustrate the development of writing for symphonic ensembles from the mid-17th Century to the end of the 19th Century, academy officials said.

BROOKLYN, N. Y.
RECORD
BAY RIDGE RECORD
W. 12,100

FEB 25 1966

BOSTON SYMPHONY

The Boston Symphony Orchestra fourth concert in this year's series at the Brooklyn Academy of Music is scheduled for Thursday evening, March 3rd at 8:30 p.m. in the Opera House of the Brooklyn Academy of Music.

The new program is the following:

Concerto Grosso in B minor, for Four Violins. . . VIVALDI and String Orchestra, Op. 3, No. 10

Soloists: JULIUS SCHULMAN, ALFRED SCHNEIDER, GERALD GELBLOOM, MICHAEL SASSON.

Symphony No. 29 in A Major, K. 201 . . . . MOZART; Symphony No. 3, in F Major, Op. 28 . . . BRAHMS; and Till Eulenspiegel's Merry Franks, Op 28 . . . STRAUSS

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra will conduct.

New York World-Telegram and The Sun
D. 372,[illegible] SUN. 142,176

MAR 2 1966

CALENDAR:

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will appear at the **Brooklyn Academy of Music** tomorrow at 8:30 p.m. The program includes works by Vivaldi, Brahms, Mozart and Richard Strauss. Ticket prices range from $3.00 to $6.50. For information, call ST 3-6700.

* * *

"Frederick Chopin as a Revolutionary" is the title of a lecture at the **Brooklyn Academy of Music**, Friday at 8 p.m. Thomas Sherman will give the talk, assisted by Eileen Flissler, pianist. Admission $1.50.

New York Post
D. 329,5[illegible] SUN. 351,119

MAR 3 1966

Music and Dance Tonight

Metropolitan Opera: "Rigoletto," Cornell MacNeil in the title role, Jeanette Scovotti as Gilda, Francesco Molinari-Pradelli will conduct, 8.

SCOVOTTI

N. Y. City Opera: "Dialogues of the Carmelites," Alain Lombard conducting (debut), N. Y. State Theater, 7:45.

N. Y. Philharmonic, Thomas Schippers conducting, pianist Guiomar Novaes soloist in Mozart's Concerto in D minor, K. 466, and Falla's "Nights in the Garden of Spain;" program also includes work by Gluck, Dukas, and the world premiere of Charles Turner's "The Marriage of Orpheus," Philharmonic Hall, 8:30. Program repeated tomorrow at 2:15.

Boston Symphony Orchestra, Erich Leinsdorf conducting, program includes works by Vivaldi, Mozart, Brahms and Strauss, Brooklyn Academy of Music, 8:30.

The Hungarian National Ballet: City Center, 8:30.

NEW YORK
AND
BROOKLYN DAILY
D. 2[illegible],013

FEB 17 1966

Boston Symphony At Bklyn Academy Thurs., March 3rd

The fourth concert in this year's series by the Boston Symphony Orchestra at the Opera House of the Brooklyn Academy of Music will be given Thursday evening, March 3rd, at 8:30 P.M. Erich Leinsdorf, Music Director, of the Boston Symphony Orchestra, will conduct.

The four works on the March program present a varied picture of the Boston Symphony's large repertory. Two of the works are for soloists and small orchestra, while one is a "standard" in the repertory, the Brahms Third Symphony, and the last is a medley of Viennese waltzes arranged by Erich Leinsdorf himself.

Tickets for these concerts at the Opera House by the Boston Symphony Orchestra are priced in the Orchestra at $5.50 and $6.50.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS
PRESS-
W. 4,200

MAR 10 1966

Two Fine Performances Presented At Academy

By James Sellars

Vivaldi, Mozart, Brahms, Strauss, Leinsdorf and the Boston Symphony were at the Brooklyn Academy of Music last Thursday evening and with that big name cast you can hardly go wrong. From the harpsichord Mr. Leinsdorf conducted the Vivaldi Concerto Grosso in B-minor, for Four Violins and String Orchestra, Op. 3, No. 10, and I am happy to note that his approach to this music was not too studied or pedantic but rather on the lighthearted side.

The Mozart was the youthful Symphony No. 29, K. 201, composed when he was 18, and the best performed work on the concert. I have rarely heard a more winsome interpretation of this work with its scoring of almost chamber music proportions. Mozart is one of Leinsdorf's fortes and he couldn't have made that fact more apparent.

If there was any weak chain in the evening's fare it was the Brahms' Third. Brahms was notorious for his poor orchestrations and these thick sounds can begin to become monotonous if care is not taken. I thought it also sounded rushed, not that the tempi were too fast, but probably the fault is that the phrases were not given time to breathe, which would also add to its "thick" quality. Nevertheless, in the last movement, all was well.

The program was ended with the humorous Till Eulenspiegle's Merry Pranks, and here Mr. Leinsdorf shows his love for this music. Not a bleep from the woodwinds or a trill from the horns was exaggerated but the subtle Strauss wit predominated.

As a concluding comment on this concert I might add that it's success was not only in the faultless performance, but in the visual aspect, well-planned programming, and the characteristic Boston Symphony-Leinsdorf aplomb.

Saturday night found me back at the Brooklyn Academy for Frederic Franklin's National Ballet Company's program. Three new dances were offered, two of which were choreographed by Mr. Franklin, in a traditional

(Continued on Page 7)

BROOKLYN, N. Y.
SPECTATOR
W. 10,200

FEB 25 1966

Boston Symphony Concert March 3

The Boston Symphony Orchestra's fourth concert of the 78th season in Brooklyn will be given Thursday evening, March 3, at 8:30 p.m., in the Opera House of the Brooklyn Academy of Music.

Erich Leinsdorf, music director, will conduct a program of works illustrating the development of writing for symphonic ensembles from the middle of the 17th century through the end of the 19th Century.

Mr. Leinsdorf has selected for his concluding work on the program, Richard Strauss' tone poem, "Till Eulenspiegel."

The full title of the work as it is known by the Boston Symphony Orchestra and printed in the Brooklyn program, gives some indication of the robust humor in the piece "Till Eulenspiegel's Merry Pranks, After the Oldfashioned, Roguish Manner — in Rondo Form, Op. 28."

Two Performances

(Continued from Page 3)

manner. La Sonnambula was the highlight of the evening with music from Bellini and choreography by Ballanchine. Excellent new sets and lighting were by David Hays.

NIGHT SONG, Choreographed by Francisco Moncion was particularly enjoyable. Again, the dancing was a bit 19th century for my tastes, but the Shapero score was memorable. It is written for string orchestra and in spite of some intonation problems it came across as a confident piece by one of America's fine composers.

Lucky people we are in Brooklyn Heights with the Music Academy offering these diversified programs. You perhaps should mark April 14 on your date calendar for the final concert this year by the Boston Symphony Orchestra featuring a performance of Brahms piano Concerto No. 2 in B-flat by pianist Abbey Simon. Brahms' Symphony No. 4 in E-minor will also be included on this final date.

CARNEGIE HALL - MARCH 5, 1966

175

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 91,264 SUN. 80,810

MAR 7 1966

Wonderful Night With Brahms

By JEAN HELLER

When a great conductor and a great orchestra meet, you can expect some musical fireworks —and that is what the audience got Saturday night at Carnegie Hall.

Erich Leinsdorf conducted the Boston Symphony Orchestra in an all-Brahms' program that gave delightful freshness and originality to works that are perhaps too often a part of the standard concert repertoire.

THE PROGRAM began with the "Academic Festival Overture." This lively work, with its deliciously stuffy title, weaves several German student songs into a musical potpourri that portrays a picture of student life that is completely unforgetable.

The trumpets sound off with "Wir Hatten Gebaut, Ein Stattliches Haus" and the entire orchestra winds up with the joyous "Gaudeamus Igitur."

Brahms "Symphony Number 3 in F Major" was next — a work performed six years after the composer's Second Symphony. Brahms was reported an-

Music

gry when it was proclaimed by far his best work, because he feared the public would be disappointed. He needn't have worried. Not only was it a success then, but it is still one of the all-time favorites today.

FROM ITS MELODIC beginning to its dramatic last movement, the work, as performed by the Boston Symphony, expresses all shades of musical feeling. There is at times a surge of passionate melody, at other times a deep melancholy and sometimes an almost dance-like quality. But every mood is evoked to perfection. In his work the famed string section is particularly noteworthy.

The high point of the evening was the performance by Zino Francescatti of Brahms' only violin concerto. Brahms like Beethoven was not content simply to dash off a display piece in the style of his day. He wanted perfection, and the result was one of his best works.

The concerto was written for a particular violinist, Joseph Joachim, but Francescatti did not let this bother him one bit.

TRACING AN unbroken thread of tradition handed down to him from the same violinist Paganini, Francescatti is not only a superb artist of today, but of all time.

He has a particular sweetness of tone, a clarity and precision of technique, that is admirably suited to this concerto. His cadenza was especially brilliant, arousing the audience to enthusiastic applause. And he finished the concerto with the verve and excitement that demanded bravos. He got them.

The Boston Symphony Orchestra is a beautifully blended group, each section at once separate, and yet a part of the whole. Leinsdorf as conductor has an evident love for Brahms and inspires the orchestra to interpretation that seems to surpass everything one had heard in the past.

IT WAS ALTOGETHER an exciting evening — a concert with all the proper ingredients —a great orchestra, a great conductor, a great soloist and a great composer.

When the Boston Symphony is in town by all means hear them.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (m)
NEW YORK, N. Y.
Circ. 652,135
MAR 7 1966

Brahms Is Performed By Boston Symphony

A notably compelling performance by Zino Francescatti made the Boston Symphony's Brahms concert at Carnegie Hall on Saturday night a memorable event.

Mr. Francescatti was the soloist in the Violin Concerto, the final work in the program, and his glowing interpretation represented a splendid fusion of technical prowess, musical authority and passionate dedication.

Mr. Francescatti's projection of the first movement was so exciting that the audience erupted into applause upon its completion, and the conductor, Erich Leinsdorf, added his congratulations to the soloist before continuing with the performance of the remaining two movements. That praise and the cheers that followed the conclusion of the work were well deserved.

Mr. Leinsdorf opened the program with a vigorous performance of the "Academic Festival" Overture. His reading of the Symphony No. 3 pulsed with life, too, and the architectural structure of the work was respected at all points. There were no loose ends anywhere. Tempos, sonorities and phrasings were adjusted to go well with each other and to remain faithful to the letter and spirit of the music.

It was a remarkably good concert from start to finish.

A. H.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1966

Boston Symphony's Brahms

As part of its International Festival of Visiting Orchestras, Carnegie Hall presented Erich Leinsdorf and the Boston Symphony Orchestra in the first of a four-concert Brahms cycle on December 11. Claude Frank, the soloist in the Piano Concerto No. 1 in D minor, treated the work properly, as a symphony for orchestra with piano; along with the conductor, he painted the music with big, bold strokes. In the end movements, particularly, he played with huge blocks of tone that made the piano sound almost like an orchestra in itself. Yet he never produced a forced or percussive sound, and he was able to provide the requisite lyricism wherever it was called for. Only in the last movement, it seemed to me, did one feel the absence of a certain amount of rhythmic verve.

Everything worked just right for Leinsdorf in the First Symphony. The musicians were in top form, and tempos and phrasing were perfectly integrated in a performance that caught fire with the very first note and retained its glow and sense of proportion right down to the last chord, which was nearly drowned out by the well-deserved ovation.

PAUL AFFELDER

CARNEGIE HALL - MARCH 5, 1966

175

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 91,264 SUN. 80,810

MAR 7 1966

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Music

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 652,135
MAR 7 1966

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A. H.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1966

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PAUL AFFELDER

176

PROVIDENCE - MARCH 31, 1966

Journal (m)
PROVIDENCE, R. I.
Circ. 68,276
APR 1 1966

Music Last Night

Boston Symphony Plays; A Cappella Choir Sings

By RUTH TRIPP

The Boston Symphony Orchestra played its final concert of the season here last night at Veterans Memorial Auditorium. Erich Leinsdorf conducted and it was a pleasure to hear his sensitive interpretations. His musicians responded splendidly in all areas. The program was a stimulating array of music from Mozart to John Huggler (his was a first performance and he was there to hear it) to William Schuman and back to Brahms. Quite a musical journey. Jules Eskin, cellist was the soloist in the Schuman work.

Erich Leinsdorf delights in finding music that has not been overdone. The Mozart March in C major, K.408, was crisp and precise. It was etched in simple lines which turned very square corners at every point where a march would be expected to turn. It made an excellent opener.

Then came the Huggler work, called "Music in Two Parts," Op. 64. which, at best, can be called organized sound. The wonder of this type of writing is first, that it can be written down and second, that anyone can make sense out of it, as Mr. Leinsdorf and the Boston Symphony Orchestra seemed to do. Actually, there were two parts to it. Its fragments were meager and frail and its patterns were angular, the few which could be captured. Leinsdorf used a score and he seemed absorbed in it.

There were many points in the first section which made nervous sounds and at other times the orchestral sound was sullen and angry. Section two had more motion than the first and its great virtue was brevity. The audience was interested to see the composer and the applause was indicative of general interest if not wild enthusiasm.

The Schuman Fantasy for cello and orchestra, "A Song of Orpheus," was plausible fantasy. The beauty of tone and delicacy of interpretation in the soloists exposition of the fascinating melodic material were a constant delight. The orchestra provided a beautiful background for the lovely song and here, the maturity of the composers ideas were offered with a degree of sincerity that made the listener aware of contemporary music which communicated. Schuman usually has something to say and the pleasure of hearing Eskin and Leinsdorf quoting him was a rare privilege.

The final portion of the program was devoted to the great Brahms Symphony No. 4. We heard a magnificent performance of it and one which will be remembered well into next season. It brought cheers and a rising ovation for the conductor, who can rightly be classed as one of the great interpreters of this generation.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,498
APR 1 1966

Music In Review

Boston Symphony Concert Disappointing To Critic

The Boston Symphony Orchestra directed by Erich Leinsdorf with Jules Eskin, cellist as soloist, presented the final concert of its series Thursday night in Veterans Memorial Auditorium, Providence.

The program was disappointing to this critic in that it seemed that Leinsdorf, as Charles Munch often did, saved his experimental works for the uncouth ears of a provincial audience.

The orchestra, opening with Mozart's "March No. 3 in C Major," had its usual verve and aplomb, but the following number was a first performance of Huggler's "Music In Two Parts" which sounded as though they hadn't even rehearsed. Leinsdorf's bobbing and weaving, arm swinging, baton flailing and bouncing failed to put life in it. The applause of about one - third of the audience seemed like being cheered for falling flat on your face.

Eskin, who played the cello solo, William Schuman's "A Song of Orpheus, Fantasy for Cello and Orchestra," presented a rich shading and thrilling intonation of the dark and somber tones. But it was moaning sadness all the way, a depressing work that triggered the facetious thought: If this was the song that enchanted Pluto and Prosperpine, they must have been tone-deaf.

However, Leinsdorf and the orchestra redeemed themselves with a splendidly expressed playing of Brahms' "Symphony No. 4 in E Minor" with an energetic, almost rollicking, final movement to conclude the program.

C. H. L.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
MAR 27 1966

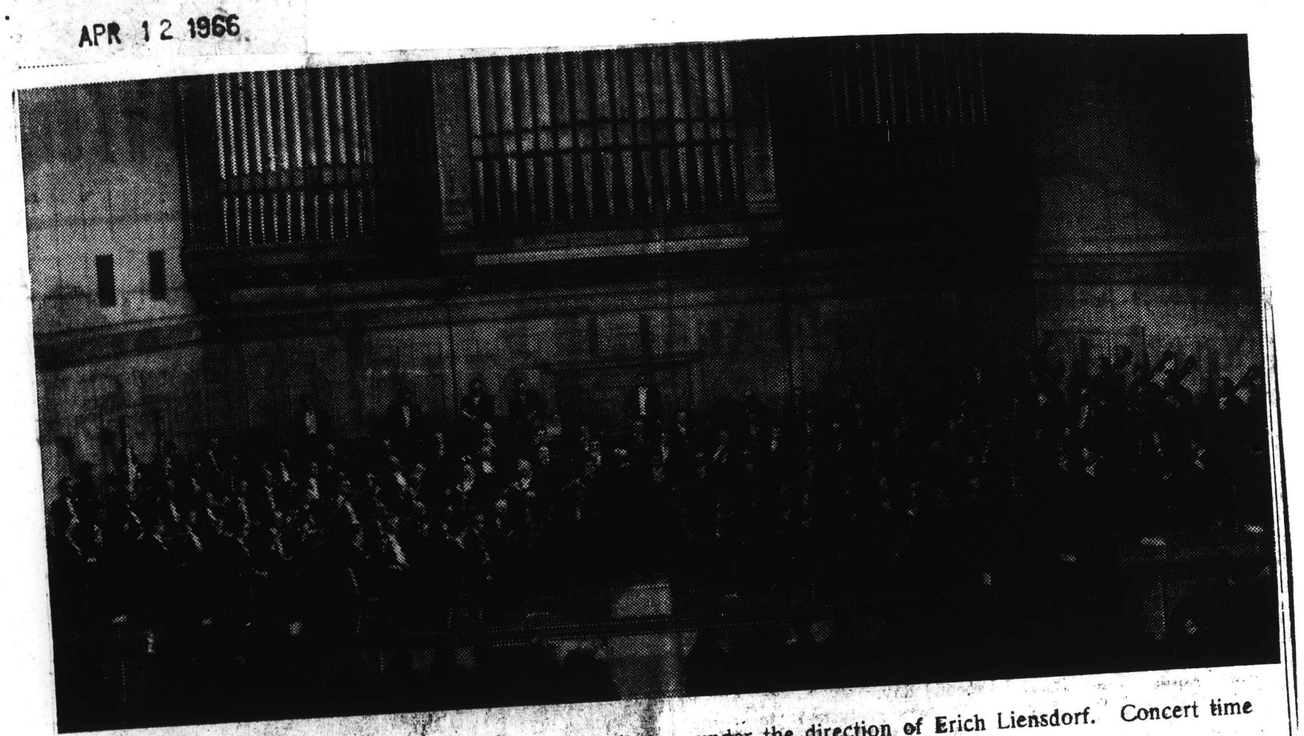
THURSDAY

A PROGRAM of sacred music will be performed by the Guilford (North Carolina) College Choir at 8 p.m. at Edgewood Congregational Church.

THE BOSTON SYMPHONY Orchestra will present its fifth and final concert of the season at 8:30 p.m. at Veterans Memorial Auditorium. Soloist for the evening will be Jules Eskin, principal cellist of the orchestra.

STORRS - APRIL 12, 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,240
APR 12 1966



BOSTON SYMPHONY is appearing tonight at the University of Connecticut's Jorgensen Auditorium, under the direction of Erich Liensdorf. Concert time is 8:15.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860
APR 3 1966

Two Soloists Will Perform With Symphony

STORRS — When the Boston Symphony Orchestra gives its 11th annual concert at the University of Connecticut April 12, a highlight of the program will be the appearance of two soloists.

Scheduled to give his interpretation of Brahms' "Piano Concerto No. 2, in B-flat Major," is Abbey Simon. Slated to perform William Schuman's "A Song of Orpheus" is Jules Eskin, principal cellist with the BSO.

Completing the program will be the full orchestra's performance of Mozart's "Symphony No. 29 in A Major, K. 201." The orchestra will perform under the baton of its music director, Erich Leinsdorf.

Simon, a native of New York City, made his hometown debut in 1940 as winner of the Walter W. Naumburg Award. He has concertized extensively on every continent.

Eskin joined the Boston Symphony from the Cleveland Orchestra, where he had also been principal cellist. A native of Philadelphia, he studied at the Curtis Institute and his teachers included Gregor Piatigorsky, Leonard Rose and Janos Starker. He won the Naumburg Foundation Award and played for three years with Pablo Casals in Puerto Rico and with Casals, Schneider, and Serkin at Marlboro, Vt.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
APR 2 1966

2 Soloists to Highlight Boston Symphony Concert

STORRS—When the celebrated Boston Symphony Orchestra gives its 11th annual concert at the University of Connecticut April 12, a highlight of the program will be the appearance of two soloists.

Scheduled to give his interpretation of Brahms' "Piano Concerto No. 2, in B flat Major," is virtuoso Abbey Simon. Slated to perform William Schuman's "A Song of Orpheus" is Jules Eskin, principal cellist with the symphony.

Completing the program, which was sold out several months ago, will be the full orchestra's performance of Mozart's "Symphony No. 29 in A Major, K 201." The orchestra will perform under the baton of its music director, Erich Leinsdorf.

Mr. Simon, a native of New York City, made his hometown debut in 1940 as winner of the Walter W. Naumburg Award. He is recognized internationally as one of the finest pianists of the day and has concertized extensively and repeatedly on every continent.

The pianist has toured South America, Israel, Australia and India, playing for audiences in most of the music capitals of Europe.

Mr. Eskin, meantime, joined the Boston Symphony from the Cleveland Orchestra, where he had also been principal cellist. A native of Philadelphia, he studied at the Curtis Institute and his teachers have included the great Gregor Piatigorsky, Leonard Rose and Janos Starker.

He also won the Naumburg Foundation Award and has given recitals in Boston, Washington, D. C., and in a number of European cities. He played for three years with Pablo Casals in Puerto Rico and with Casals, Schneider, and Serkin at Marlboro, Vt.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,240
APR 14 1966

BSO Ends Season At Storrs

By The Chronicle Critic

The Boston Symphony, under the direction of Erich Leinsdorf, performed in the University Auditorium on Tuesday evening. The program opened with the Mozart Symphony No. 29 in A major, K.201. It is the work of a young man of eighteen, but, at the same time, a mature musician. It is, in a sense, a "chamber symphony," but this is not to imply that it is a small work.

The Symphony No. 29 was written at a time when the symphonic structure was undergoing a considerable transformation. A quartet -like flexibility still remained in the symphonic form, and yet, a broader conception of the role of the orchestra was becoming evident. It was performed on Tuesday evening, with clarity and precision, and the reduced size of the string section added to the transparency of the music. It was a business-like performance, light in texture, and careful in detail.

This was followed by William Schuman's "A Song of Orpheus," with Jules Eskin, principal cellist of the Boston Symphony, as soloist. This composition, a fantasy for cello and orchestra, is one of the few contemporary additions to the cellist's repertoire. Opening serenely with the solo cello, it proceeds in the freedom of a one-movement form with the most conspicuous role constantly being given to the cello.

Mr. Eskin played with fine shading and full tone and took full advantage of the solo role assigned to his instrument. The question which is presented upon hearing this composition would be its acceptance by the audience. To some it might be considered as rather extended trivia, while to others, it might be received as an ingeniously scored and intriguing work which is not too avant-garde for acceptance by a conventional audience.

Following the intermission, the program concluded with the Piano Concerto No. 2 in B-flat major, Opus 83, by Brahms, with Abbey Simon as soloist. Here is one of the great works of concerto literature. Inspired by the awakening of spring during a trip through Italy in April, 1878, Brahms returned to Austria and began work on the concerto. It was not completed until 1881, when he again visited Italy in April and found the same inspiration. The concerto was completed upon his return home.

The Concerto is really of symphonic proportions and contains, four, instead of the usual three movements. The piano part is extremely difficult, and yet, some virtuoso performers are restless in that they must share the principal role with the orchestra. At times, the pianist must content himself with what is almost the role of an accompanist. The piano answers the horn in the opening passages and goes on to play a prominent role, as it does also in the second movement. However, in the third movement the principal melody is presented as a cello solo. Brahms, realizing the limitations of the piano as an instrument of singing tone, never gives the melody to the soloist, but rather the piano enters with an arpeggio figure and continues throughout most of the movement with ornamentation. In the finale, however, the piano again assumes prominent role in rhythmic and moving good humor.

The performance of Mr. Simon was enigmatic. He appeared to have the technical capacity and yet, the full spirit of the concerto was somewhat lacking. At times the orchestra was too loud for the piano. Perhaps this was due, in part, to the piano which was used, as it was not the regular Auditorium instrment, and it did not have a full and singing tone in the upper register. Whatever the reasons, the performance was not as completely satisfying as a listener hopes for in this powerful and grandly conceived concerto. It would be good to hear Mr. Simon again under completely satisfying circumstances.

This concert conluded the regularly scheduled Auditorium series for the season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
APR 5 1966

Boston Symphony At UConn Apr. 12

STORRS — When the Boston Symphony Orchestra gives its 11th annual concert at the University of Connecticut April 12, a highlight of the program will be the appearance of two soloists, Abbey Simon in Brahms' Piano Concerto No. 2, in B-flat major, and Jules Eskin, principal cellist with the BSO, William Schuman's "A Song of Orpheus."

Completing the program, sold out several months ago, will be Mozart's Symphony No. 29 in A major, K.201 Erich Leinsdorf will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Bulletin
NORWICH, Conn.
Circ. 26,549
APR 3 1966

Eastern Conn. music lovers are looking forward to April 12 and the appearance of the celebrated Boston Symphony Orchestra at UConn.

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PHILHARMONIC HALL - APRIL 13, 1966

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
APR 14 1966

Music: A Mozart Rarity

Boston Symphony Plays in Philharmonic Hall

By HAROLD C. SCHONBERG

MOZART, William Schuman and Brahms. Those were the three composers on last night's Boston Symphony Orchestra in Philharmonic Hall. The Mozart A major Symphony (K. 201) was a special treat. While Mozart's reputation is as high as ever—fashions in music may shift, but Mozart is one composer who will have eternal respect and love—it is surprising how few of his symphonies turn up on present-day programs of the New York, Philadelphia and Boston orchestras.

One wonders why. It may be they pose too many problems for conductors. In more innocent days, through the Beecham-Walter era, conductors did not worry. They put the orchestra on stage, with full string complement, and conducted away. But today, conductors are very conscious of musicological findings and the correct stylistic approach to Mozart. What should correct balances be? How many strings in relation to winds? What about tempo? Ornamentation, if any? How much rubato is allowed? How much "romanticism" is permitted?

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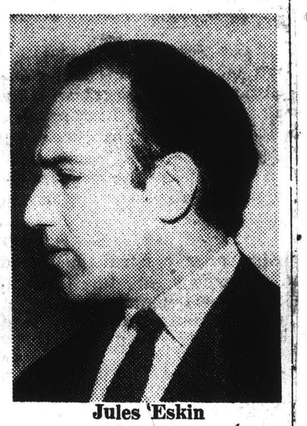
As a result, one suspects, a certain amount of inhibition and timidity has crept in. Nobody wants to be accused of being a poor stylist, or an inadequate scholar. And so we do not get as many Mozart symphonies as we used to. The "Haffner," the "Linz," even the popular E flat—it has been a surprisingly long time since they have turned up.

Erich Leinsdorf used a reduced orchestra, with only three double basses, though purists might have raised their eyebrows at the number of violins. But Mr. Leinsdorf was very careful to balance his string sonorities against those of the winds, and he maintained clear textures throughout. He approached the A major Symphony in a completely objective manner, though relaxed, and gave a typically intelligent, clean-cut performance. Tempos were well chosen, including a rather fast but entirely convincing and even witty minuet.

The symphony lends itself to wit. It is a little marvel, composed when Mozart was 18, full of imagination, unexpected harmonic turns, delicious melodies and a marvelous feeling of brio. Even among the greater, broader Mozart symphonies it is unique.



Jules Eskin

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor. With Jules Eskin, cellist. At Philharmonic Hall.

Symphony No. 29 (K. 201) ..... Mozart
Song of Orpheus ..... William Schuman
Symphony No. 2 ..... Brahms

Jules Eskin, the first cellist of the Boston Symphony, was the soloist in Mr. Schuman's "A Song of Orpheus." This was composed in 1961 and has had a few hearings hereabouts. It has an intensely lyric opening, goes into some typical Schuman rhythm (a touch of Stravinsky here, too), is lean and athletic, has a few sections that sound labored, and gives the cellist all kinds of opportunities for display. Mr. Eskin, fine musician and technician that he is, made the best of them.

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And then the Brahms Second Symphony, that outburst of pure melody. Again Mr. Leinsdorf presented a strong, clear performance, without eccentricity of any kind; but also, it must be said, without much personality.

New York World-Telegram and The Sun
D. 373,8[illegible] SAT. 142,176
APR 14 1966

Music: Boston Symphony

A Lush Banquet of Tone

By LOUIS BIANCOLLI
World-Telegram Music Critic

With Erich Leinsdorf and the Boston Symphony as visiting caterers, Philharmonic Hall patrons enjoyed a veritable banquet of tone last night.

Louis Biancolli

As always, with this ace combination, there was more than tone, sumptuous though it was, and more than technique, fabulous though that was. In those areas, this is another of America's champion teams.

Beyond tone and technique were that probing of style and depth that is the keynote of Leinsdorf's conducting, and by extension, the keynote of this great orchestra, as it has learned to play under him.

* * *

Proof enough was the delectable performance of Mozart's "A Major Symphony, No. 29," that opened the program. Here was expressive finesse that brought back a whole era of lost grace.

One seemed face to face with the 18-year-old genius who in a moment of illumination in 1774 fashioned a masterpiece that is as close to perfection as anything can be. Leinsdorf recaptured the moment.

If there is music more exquisite and dreamlike than the Andante I somehow missed it this season. It moves on tiptoed thoughts. How the Boston strings must have worked to achieve the illusion of weightless ease!

To think that Mozart's father rebuked his son for being satisfied with the "A Major Symphony," even predicting he would discard it and all his early symphonies when he grew up. Such a father should be sent to bed without supper.

The evening's other symphony was the Brahms Second, which came a century later but still remembered Mozart. Note the numbering: At 18, Mozart composed his 29th symphony, Brahms wrote his Second at 44.

Of the two, Brahms' is perhaps the greater music, and Mozart's the greater miracle. The kinship, other than the lyric rapture at the heart of both, was the utmost refinement and feeling of last night's playing.

In that beguiling company, our own William Schuman was a beneficiary. His "Song of Orpheus" for cello and orchestra was played as only an orchestra keyed to the best Mozart could play it, and as only a first cellist like Jules Eskin could be Orpheus.

Whether the score was as good as it sounded is something else. It seemed overlong for its scale of contrasts and episodes, a matter easily rectified with a blue pencil. It has bursts of poignant song that deserve sharper relief.

When Schuman was brought to the stage, the great throng welcomed the chance to see and applaud a leading American composer who is also president of Lincoln Center.

Today in Town

Concerts

PHILHARMONIC HALL, Lincoln Center—New York Philharmonic Orchestra, Lukas Foss, conductor. Soloist, Leon Kirchner, pianist. Works of Davidovsky, Foss, Mozart, Tchaikovsky and Tchaikovsky-Stravinsky. (8:30 p.m.)

TOWN HALL—Carnegie Tech Kiltie Symphony Band, Richard Strange, conductor. (8 p.m.)

CARNEGIE HALL — Valentina Levko, mezzo soprano of the Bolshoi Opera in Moscow in her American debut. (8:30 p.m.)

Opera

METROPOLITAN OPERA HOUSE—"Aida," last performance of "Aida" for the season. (8 p.m.)

Dance

NEW YORK STATE THEATER, Lincoln Center—New York City Ballet: "Irish Fantasy," "Summerspace," "Meditation," "Donizetti Variations." (8:15 p.m.)

Cafe Openings

COPACABANA — Singer Leslie Uggams, British comic Billy Baxter.

Herald Tribune NEW YORK
D. 307,674 SUN. 385,268
APR 14 1966

Leinsdorf: Cool 'Long Hair'

By John Gruen

Give Mozart to conductor Erich Leinsdorf and he will present you with an etched facsimile of the music. Give Brahms to him and he will cast those lush, luxuriant harmonies in luminous bronze.

Whatever the music, Mr. Leinsdorf and the Boston Symphony Orchestra, heard last night at Philharmonic Hall, will translate its style and fabric into precise, didactic moulds, breathing coolness into the furthest recesses of a given composition. It is as though each work had at its core some hidden and carefully controlled refrigeration system. Of course, that core is Mr. Leinsdorf, himself, a man of coolest discipline and deepest fastidiousness.

Mozart's Symphony No. 29, written when the composer was 18, received a meticulous performance. The abridged orchestra was a study in clarity and neatness and the four charming movements came and departed like so many elegant, frozen tableaux.

The Brahms Symphony No. 2 brought the entire ensemble into vivid focus and it gleamed under the conductor's enlightened hand. Awash with burnt-umbers and understated reds, the work moved one by virtue of its majestic flow and pulse, kept into subtle check by the ever unsentimental Mr. Leinsdorf.

The center piece of the evening was devoted to William Schuman's "A Song of Orpheus," Fantasy for Cello and Orchestra which enlisted the services of the orchestra's first cellist, Jules Eskin.

This listener has heard the work before and the impression, at the time, was rather negative. The work has a lovely opening theme which then becomes burdened by a superstructure of dense and convoluted ideas. But the greatest fault lies in its length: it just goes on and on and reveals little to sustain one's interest. Cellist Eskin gave the Fantasy a colorless reading which did not help and Leinsdorf seemed simply uninspired.

New York Post
D. 329,523 SUN. 251,119
APR 13 1966

Music and Dance Tonight

Metropolitan Opera: season's last performance of "Andrea Chenier," with Zinka Milanov (in her farewell Met appearance) as Maddalena, Richard Tucker in title role, N. Y. State Theater, 8:15.

Nicolai Gedda, tenor, Parke-Bernet Galleries, 8:30.

Boston Symphony Orchestra, Erich Leinsdorf conducting, Philharmonic Hall, 8:30.

Theodate Johnson, soprano; Donald Hassard, pianist, concert in tribute to Eva Gauthier, Town Hall, 8:30.

Musical Cultural Growth for the Youth of America, Carnegie Hall, 8:30.

Music in Our Time, directed by Max Pollikoff, Theresa L. Kaufmann Concert Hall, YM-YWHA, 92d St. and Lexington Av., 8.

Mignon Dunn as Madelon,

ALVARY MILANOV

Anselmo Colzani as Gerard, Lorenzo Alvary as Mathieu, Francesco Molinari-Pradelli will conduct, 8.

N. Y. City Ballet: "Afternoon of a Faun," "Variations,"

BROOKLYN - APRIL 14, 1966

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New York World-Telegram and The Sun
D. 373,819 SAT. 142,176

APR 15 1966

Ruth G. Davis' SOCIETY

Festivities Mark Concert Season End

THE LAST CONCERT OF THE SEASON by the Boston Symphony in Brooklyn, held last night at the Academy of Music, was the occasion for additional festivities arranged by the women's committee. Erich Leinsdorf was presented with a bouquet of red roses at the end of the concert by Mrs. Andrew L. Gormory, president of the women's committee.

Before the concert and during the intermission several members of the women's committee distributed pom-poms to subscribers who gave renewal cards for next season. They were Mrs. Edward Fuller, Mrs. Lester Denonn, Mrs. John Hoffmann, Mrs. William Martin, Polly Herd, Vicky Herd, Mrs. Vincent Herd, Mrs. Robert Warren, Mrs. Leo Swirsky, Margy Swirsky, Traudy Weigl, Mrs. Walter Bruchhausen, Mrs. Ann B. Hargert, Mrs. J. Vincent Keough, Mrs. Frank Guarini, Katherine Hettesheimer and Mrs. Gomory.

Preceding the concert there were several dinner parties. Dr. and Mrs. Benjamin Burbank, of 2 Montague Terrace, entertained at dinner for student nurses of Long Island College Hospital and several interns. The nurses were Donna Handin, Ethel Coutts, Linda Bruhns, Margerit Rezoagli, Susan Crowley and Berta Hess.

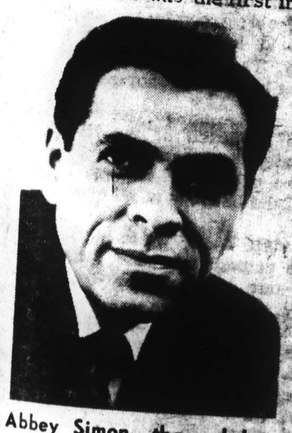
BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS-
W. 4,200

APR 7 1966

All Brahms Program Will End Symphony's 78th Brooklyn Season

The Boston Sumphony Orchestra will end the 78th season in Brooklyn with it's concert on Thursday evening, April 14, in the Opera House of the Brooklyn Academy of Music. The performance will begin at 8:30 p.m.

The first of the "Philharmonic Concerts" in the present Academy of Music building was performed by the Boston Symphony Orchestra, over 57 years ago, on Friday evening, November 6, 1908. The 1908-1909 season was the first in the



Abbey Simon, the celebrated pianist, who will be the soloist on the final concert this season by the Boston Symphony Orchestra at the Opera House of the Brooklyn Academy of Music, Thursday, April 14.

newly constructed building at 30 Lafayette Avenue, replacing the original Academy of Music on Montague Street, which had opened January 15, 1861 and burned in the early hours of the 3rd of November 1903. The Boston Symphony Orchestra had played its "Philharmonic Concerts" regularly in the old building from the orchestra's first year in Brooklyn, and then, after the fire, in a Baptist Temple.

The 1908 concert was notable in that it introduced to an expectant Brooklyn audience a new conductor of the Boston Symphony Orchestra, Max Fiedler. By the close of the season, the Academy of Music was able to report to its Members "the enthusiastic approval of all those who have been able to gain admission to the concerts." The closing concert of the Boston Symphony Orchestra in the Opera House that season was made remarkable by virtue of that fact that Col. Henry Higginson had revealed that "the German Government (stated) that Emperor William has consented that Mr. Fiedler should continue another year as director of the orchestra."

The Boston Symphony Orchestra will present an all Brahms program at the close of it's 78th season in Brooklyn. The distinguished Music Director of the orchestra, Erich Leinsdorf, will conduct Brahms' Symphony No. 4 in E minor, Op. 98, and the Piano Concerto in B flat major, No. 2, Op. 33. Abbey Simon will be the soloist for this concert.

Tickets for this concert are Orchestra, $5.50, $6.50. Mezzanine, $5.00, $5.50, $6.50. Balcony, $3.75, $4.25. Boxes, $3.00, $4.00, $6.50. For further information Call STerling 3-6700.

BROOKLYN RECORD
Friday, February 25, 1966

BOSTON SYMPHONY

The Boston Symphony Orchestra fourth concert in this year's series at the Brooklyn Academy of Music is scheduled for Thursday evening, March 3rd at 8:30 p.m. in the Opera House of the Brooklyn Academy of Music.

The new program is the following: Concerto Grosso in B minor, for Four Violins . . . VIVALDI and String Orchestra, C[illegible], No. 10 Soloists: JULIUS [illegible]HULMAN, ALFRED SCHNEIDE[illegible] GE[illegible]D GELBLOOM, MICHAEL SAS[illegible] Symphony No. 29 in A Major, K. 201 . . . MOZART; Symphony No. 3, in F Major, Op. 28 . . . BRAHMS; and Till Eulenspiegel's Merry Franks, Op 28 . . . STRAUSS Erich Leinsdorf, Music Director of the Boston Symphony Orchestra will conduct.

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

APR 16 1966

ABBEY SIMON, the celebrated pianist, will be the soloist on the final concert of the season by The Boston Symphony Orchestra at the Opera House of the Brooklyn Academy of Music, Thurs., evening, Apr. 14. He will be heard in the Brahms Piano Concerto, No. 2, in B-flat Major, Op. 83. For further information, call ST 3-6700.

New York World-Telegram and The Sun
D. 373,819 SAT. 142,176

APR 19 1966

Long Island Press
JAMAICA, N. Y.
D. 312,206 SUN. 373,756

APR 10 1966

Abby Simon Soloist In Brooklyn Concert

Pianist Abby Simon will be the soloist on the final concert this season by the Boston Symphony Orchestra in Brooklyn.

The music director of the Boston Symphony Orchestra, Erich Leinsdorf, will conduct the concert in the Opera House of the Brooklyn Academy of Music, Thursday at 8:30 p.m.

Simon will be heard in the Brahms Piano Concerto, No. 2, in B-flat Major, Op. 83. Leinsdorf will again lead the orchestra in the second and concluding work on the program, Brahms' Symphony No. 4, in E minor, Op. 98.

NEW YORK NEWS
Sunday, April 3, 1966

Orch to Play In B'klyn Again

The Boston Symphony Orchestra will mark its 78th season at Brooklyn performances with an all-Brahms program April 14 at 8:30 P. M. in the Brooklyn Academy of Music. The orchestra performed its first philharmonic concert in the present academy building, 30 Lafayette Ave. in 1908. Before that it had performed in the old academy on Montague St., which burned in 1903. Between 1903 and 1908, it gave its concerts in a Baptist temple.

New York Post
D. 329,523 SUN. 251,119

APR 14 1966

Music and Dance

TONIGHT

Metropolitan Opera: season's last performance of "Aida," with Leontyne Price in the title role, replacing

LEVKO SIMON

Birgit Nilsson, who is ill: Elena Cernei as Amneris, Sandor Konya as Radames, Frank Guarrero as Amonasro, Justino Diaz as Ramfis, Silvo Varviso will conduct, 8.

N.Y. City Ballet: program includes premiere of "Summerspace," "Irish Fantasy," "Meditation," "Donizetti Variations," N.Y. State Theater, 8:15.

N.Y. Philharmonic, Lukas Foss conducting, pianist Leon Kirchner soloist in Mozart's Concerto No. 24 in C minor, K.491, also works by Stravinsky, Foss, Kilar, Tchaikovsky, Philharmonic Hall, 8:30. Program repeated tomorrow at 2:15.

Valentina Levko, soprano, U. S. debut, Russian songs and arias, Carnegie Hall, 8:30.

Boston Symphony Orchestra, Erich Leinsdorf conducting, pianist Abby Simon, Brooklyyn Academy of Music, Opera House, 8:30.

Carnegie Tech Kiltie Symphony Band, Richard Strange conducting, Town Hall, 8.

New York World-Telegram and The Sun
D. 373,819 SAT. 142,176

APR 19 1966

Music

Brooklyn has enjoyed a rare cultural distinction for more than three-quarters of a century.

Every year the great Boston Symphony Orchestra has played five concerts at the Academy of Music. Though only a part of a city, Brooklyn has been privileged to hear as much of the Boston Symphony as all the rest of New York combined gets in the orchestra's annual Carnegie Hall appearances.

Now, however, the academy announces the Boston will play only three dates here next season. Other orchestras have been substituted for the two other dates.

The reasons are difficult to fathom. Concert attendance throughout the country has been on the rise. The Boston is rated by many as among the finest orchestra in the world. And the Academy of Music hall is acoustically superior, a wonderful place to hear music.

Perhaps Brooklyn has taken the familiar Boston series too much for granted. The cutback is a warning. Unless the borough gives greater support, the Boston might disappear from the Academy schedule altogether some day. A great orchestra has too many demands on its time to play in halls that are less than full.

* * *

Incidentally, you don't have to be a civic booster to want to go to Lincoln Center tomorrow for Brooklyn Day at Philharmonic Hall.

The music of the Brooklyn Philharmonia, which will be making its second annual appearance at Lincoln Center, is reason enough. The Philharmonia and guest soloist Mignon Dunn are sure to turn out exciting sound.

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CARNEGIE HALL - APRIL 16, 1966

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

APR 18 1966

Boston Symphony Closes Carnegie Hall Festival

Carnegie Hall's 1965-66 International Festival of Visiting Orchestras ended Saturday night with a concert by the Boston Symphony.

The program could hardly be called new, being yet another Brahms concert. This time, it held the Piano Concerto No. 2 in B flat and the Symphony No. 4 in E minor. The one surprise of the evening was that the concerto was played first.

Abbey Simon, the pianist, offered a forceful interpretation of Brahms's giant-size contribution to the concerto literature. Mr. Simon's tone was strong and of good resonance without becoming harsh or clanging, and he found many ways of varying it to suit the changing moods of the work.

With the Fourth Symphony, Conductor Erich Leinsdorf's penchant for musical analysis came to the fore. In the first two movements of the work, at least, details of the score and instrumentation that are ordinarily not heard were exposed with uncommon precision. The trouble was that not all of the details merited the exposure they got.

A. H.

NEW LONDON - APRIL 28, 1966

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New England Newsclip Agency, Inc.
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NEW LONDON, Conn.
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APR 28 1966

—Wednesday Night's Concert—

The Boston Symphony 'A Computer with a Soul'

By ARCH L. CROSSLEY

In a review of the Boston Symphony, it ought to be permissible simply to say, "The Boston Symphony played," repeated to fill the available space. The performance quality (tops), size of house (jam-packed), audience response (whammo) and related factors are foregone conclusions. Why embroider them?

This would hardly be cricket, I suppose, but it makes some sense. U. S. orchestras are generally conceded — a little sourly in spots — the world's best. There is less universal agreement on the Boston as best U.S. orchestra, but it has a host of partisans, not all of whom live arour.l Massachusetts Bay.

Personally I was curious to hear the Boston in Palmer Auditorium. My experience with this orchestra has been in larger enclosures. Would it saturate the acoustics: Would it hide the stage? Would its celebrated pinpoint attack be perceptible? Happily the answers Wednesday night were no, no, and yes. As always, it performed like a computer with a soul. Small wonder that for half a hundred years and more this institution has excited the envy of continents.

If you are beginning to suspect this is a biased review, you are 100 per cent correct. The Boston and I are old friends.

It was good to see many faces remembered from ten, 20 years ago, a little sad to find many missing. On the whole this seems a younger orchestra than those of Koussevitzky and Munch. (It is still overwhelmingly male; the roster of 107 numbers four women.) But here were John Burk's note as of old, and the wonderful familiar concert bulletin, whose paper and ink have smelled of Symphony Hall since the McKinley Administration.

Oh yes, the program. Well, it was selected adroitly, almost waggishly. Prokofiev and Hindemith, it said. Hmm, contemporary.

But wait. What Prokofiev?

Why, the Classical Symphony, scaled to Mozart and Haydn.

And what Hindemith?

Why, the Symphonic Metamorphosis of Themes by Carl Maria von Weber, who flourished about 1820.

And after them came Brahms' Second Symphony. So you see, nothing on the bill-of-fare would have affronted Great-Aunt Lydia.

The Prokofiev Classical is Haydn-for-the-Readers Digest. Not an essential semiquaver is wanting, but the playing time — all four movements — is 11 minutes. Gay and perky, it reflects all the joy of effervescent youth. The fact is, it was composed by a sallow, misunderstood, threadbare young man in the company of grinding cold, famine and fratricidal warfare —the winter of 1916-1917 in Petrograd.

This was my third experience of the Classical as played by the Boston Symphony. It seemed — is this nitpicking? a whisker ragged in the Gavotte, but this could have been a touch of fatigue; the orchestra had come here straight from a half-day recording session.

Weber, the pioneer romantic, might well have been surprised and a little amused by Hindemith's chromium-plated treatment of his four obscure passages. I had not heard this before, but my impression was of nothing outstandingly memorable or distinguished. There was intriguing percussion — Burk calls it "exotic" though the tools looked familiar — in the Scherzo, and in both the Scherzo and Andantino we were treated to some fine fluting by the celebrated Doriot Anthony Dwyer. There was a lively stir in Boston dovecotes some years back when the then Miss Anthony, a sprig of a girl, took the first flute desk away from some of the country's best men, by being so much better there could be no dispute.

In a Brahms Symphony, any Brahms Symphony, you sit back, open the doors of your soul and become estatically high on the clear, golden flood of tonal ripeness. It is easy for a Brahms nut (like myself) when under the influence to place him on a slightly higher plateau than any writer before or since, fuzzily overlooking any number of greats. But, undeniably, here is all the self-confidence, all the stability and security and optimism of the last golden age mankind is likely to know for a long time.

The Second Symphony closes with a mighty tonic chord on the horns which invariably brings down the chandeliers. Wednesday night was no exception.

Small and wiry after the towering much, Leinsdorf conducts with total employment of the body, including toes. At times he performs a ballet climaxed by what looks like a tiptoe effort to dominate his mammoth instrument. This is an illusion of course; his control of the players is impeccable.

Wednesday night's program was short, as these things go. From downbeat to final bow was just one hour and 330 minutes.

Editor's Note: Arch Crossley of Waterford has more than a passing interest in the Boston Symphony. For 20 years a resident of Boston, he was among the privileged few who frequently attended the who frequently attended the symphony's rehearsals

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
WESTERLY, R. I.
Circ. 9,270
APR 2 3 1966

CONN. COLLEGE CONCERT

NEW LONDON — Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert Wednesday evening at 8:30 in Palmer Auditorium.

This will be the 26th year that the distinguished musical group has appeared at Connecticut College, and this week's concert concludes the College's subscription concert series for the current year.

Leinsdorf will conduct the orchestra in three symphonic works that will exhibit his musicians' unusual artistic versatility: Classical Symphony by Prokofiev; Symphonic Metamorphosis by Hindemith; and Symphony No. 2 by Brahms.

All seats are reserved.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Courant (m)
HARTFORD, Conn.
Circ. 132,383
APR 27 1966

Leinsdorf Set To Conduct Boston Symphony

NEW LONDON (Special) — Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert at Palmer Auditorium here today at 8:30 p.m.

This will be the 26th year that the distinguished musical group has appeared at Connecticut College. Tonight's concert concludes the college's subscription concert series for the current year.

Leinsdorf will conduct the orchestra in three symphonic works which exhibit his musicians' artistic versatility: Classical Symphony by Prokofiev, Symphonic Metamorphosis by Hindemith, and Symphony No. 2 by Brahms.

All seats are reserved.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin (m)
NORWICH, Conn.
Circ. 30,344
APR 26 1966

Boston Symphony Concert Planned

NEW LONDON — Eric Leinsdorf will conduct the 26th annual concern of the Boston Symphony Wednesday at 8:40 p.m. in Palmer Auditorium at Connecticut College.

The concert is part of the colleges subscription concert sereis.

The orchestra will play three symphonic works; classical symphony by Prokofiev; Symphonic Metamorphosis by Hindemith and Symphony 2, by Brahms.

RECORDS

BARTOK: VIOLIN CONCERTO #2

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1966

BARTÓK: *Violin Concerto No. 2;* **STRAVINSKY:** *Violin Concerto;* Joseph Silverstein (violin); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2852, $4.79, or Stereo LSC-2852, $5.79.

Ⓢ**LYRICISM** (broadly classic) is the point of arrival and departure for Stravinsky's Concerto. Various commentators have applied composer references to the piece: Bach, Weber, and Tchaikovsky. And perhaps rightfully, because the sensibility and strength of Bach is present, along with the warm phonetics of Weber and the hale and hearty energy of the last. This does not mean smoking the peace pipe of eclecticism at all. Stravinsky's neo-classic music has a basic difference that distinguishes it from earlier music. In 18th-century music there was no stylistic obsession to *stay* within style. The music of that period was not written in the exact predetermined patterns and aesthetic presupposition of Stravinsky, notwithstanding its result as seen today. Stravinsky wrote his own pure music based on classical doctrines. Tonality is allowed freedom but it is on a regulated scale, while metrical matters are just as coextensive save that the phrases are planned with intensive attention to weight, length, and curve. The forms are dependent and yet independent—classically founded with Stravinskyan enrichment. Performance of the Concerto demands sensitivity combined with strength, a coloristic scale that does not confuse heavy red with pale pink. Silverstein turns away from free virtuosity in his statement, emphasizing the expressivity, the vocal flow. It is just what one wishes for the work. It is therefore dynamic and brilliant within the conceptual meaning of the neoclassic style. The concertmaster of the Bostonians has a beautiful tone—liquid minus any sugary content.

In a way this performance does not show the Bartók work in all of its aspects. There are many passages where it applies, but otherwise one desires more impress. Not that the Bartók Concerto should be cast as a string-percussion piece (which too often happens). But the spectacle is somewhat dimmed if urgency is braked. And by tonal demand the technical bravado of the opus is fully apparent.

Incidentally, I am glad to see proper numerical identification given for Bartók's work. It was published minus any number, because at the time it was thought to be his only concerto. The discovery that a two-movement concerto had been composed some 30 years prior demands that chronological identification apply. Unfortunately, too many still speak of *"the* Bartók Violin Concerto". Though one generally realizes that this pertains to the work here recorded, because it is decidedly the significant opus of the pair, preciseness of identity nevertheless should be required. —A.C.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

FEB 1966

Records

Classical

BARTOK: *Violin Concerto No. 2.* STRAVINSKY: *Violin Concerto.* Joseph Silverstein, violin; Boston Symphony Orch. Erich Leinsdorf, cond. RCA Victor LSC 2852.

Silverstein's playing, while not overpowering, is exact and beautiful. The same is true of the superbly played accompaniments. Both works are read with amazing fidelity to the printed scores and character differences between them are also clearly reflected in the performances. The recording process is a model of clarity.

However, much of the effect of the finale of Bartok's Concerto depends upon the critical timing of several dramatic pauses. During one of these this recording must be turned. The interruption is near-fatal to the movement. Whether or not this defect is offset by the amazing amount of music on the disc each listener must decide for himself.—*Turok*

BILLBOARD
NEW YORK, N. Y.
W. 50,000

DEC 11 1965

ERICH LEINSDORF, left, music director of the Boston Symphony Orchestra, and violinist Joseph Silverstein discuss the score of Stravinsky's Violin Concerto at a recording session in Boston. The concerto, coupled with a performance of Bartok's Second Violin Concerto, is a current release by RCA Victor.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 817,087 SUN. 1,144,326

DEC 26 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
DEC 24 1965

Silverstein Performs

By ROBERT F. DUGUAY

Bartok: "Violin Concerto No. 2" and Stavinsky: "Violin Concerto," performed by Joseph Silverstein and the Boston Symphony Orchestra, Erich Leinsdorf conducting (RCA Victor LM-2852, LSC-2852).

About four years ago Silverstein won the Naumburg Foundation Instrumental Award, became concertmaster of the BSO, and also made a Columbia LP (now deleted) of solo sonatas by Bach and Bartok. His performance of the latter was rather more acerbic, and certainly more heroically-scaled than the present recording, which seems to me to stress the lyric aspects of this sometimes abrasively - scored concerto. Scarely a generation ago this was considered to be highly problematic music, but in a performance of such suavity on the part of both soloist and orchestra, Bartok hardly sounds like the arch - iconoclast he was once considered to be.

The emotional temperature of the Stravinsky concerto is several degrees cooler both as to content and, in this case performance as well. When Mr. Silverstein played this concerto at the Bushnell last year, I thought that his was a regrettably placid performance, an opinion which is not belied by this LP. It seems to me to be noticeably lacking in the snap and sparkle of Isaac Stern's recording made under the composer's direction. Excellent "Dynagroove" sound in both concertos.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1966

Ⓢ Ⓜ BARTÓK: *Violin Concerto No. 2.* STRAVINSKY: *Violin Concerto.* Joseph Silverstein (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2852 $5.79, LM 2852* $4.79.

Performance: **Excellent**
Recording: **Superb**
Stereo Quality: **Very good**

St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

NOV 13 1965

Record Reviews

By CLARK MITZE

BARTOK VIOLIN CONCERTO NO. 2 — LSC—2852
STRAVINSKY VIOLIN CONCERTO — LM—2852
Joseph Silverstein — Boston Symphony conducted by Erich Heinsdorf

Silverstein is the concert master of the Boston orchestra and a frequent soloist with that orchestra. The concertos are important representations of violin composition in the 20th century. The Bartok is often sympathetic to the violin within the traditions of the 19th century but Stravinsky never permits the soloist such melodic luxuries. Appreciation of each takes an open mind with the Bartok concerto being an excellent stepping stone to the Stravinsky. Silverstein plays each concerto with skill and the Boston orchestra provides excellent accompaniment.

This generally superb new release holds its own with some pretty stiff competition from other voices and other rooms—the Stern-Bernstein recording of the Bartók Violin Concerto, and Stravinsky's own, also with Isaac Stern, of *his* 1931 Violin Concerto. Furthermore, the extremely felicitous coupling on this new Victor release is rivalled in kind by Columbia's coupling of the Bartók (Stern and Bernstein) with the Berg Violin Concerto—another excursion into the medium by one of our century's composer giants.

Leinsdorf himself fares better, in general, with the Bartók. He doesn't unleash its Central European passions with quite the fervor that Bernstein does, but rather underplays it, attending magnificently to its textural detail and rhythmic structure. In general, he rather classicizes it.

He does less well with the Stravinsky, but not a great deal less well than the composer himself does in his own recorded version. This work, beneath the facade of its highly manneristic neo-classic attitudinizing, is really remarkably warm and lyrical in its characteristically understated way. Leinsdorf plays it cleanly, with a shade more detachment than is absolutely necessary, and the total effect, while crisp and animated, is a little dry.

Joseph Silverstein's approach to the Bartók solo part is pretty nearly impeccable. If it lacks for me the star quality—that "little something extra"—that Stern brings to his version (the same goes for Stravinsky, by the way), other observers might see the matter differently. A preferred choice is not a clear issue here. The prospective buyer would do well to hear them all before choosing.

The recorded sound on the new Victor release is elegance itself, and the stereo treatment is well considered. *W. F.*

CLASSICAL RECORDS: NOTABLE 'LEFTOVERS'

BY WALTER ARLEN

● Among the miscellaneous leftover recordings from the old year, four are worth noting for various reasons. The most intriguing is a Vanguard Everyman Classic, SRV-185, stereo SRV-185SD, calling attention to a pianist whose emergence will prove interesting. He is Mindru Katz, a reputedly young Romanian with no vital statistics within reach other than that he is a pupil of Florica Musicescu, teacher of the late Dinu Lipatti.

Lipatti is too much of a legend for comparison, but Katz, on the basis of his playing the solos in the hard-to-take Khachaturian Concerto and Prokofieff's neglected precocious First Concerto, Opus 10, is a pianist of extraordinary projection. Though records are less than a reliable source for judging new musical entries, Katz conveys a tone production, spacious articulation, clarity of phrasing and individuality that make one hope for a recital or concert appearance in the near future.

His colleagues in the excellent recording are Adrian Boult and the London Philharmonic.

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Silverstein, concertmaster of the Boston, does a splendid job in Bartók's none-too-durable Second Concerto. The Stravinsky, too, is sparklingly played and further enhanced by Leinsdorf's taut direction, but does not supersede the Columbia version recorded by Isaac Stern with the composer conducting.

An obscure local entry is Prologue's Piano Quintet, Opus 57, of Shostakovich, neatly presented by five young players with connections to this area—Barrie Stott and Judith Aller, violinists; Bernard McWilliams, violist; James Kreger, cellist, and Trilby Lundberg, pianist.

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RECORDS

BARTOK: VIOLIN CONCERTO #2

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1966

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DEC 26 1965

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Times (e)
HARTFORD, Conn.
Circ. 133,310
DEC 24 1965

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By ROBERT F. DUGUAY

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HI FI STEREO REVIEW
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Performance: Excellent
Recording: Superb
Stereo Quality: Very good

St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

NOV 13 1965

Record Reviews

By CLARK MITZE

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STRAVINSKY VIOLIN CONCERTO LM—2852
Joseph Silverstein — Boston Symphony conducted by Erich Leinsdorf

Silverstein is the concert master of the Boston orchestra and a frequent soloist with that orchestra. The concertos are important representations of violin composition in the 20th century. Bartok is often sympathetic to the violin within the traditions of the 19th century but Stravinsky never permits the soloist such melodic luxuries. Appreciation of each takes an open mind with the Bartok concerto being an excellent stepping stone to the Stravinsky. Silverstein plays each concerto with skill and the Boston orchestra provides excellent accompaniment.

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ANALYTICAL NOTES AND FIRST REVIEWS

By
FELIX APRAHAMIAN . CECIL BELLAMY . DERYCK COOKE . GEOFFREY CUMING
ROGER FISKE . JOHN FREESTONE . EDWARD GREENFIELD . TREVOR HARVEY
PHILIP HOPE-WALLACE . MALCOLM MACDONALD . JEREMY NOBLE . STEPHEN PLAISTOW
ANDREW PORTER . ALEC ROBERTSON . STANLEY SADIE . LIONEL SALTER
ROGER WIMBUSH

ORCHESTRAL

BARTOK. Violin Concerto No. 2.
STRAVINSKY. Violin Concerto in D major. **Joseph Silverstein** (violin), **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** RCA-Victor Ⓜ RB6643: Ⓢ SB6643 (12 in., 32s. 3d. plus 5s. 3d. P.T.).

Violin Concerto No. 2:
Gitlis, VPM, Horenstein (10/62) Ⓜ GBY12300
Stravinsky Violin Concerto:
Gitlis, Colonne, Byrne (3/60) Ⓜ PL10760
Stern, Columbia SO, Stravinsky (9/62) Ⓜ BRG72038: Ⓢ SBRG72038
Schneiderhan, BPO, Ančerl (9/63) Ⓜ LPM18794: Ⓢ SLPM138794
D. Oistrakh, Lamoureux, Haitink (10/64) Ⓜ AL3455: Ⓢ SAL3455

Joseph Silverstein is leader—or 'concert-master' in American terminology—of the Boston Symphony, and here with his home orchestra he gives strong, cleancut performance of both concertos that rival and in some ways outshine the others we have on record. As well as being an orchestral musician Silverstein is one of America's outstanding teachers of the violin, and the precision of these performances is what first must strike the listener. Even the cadenza of the Bartók has a metrical exactness, and if you compare the opening of the finale with Gitlis's account, the Vox version seems rhythmically very rough, while from Silverstein's, lilting and gay as it is, you could take a pretty exact dictation note.

Admittedly in the outer movements of the Bartók some might prefer a wilder, more earthily Hungarian approach, but what for me makes this an exceptionally satisfying performance is Silverstein's playing in the slow movement. It has an *innigkeit* which without more than a minimum of rhythmic distortion conveys the tension of deep understanding. And when after the difficult staccato tremolos the violin part again becomes lyrical (Fig. 111) Silverstein's observance of the marking *semplice* is most affecting. The return to the main theme itself again brings a hushed quality, matched by genuinely pianissimo playing from violas and violins in accompaniment.

Having visited most of the major American orchestras in the last few months, I was specially struck by this quality of the Boston strings (no doubt helped by Silverstein's example), while in New York or even Cleveland real string pianissimos are comparatively rare. It is good to have it displayed on record, though RCA's recording quality does not always help such effects, for it puts the wrong sort of gloss on what is in real life very beautiful violin tone. RCA engineers please note.

Otherwise the recording quality is very good, particularly when you remember the length of sides, for a coupling with the Stravinsky Concerto is very generous indeed and will alone make this a clear recommendation for many. Again in the Stravinsky, Silverstein's precision and his 'inner' quality in the slow movement are what stand out. Where in Oistrakh's version or Stern's (with the composer conducting) the cantilena of the Aria II tends to remind one of Stravinsky's admiration for Bellini, the neo-classical link with Silverstein is very much with Bach. Emotion is there, but there is more reticence, a sense of almost religious devotion, the patrician quality one finds in the best of Heifetz's playing. Silverstein's precision brings bonuses too in the first and last movements. Oistrakh or Stern may tell you more clearly that a dominant musical personality is at work, but within a strictly classical approach to the work this is near the ideal. Compared with Schneiderhan (also a Stravinskian classicist) Silverstein sparkles, finds far more humour—as in the almost Waltonian ending to Aria I.

The coupling is not merely generous but most intelligent, for both works are masterpieces which have yet been subjected to converse trends in fashion. Ten or fifteen years ago almost everyone would have unhesitatingly rated the Bartók higher, but nowadays from such performances of the Stravinsky as this and Stern's and Oistrakh's the briefer work emerges as something much bigger than its size or neo-classical trappings would suggest. Highly recommended even to those who already possess versions of either work. E.G.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

FEB 13 1966

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 146,906 SUN. 195,451

JAN 23 1966

Music Off Records

By Fredson Bowers

A young North Carolina pianist, Miss Dorothy Lewis, now resident in Charlottesville, plays two works from her Town Hall debut in 1964 on VLR-LP-1518 (mono), California record company. These are the Robert Starer Sonata for Piano (1950) and the Ginastera Sonata (1952). Starer's music deserves to be heard more often if this is a fair sample, for within the atonal curtain he projects a real expressiveness and is one of the few contemporary composers who really has an emotion of any depth and weight in his slow movement. It is an impressive modern work, here in its first recording.

Bowers

The Ginastera, somewhat more familiar, is expert, often melodic, but less probing than the Starer. Miss Lewis handles both works, and their technical difficulties, with assurance and with a notable grasp of structure. Especially interesting is her subtle pedalling in keeping with the keyboard complxity of writing. This is a record of professional stature and of real interest to anyone concerned with some of the best in contemporary piano music.

BARTOK'S VIOLIN Concerto No. 2 is one of the best works from his mature period. Now resolved is the musical conflict between traditionalism and the new music, and the two blend here in a firm union of content, form and style. The broadly melodic opening, with its strong folk flavor, is rhapsodic in mood though firm in structure, and the theme and variations slow movement carries forward this free expressiveness into the dancing finale.

This excellent concerto is played on RCA-Victor LSC-2852 (stereo) by Joseph Silverstein, with the Boston Symphony under Leinsdorf in all the engineering glories of dynagroove. Silverstein is an ensemble player whose lyric style is well adjusted to the demands of the Bartok; and on the opposite side he deftly smooths the acerbities of the Stravinsky Violin Concerto, with its contrasts of ostinato and elegant lyric line.

ATLANTIC
BOSTON, MASS.
MONTHLY 279,900

MAR 1966

Record Reviews

Bartók: Violin Concerto No. 2
Stravinsky: Violin Concerto
Joseph Silverstein, violinist, with Boston Symphony Orchestra conducted by Erich Leinsdorf; RCA Victor LSC-2852 (stereo) and LM-2852

That the life of a concertmaster need not be limited to playing occasional wisps of solo passages during symphonic concerts is demonstrated by this record, in which Joseph Silverstein, the admired first violinist of the Boston Symphony, steps forward in two difficult modern works. The terse and witty Stravinsky concerto, which demands close collaboration of soloist and orchestra, comes off with particular élan. In the Bartók concerto, Silverstein has some formidable competition in the form of recordings by Stern, Oistrakh, and Menuhin, but he conveys much of the work's warmth and color.

Records Reviewed

Silverstein Is Excellent In Bartok Violin Piece

By RUTH TRIPP

EXTRAORDINARY violin playing by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, in the Bartok Violin Concerto No. 2, makes the RCA release LM-2852 an unusually beautiful thing. His colleagues of the Boston Symphony and their eminent conductor, Erich Leinsdorf, complete the team which delivers the difficult music with such artistry.

This is one of the finest works for the instrument in contemporary music. Melodic in some sections, rhythmically interesting in all, the working out of the themes reveals the mastery of Bartok's writing. The concerto dates from 1939. With playing such as Mr. Silverstein's, it will probably be in the record catalgues for many a year.

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Emil Gillels plays the Shostakovich Sonata No. 2, Op. 64 for an RCA record, LM-2868. Perfectly controlled technique and clarity of thought in interpretation combine to make the listener feel that this is a work which would be exciting to study. The crystal clear exposition of Bach's French Suite on the reverse side of the record, shows another side of the musicianship of this fine pianist. It is an excellent demonstration of superior artistry.

Zoltan Kodaly's colorful orchestral music reaches all types of listener. His "Hary Janos" Suite is a case in point. It is easy to follow the legendary narrative of his bold exploits and to sorrow at his demise. The Boston Symphony Orchestra, conducted by Mr. Leinsdorf, plays this Suite, with Toni Koves-Steiner as cimbalist, on RCA release LM-2859. We heard this music in Providence last season. The opposite side gives us Kodaly's "Variations on a Hungarian Folk Song, 'The Peacock.'" This folk song, preserved by the peasants of Pannonia, is still sung by the Mari people, who live along the Volga. As Kodaly has used it in his variations, it has the freshness and vigor of folk music, combined with the exotic coloring of the Hungarian music of today.

ANALYTICAL NOTES AND FIRST REVIEWS

By
FELIX APRAHAMIAN . CECIL BELLAMY . DERYCK COOKE . GEOFFREY CUMING
ROGER FISKE . JOHN FREESTONE . EDWARD GREENFIELD . TREVOR HARVEY
PHILIP HOPE-WALLACE . MALCOLM MACDONALD . JEREMY NOBLE . STEPHEN PLAISTOW
ANDREW PORTER . ALEC ROBERTSON . STANLEY SADIE . LIONEL SALTER
ROGER WIMBUSH

ORCHESTRAL

BARTOK. Violin Concerto No. 2.
STRAVINSKY. Violin Concerto in D major. **Joseph Silverstein** (violin), **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** RCA-Victor Ⓜ RB6643: Ⓢ SB6643 (12 in., 32s. 3d. plus 5s. 3d. P.T.).

Violin Concerto No. 2:
Gitlis, VPM, Horenstein (10/62) Ⓜ GBY12300
Stravinsky Violin Concerto:
Gitlis, Colonne, Byrne (3/60) Ⓜ PL10760
Stern, Columbia SO, Stravinsky (9/62) Ⓜ BRG72038: Ⓢ SBRG72038
Schneiderhan, BPO, Ančerl (9/63) Ⓜ LPM18794: Ⓢ SLPM138794
D. Oistrakh, Lamoureux, Haitink (10/64) Ⓜ AL3455: Ⓢ SAL3455

Joseph Silverstein is leader—or 'concertmaster' in American terminology—of the Boston Symphony, and here with his home orchestra he gives strong, cleancut performance of both concertos that rival and in some ways outshine the others we have on record. As well as being an orchestral musician Silverstein is one of America's outstanding teachers of the violin, and the precision of these performances is what first must strike the listener. Even the cadenza of the Bartók has a metrical exactness, and if you compare the opening of the finale with Gitlis's account, the Vox version seems rhythmically very rough, while from Silverstein's, lilting and gay as it is, you could take a pretty exact dictation note.

Admittedly in the outer movements of the Bartók some might prefer a wilder, more earthily Hungarian approach, but what for me makes this an exceptionally satisfying performance is Silverstein's playing in the slow movement. It has an *innigkeit* which without more than a minimum of rhythmic distortion conveys the tension of deep understanding. And when after the difficult staccato tremolos the violin part again becomes lyrical (Fig. 111) Silverstein's observance of the marking *semplice* is most affecting. The return to the main theme itself again brings a hushed quality, matched by genuinely pianissimo playing from violas and violins in accompaniment.

Having visited most of the major American orchestras in the last few months, I was specially struck by this quality of the Boston strings (no doubt helped by Silverstein's example), while in New York or even Cleveland real string pianissimos are comparatively rare. It is good to have it displayed on record, though RCA's recording quality does not always help such effects, for it puts the wrong sort of gloss on what is in real life very beautiful violin tone. RCA engineers please note.

Otherwise the recording quality is very good, particularly when you remember the length of sides, for a coupling with the Stravinsky Concerto is very generous indeed and will alone make this a clear recommendation for many. Again in the Stravinsky, Silverstein's precision and his 'inner' quality in the slow movement are what stand out. Where in Oistrakh's version or Stern's (with the composer conducting) the cantilena of the Aria II tends to remind one of Stravinsky's admiration for Bellini, the neo-classical link with Silverstein is very much with Bach. Emotion is there, but there is more reticence, a sense of almost religious devotion, the patrician quality one finds in the best of Heifetz's playing. Silverstein's precision brings bonuses too in the first and last movements. Oistrakh or Stern may tell you more clearly that a dominant musical personality is at work, but within a strictly classical approach to the work this is near the ideal. Compared with Schneiderhan (also a Stravinskian classicist) Silverstein sparkles, finds far more humour—as in the almost Waltonian ending to Aria I.

The coupling is not merely generous but most intelligent, for both works are masterpieces which have yet been subjected to converse trends in fashion. Ten or fifteen years ago almost everyone would have unhesitatingly rated the Bartók higher, but nowadays from such performances of the Stravinsky as this and Stern's and Oistrakh's the briefer work emerges as something much bigger than its size or neo-classical trappings would suggest. Highly recommended even to those who already possess versions of either work. E.G.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 143,306 SUN. 225,451
JAN 23 1966

Music Off Records

By Fredson Bowers

A young North Carolina pianist, Miss Dorothy Lewis, now resident in Charlottesville, plays two works from her Town Hall debut in 1964 on VLR-LP-1518 (mono), California record company. These are the Robert Starer Sonata for Piano (1950) and the Ginastera Sonata (1952). Starer's music deserves to be heard more often if this is a fair sample, for within the atonal curtain he projects a real expressiveness and is one of the few contemporary composers who really has an emotion of any depth and weight in his slow movement. It is an impressive modern work, here in its first recording.

Bowers

The Ginastera, somewhat more familiar, is expert, often melodic, but less probing than the Starer. Miss Lewis handles both works, and their technical difficulties, with assurance and with a notable grasp of structure. Especially interesting is her subtle pedalling in keeping with the keyboard complexity of writing. This is a record of professional stature and of real interest to anyone concerned with some of the best in contemporary piano music.

BARTOK'S VIOLIN Concerto No. 2 is one of the best works from his mature period. Now resolved is the musical conflict between traditionalism and the new music, and the two blend here in a firm union of content, form and style. The broadly melodic opening, with its strong folk flavor, is rhapsodic in mood though firm in structure, and the theme and variations slow movement carries forward this free expressiveness into the dancing finale.

This excellent concerto is played on RCA-Victor LSC-2852 (stereo) by Joseph Silverstein, with the Boston Symphony under Leinsdorf in an [redacted]gineering glories of dynagroove. Silverstein is an ensemble player whose lyric style is well adjusted to the demands of the Bartok; and on the opposite side he deftly smooths the acerbities of the Stravinsky Violin Concerto, with its contrasts of ostinato and elegant lyric line.

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900
MAR 1966

Record Reviews

Bartók: Violin Concerto No. 2
Stravinsky: Violin Concerto
Joseph Silverstein, violinist, with Boston Symphony Orchestra conducted by Erich Leinsdorf; RCA Victor LSC-2852 (stereo) and LM-2852

That the life of a concertmaster need not be limited to playing occasional wisps of solo passages during symphonic concerts is demonstrated by this record, in which Joseph Silverstein, the admired first violinist of the Boston Symphony, steps forward in two difficult modern works. The terse and witty Stravinsky concerto, which demands close collaboration of soloist and orchestra, comes off with particular élan. In the Bartók concerto, Silverstein has some formidable competition in the form of recordings by Stern, Oistrakh, and Menuhin, but he conveys much of the work's warmth and color.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
FEB 13 1966

Records Reviewed

Silverstein Is Excellent In Bartok Violin Piece

By RUTH TRIPP

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184

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

JAN 2 1966

Records

Kansas City in Paris

by Herbert Kupferberg

Joseph Silverstein is the concertmaster of the Boston Symphony Orchestra, surely one of the prized positions for a violinist in the United States. But he likes to play solo, too, and he makes the most of the opportunity afforded him in a Victor recording of the Bartok Violin Concerto No. 2 and the Stravinsky Concerto. The Boston Symphony is conducted by Erich Leinsdorf.

This is tough repertory for a violinist, but Silverstein is more than equal to its demands. In fact, he plays it extremely well. The Bartok in particular evokes a warm response from him, and the over-all result is one of the finest recordings available of these large-scale violin music (RCA Victor LSC-2852).

THE TROY RECORD
TROY, N. Y.
D. 7,626

MAR 19 1966

Symphony Orchestras With Nearby Summer Homes Have New LP Discs

By HOWARD HEALY

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The Bartok is a richly textured composition, having great variety in tempi, melodic lines and thematic patterns, all integrated in an imposing structure. The Stravinsky is a somewhat early work, but it has the composer's liking for fragmented movement plus song-like intervals and picturesque ballet figures. Joseph Silverstein, the Boston Symphony's concertmaster, is the violinist. Erich Leinsdorf conducts.

The two Mendelssohn works are Concerto in E Major and Concerto in A-Flat Major. Both were written before the triumphal work of his youth, Midsummer Night's Dream Overture. They are pleasant enough and have a nice formal structure, but one imposed by a precocious and brilliant mind rather than a deeply committed or inspired one. There are broad passages of romantic melody that are especially pleasing. Pianists Arthur Gold and Robert Fizdale cope well with every demand from Conductor Eugene Ormandy.

Both orchestras possess impeccable musicianship and both treat their subjects expressively, masterfully.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1966

BARTOK: *Concerto for Violin and Orchestra, No. 2*
Stravinsky: *Concerto for Violin and Orchestra, in D*

Joseph Silverstein, violin; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2852. LP. $4.79.
• • RCA VICTOR LSC 2852. SD. $5.79.

The juxtaposition here of two twentieth-century masterpieces of the violin concerto literature affords an interesting study in musical seasoning. Bartók's work calls for the resources of a full-scaled symphony orchestra for its contrasts of texture and coloration; and he uses a full measure of bitter herbs and garlic for his harmonic and tonal spicing. In contrast, the Stravinsky is compact both in length and performer requirements, using as it does the more modest framework of a chamber ensemble. Smoother in texture, terser and more impersonal in sonority, the Russian master's opus favors the acidity of vinegar for its musical flavoring. Built around an unquestionable tonality of D major, the Stravinsky is neoclassic rather than neoromantic in bent.

Silverstein plays with a cool, silken elegance in both works. He has a slender, diminutive violin sound which he uses with all the tastefulness in the world. Technically, he is a marvel, and the same might be said of Leinsdorf's impeccably discreet orchestral support. What one misses in these superbly efficient presentations is the personalized sense of idiomatic differentiation that would give special character to either score. In the Stravinsky, for example, Silverstein misses the ironic nuance which Samuel Dushkin, Alexander Schneider, or even Tossy Spivakovsky would bring to the writing. Despite his slashing, knife-edged technical precision, he fails to provide "punch" or to draw the true acerbity from the music. Nor, on the other hand, does Silverstein command the lyrical emotionalism and sheer sense of passionate involvement that a Szigeti, a Menuhin, or a Tibor Varga would give to the Bartók. Of the two composers, Stravinsky's aloof linearity and balletic rhythms are closer in essence to the Silverstein-Leinsdorf outlook.

With reference to the available editions of both Concertos, then, the present account of the Stravinsky ranks with the somewhat similar Schneiderhan-Ancerl (DGG) as an objective statement of the work to compare with the more ruggedly romantic and rhetorical accounts by Stern/Stravinsky (Columbia) and Oistrakh/Haitink (Philips). As for the Bartók, listeners who really care about the composition are advised to wait until Angel issues its forthcoming Menuhin-Dorati version, as neither of Menuhin's earlier editions (not to mention the one by Tibor Varga and Ferenc Fricsay) are still listed in the catalogue.

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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

DEC 19 1965

Recordings

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The Bartók and the Stravinsky are quite similar and yet different. While Bartók's typical Hungarian elements give that strong flavor, the handling of the solo instrument is light and almost carefree. The scoring is clarity itself. The Stravinsky dances away in a sprightly neo-classic way that is as charming as it is craftsmanlike. Both works are important repertory items and these fine performances give the best so far, which are both by Isaac Stern, the Bartók with Bernstein and the Stravinsky with the composer, both for Columbia.

ALBANY TIMES UNION
Sunday, February 6, 1966

RECORD REVIEW By Sue Yager

Various Violin Styles Presented in Albums

In pairing the Bartok Violin Concerto No. 2 (1937-38) and Stravinsky Violin Concerto (1931), RCA brings together two of the most important works for violin of this centrury. The performances of Joseph Silverstein, violin and Erich Leinsdorf, conducting Boston Symphony Orchestra are beautiful and effective. (mono or stereo).

Silverstein, the concert master of the BSO, uses his small, refined tone with excellent judgement and finesse. Leinsdorf weights the orchestra's sound to stay in felicitous balance. Silverstein's tone occasionally reminds me of the slender, elegant sound of John Corigliano, the retiring concert mas ter of the N.Y. Philharmonic though not quite so fragile.

One of the most exciting recordings I can remember hearing was Silverstein's record debut in 1962, playing two solo violin works: unaccompanied) Bach Sonata No. 1 and the beastly difficult Bartok Sonata 1944) Columbia, m or s). I think all reviewers hated to see him take the concert master's position in Boston, important as it is, for it is as solo platform artist that the communicative powers have the greatest opportunity to develop. No one, however, could blame the choice from the standpoint of the drudgery and lack of security connected with touring concerts.

BERKELEY, CALIF.
GAZETTE
D. 18,500

FEB 1 1966

Classical Records

Probably one of the most enduring modern composers will turn out to be Bela Bartok, in that his music straddles the moods of modernism and romanticism. A good example of the broadness of his work is found in the "Violin Concerto."

The lyricism of this work as well as its fascinating structure are well set forth in a new Victor recording by the Boston Symphony Orchestra, with the orchestra's concert master, Joseph Silverstein as soloist. While Silverstein does not make the most of the work's lush solo writing, he does use his lean and probing tone to etch the melodic line brilliantly against the stark and often forboding Bartok orchestration. Erich Leinsdorf gets his usual finely detailed and analytical performance from the orchestra.

The only point of criticism of his disc comes on its arrangement, which breaks the third movement in the middle. It would seem it could have been fitted on one side or the other, in toto, while still leaving room for the Stravinsky "Violin Concerto" which occupies the rest of the flip side.

The dry and arch Stravinsky work is prime material for Leinsdorf and Silverstein, and they indeed make it shimmer with orchestral color. This pairing of these two important contemporary concertoes is certainly a bargain.

184

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268
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MONTHLY 114,100
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BRAHMS: SYMPHONY #2

185 91

PHILADELPHIA, PA.
CATHOLIC STANDARD &
TIMES
W. 98,865
OCT 8 1965

MUSIC ON A PLATTER

A Flawed Brahms Second; Beecham's Haydn Returns

Brahms: Symphony No. 2 in D. Op. 73. The Boston Symphony Orch., Erich Leinsdorf, cond. RCA Victor LSC/LM 2809.

Whatever virtues Leinsdorf's reading of the golden-hued Brahms Second may possess have been effectively clouded here by some of RCA Victor's worst "Dynagroove" sound—especially disappointing after what was accomplished with the same orchestra on the recent "Firebird"-"Le Coq d'or" disc. The present effort is cursed with woodwinds that sound dry and even occasionally soggy in pitch, strings which have body but no real beauty, and brasses whose sound is angry rather than mellow in this most mellow of all Brahms symphonies.

Thanks to the dull, unattractive sonics, "The Aristocrat of Orchestras" sounds strictly bourgeois on this disc—a situation which makes it grossly unfair to attempt a judgment of Erich Leinsdorf's Brahms, which must be better than it sounds here.

Caveat emptor! Instead, try Monteux (a splendid bargain on RCA's Victrola label) or, if you can find it, Beecham's now withdrawn Capitol version.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 250,238 SUN. 253,234
DEC 17 1965

Record Column

By DONALD STEINFIRST
Post-Gazette Music Critic

Brahms

The music of Johannes Brahms is very well represented on records yet new discs of the familiar music continue to appear with regularity. Herewith a brief discography of recent releases.

Brahms—Symphony No. 2—Boston Symphony Orchestra conducted by Erich Leinsdorf — Victor LSC-2809

★★★★Brahms' graceful and ever verdant D Major Symphony is heard to maximum advantage in this full blooded traversal by the Boston Symphony. Leinsdorf's direction is genial, by turns emphatic and light-hearted, gracious and mordant. The orchestral instrument that is the Boston Symphony Orchestra plays with a true sense of instrumental balance and with a polished and fine-grained tone. Familiarity with the 2nd Symphony in no way detracts from the joy of hearing this aristocratic orchestra playing at its very best.

BEETHOVEN: CONCERTO #4

ALBANY TIMES UNION
Sunday, March 13, 1966

RECORD REVIEW By Sue Yager

Artur Rubinstein Maintains Quality, Fast Pace

The imminent concert appearance in Albany by the distinguished pianist **Artur Rubinstein**, considered by many as the greatest living pianist, will certainly prompt interest in recent recordings made by this remarkable artist now in his 80th year. (Rubinstein's birthdate has

By SUE YAGER

been variously listed. Time Magazine gives it as 1887, Webster's Biographical Dictionary as 1889 and the Biography Index as 1886. The Reference desk at a municipal library tells me the Index is the accurate one.)

Through the years he has made a prodigious number of recorded performances and appears to be keeping up the pace.

His latest, and one of his best, is a performance of **Beethoven's Piano Concerto No. 4 in G, Op. 58 with the Boston Symphony Orchestra, Erich Leinsdorf conducting (RCA Victor, m or s).**

A straightforward and vital performance from the orchestra; clean, will proportioned and in excellent balance with the soloist. Rubinstein gives a distinguished accounting with suave, lyrical phrasing and a singularly lovely tone. This is a recording to cherish, not only for aesthetic considerations but for the sheer thrill of so poised and alive a performance from the hands, brain, and yes heart of an artist who has been giving public performances since the age of four-better than seventy-five years at the keyboard!

In a fascinating and revealing article on the man in Time Magazine's Feb. 25 issue, we learn that "Rubinstein has played more concerts before more people, sold more record albums (more than five million), grossed more money and attracted a more widely popular following than any other classical instrumentalist in history." We further learn that this remarkable man and artist has never canceled a performance!

HOUSTON CHRONICLE
D. 274,512 SUN. 310,060

DEC 8 1965

Record Changer

Recording From L.A. Music Center Offers Vivid Pairing: 'Don Juan,' 'Feste Romane'

BY ANN HOLMES
Fine Arts Editor

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The record serves more importantly as the groove debut of Zubin Mehta, the flashing eyed, Bombay-born conductor, who leads the Los Angeles Philharmonic, his home ensemble.

Mehta is justifiably touted in Los Angeles—his music is clearly defined and enormously forceful and effective in transmission. "Feste" has youth and gaiety and Don Juan of course has passion and color.

Mehta uses his orchestra fully, boldly drawing out his horns, now urging his strings to sing aloud luminously. There is not a banal moment.

The hall in which he is recording has been generally acclaimed acoustically—and there is nothing in this recording to indicate otherwise—though records are the product of electronic process. In any case, the results are altogether salutary. (Victor Red Seal Stereo LSC 2816).

Where is there more luscious melody than in Beethoven's Piano Concerto No. 4 in G? Artur Rubinstein, the grand old virtuso of the keyboard who is still capable of great fire as well as telling fragility, turns those facile fingers to the huge chunky glories of this music and to the fortunate sweetness of the little melodies. Erich Leinsdorf leads the Boston Symphony in the role of campanion and even as adversary in some powerful moments of orchestral-pianistic exchange. A stunning recording, indeed. Victor Red Seal (Stereo LSC 2848).

* * *

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 35,000 S. 36,500

NOV 6 1965

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1966

BEETHOVEN: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2848. LP. $4.79.
• • RCA VICTOR LSC 2848. SD. $5.79.

Rubinstein's third recorded edition of Beethoven's No. 4 is by all odds his best. His pianism here has a sheen, a crystalline translucency, and elegant proportion. In coloristic treatment he stands at the summit with the Gieseking mono LP (with Karajan) of 1951, although his approach is somewhat more robust than that master's. This is not a Beethoven of deep humanity and emotional stress such as Schnabel or Fleisher presents, nor is Rubinstein as angular and ascetic an interpreter as Serkin in his latest account. He molds the phrases with the discernment of a connoisseur, imbuing them with a temperate warmth but never becoming overly subjective. Gone are the days when Rubinstein used to opt for the gaudy Saint-Saëns cadenzas. As in his second 1957 performance, he plays the second of the two Beethoven cadenzas in the first movement and the composer's only one for the finale, retouching a few points here and there.

Leinsdorf's orchestral framework is sturdy and unexceptionable, a trifle emphatic here and there, perhaps, but certainly preferable to the turgid work of Krips (in mushy sound) on the older Rubinstein edition. Incidentally, one can hear the bassoon very clearly in its dialogue with the flute and oboe in the first movement development at measure 204 *et seq.*; usually this pertinent detail is obscured by the downward triplets in the strings.

RCA deserves a nod for its excellent annotations. Brief by ordinary standards, the pointed, astute comments manage to convey more in a few lines than the voluminous ramblings one customarily encounters.

H.G.

RECORD CONCERT

Beethoven Exactness Given Keen Attention

By Donald W. Wieder
News-Press Staff Writer

When listening to Ludwig Von Beethoven's works — a symphony, a concerto or chamber music — each note seems to be the natural result of the one just ahead—progression sounds simple and logical in a "just right" development of themes.

Those familiar with Beethoven scores often marvel at the thoroughness with which he marked them, so that little was left to chance for what he considered to be the proper treatment of the piece. Each instrumental score in his symphonies has a bar number given at the start of each line — a great convenience for orchestras expected to work out a special interpretation of a few bars at a time by playing them over and over. Incidentally, Beethoven's directions on the scores are always in solid, musical terms rather than comments which some composers use, such as the unplayable advice reportedly once given "as soft as possible" followed two bars later by "still softer."

POLISH AND ENTHUSIASM

Give such a score to pianist Artur Rubinstein and the Boston Symphony Orchestra under the direction of Erich Leinsdorf and one can easily imagine the thoroughness by which it is prepared before presented to the public. Beethoven's Concerto No. 4 in G, opus 58, (RCA Victor LM, LSC 2848, on Dynagroove) provides such a combination.

There is thoroughness and polish in each phrase of the sonorous work, plus an atmosphere of spontaneity in interpretation that produces a "new-discovery" feeling. The album cover points out that Beethoven himself played the solo part in the premier of this concerto in the Palace of Prince Lobkowitz in Vienna in 1807.

NEW REPUBLIC
WASHINGTON, D.C.
W: 89,774

NOV 20 1965

What should be the piano's spaciously meditative opening statement in Beethoven's Piano Concerto No. 4 is deprived of its intended effect by Artur Rubinstein's staccato treatment of it, in the performance with the Boston Symphony under Leinsdorf on Victor LM- and LSC-2848; but thereafter Rubinstein's playing exhibits the same admirable continence and rightness of style as it did in Beethoven's Concerto No. 5 a year ago. The performance is reproduced in excessively resonant space, less disturbingly by the mono record than by the stereo.

And London CM-9422 (mono) offers Ashkenazy's beautifully sensitive playing of Chopin's 4 Ballades and Trois Nouvelles Etudes.

B. H. HAGGIN

SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

JAN 1966

BEETHOVEN: Piano Concertos (5), complete. Arrau, piano; B. Haitink, Amsterdam Concertgebouw Orch. Philips PHS 5-970, stereo (PHM 5-570, mono); 5 discs.
BEETHOVEN: Piano Concertos (5), complete. Fleischer, piano; Szell, Cleveland Orch. Epic BSC 151, stereo (SC 6051, mono); 4 discs. (Available separately as BC 1136-91/LC 3788-91.)
BEETHOVEN: Piano Concerto No. 4 in G. Rubinstein, piano; Leinsdorf, Boston Symphony Orch. RCA Victor LSC/LM 2848, stereo & mono.
BEETHOVEN: Piano Concerto No. 4. Serkin, piano; Ormandy, Philadelphia Orch. Columbia MQ 737, stereo tape. (Also available on disc: MS 6745, stereo; ML 6145, mono.)

A clear-cut case really doesn't emerge from either complete set. Generally, we favor the relaxed out look of Arrau, attentively seconded by Haitink, over the more rigid, more assertive shared view of Fleisher and Szell. But choice-affecting factors must include Fleisher-Szell being on but four discs, while Arrau-Haitink is spread over five.... The much-recorded Fourth gets two good but not world-beating renditions in the single releases; only the name-presence of Rubinstein and Serkin make these two new recordings distinctive amidst the competition—which also includes earlier performances from each artist.

The two complete sets turn out to be somewhat a study in inconclusive contrasts. The great Amsterdam Concertgebouw, playing up to its usual high standard, emerges with a surer concert-hall sense than the Cleveland, a superbly trained but still lesser orchestra, here the subject for a closer-to, more recording-session style sound. We suspect that exposure to each piano under live circumstances would find us liking the Fleisher instrument better for clarity and warmth. As recorded, it's too prominent, while Arrau's is placed back more realistically in the orchestra. Interpretively, we were as saddened by Arrau's expressive inconsistency (here a beautifully turned phrase, there a fussy, stilted one) as annoyed at the brisk, facile playing of Fleisher, who misses more fine points of elegance and expressivity than he manages to make. Haitink for the most part shares the expansive view of Arrau about these works (listen to their easy-going way in the Third concerto's finale), while a businesslike clarity and drive underlie the Fleisher-Szell collaboration. The four discs in the Epic set (concertos Two and Four are on BC 1137/LC 3799) continue to be available separately, while changer-users will note the convenient—for them—automatic sequence of the Philips providing freedom from manual record turnover, save in the Third concerto.

Both Serkin and Rubinstein have recorded the Fourth concerto three times. This is Rubinstein's second stereo go-round; and no question about it, he gives nimself definite competition (see RCA Victor LSC/LM 2122, with Krips and the Symphony of the Air). In the light of a string of remarkable recent releases by this pianist, we perhaps expected too much in the way of special revelations. Perhaps this is why we liked the Serkin more; anticipating a little less, we received somewhat more in insight. Both accompaniments are vigorous and essentially unrevealing, both orchestras do their work grandly, both recordings (the warmer temperature of the RCA Victor is more to our comfort) reproduce the music well.

BEETHOVEN: CONCERTO #4

ALBANY TIMES UNION
Sunday, [illegible] 1966

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
JAN 1966

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News-Press Staff Writer

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B. H. HAGGIN

The Evening Press
BINGHAMTON, NEW YORK
D. 77,475 SUN. 77,539

NOV 20 1965

187 91

What's New in Popular and Concert Records

Concert

New York —(UPI)— There is a trend right now to give the music of Anton Bruckner a closer listen and his 8th symphony will support a lot of it, particularly in a crystaline recorded version by the Vienna Philharmonic with Carl Schuricht conducting. (Angel B3656.)

Schuricht has the undeviating thoroughness which is said to be Germanic. Nothing is slurred, repeats are dutifully made to the last note, when the score says very loud your teeth may rattle and when it says very soft you may miss a little if your hearing isn't what it once was.

But those things are very important in Bruckner who certainly was highly original if he was not extremely eccentric as his detractors have always maintained. The eighth was his last completed symphony and one can believe it represents his creative powers at their height.

And that height was considerable. Some passages in this symphony (and in other Bruckner symphonies) should wiring a heart of stone or give the blind a sense of the cosmos.

But in between are long, long passages which have been found arid by many listeners. So to give Bruckner another and closer listen requires 1 hour and 11 minutes and 11 seconds when the 8th is the piece being listened to.

In the flurry of packaged recordings of all the Beethoven concertoes played by one pianist and aimed at the Christmas trade, one is much the most impressed by one record of one Beethoven concerto — the fourth—as recorded by Artur Rubinstein with the Boston Symphony, Erich Leinsdorf conducting. (RCA Victor-2848.)

This the one which requires most heart and the deeper sensibilities of its interpreter; it is more poetry than thunder. None of its subtlties elude Rubinstein — nor Leinsdorf in his exquisite realization of the orchestral score.

The long-enduring pianistic custom is to withhold final judgment of pianists until you've heard them play Chopin. Vladimir Ashkenazy, one of the younger of the current Soviet galaxy of first-rate pianists, who has been known to western audiences for only two years, has now recorded the four ballads and the three "new" etudes.

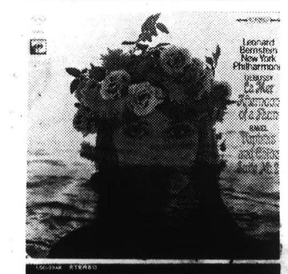
He knows his Chopin not only well but familiarly. But so do experienced listeners and they're likely to find his Chopin - playing academically unimaginative. (London-6422.)

DELOS SMITH

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

OCT 1965

CLASSICAL PICKS



DEBUSSY/RAVEL — Leonard Bernstein/New York Philharmonic—Columbia ML 6154/MS 6754

The brilliance of Leonard Bernstein comes to the fore once again with this exceptional Columbia recording of works by Debussy and Ravel. One of the world's best-known conductors, Bernstein guides the New York Philharmonic through the sensitive and appealing Debussy compositions, "La Mer" and "Afternoon Of A Faun" and Ravel's ballet score of "Daphnis And Chloe Suite No. 2," creating an immensely attractive production.

BEETHOVEN: PIANO CONCERTO NO. 4 IN G, OP. 58; Artur Rubinstein & the Boston Symphony Orchestra; RCA Victor LM/LSC 2848

Artur Rubinstein and the Boston Symphony Orchestra, under the musical direction of Erich Leinsdorf, burst into delightful and dazzling symphonic outpourings in their reading of this Beethoven concerto. The performance is highlighted by splendid piano artistry and robust orchestrations, making the record highly appealing. The platter is an excellent addition to the Red Seal catalog and should be in great demand from classical buyers.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1966

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN:** *Piano Concerto No. 4, in G Major, Op. 58.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2848 $5.79, LM 2848* $4.79.

Performance: **Intense and brilliant**
Recording: **True-to-life**
Stereo Quality: **Good**

As a steadfast adherent to the Schnabel-Fleisher interpretive style in Beethoven's Fourth Concerto, I came to this new Rubinstein-Leinsdorf recording with considerable bias. However, this performance makes the most convincing case I have yet heard for that body of interpreters who favor a more externalized emotionality and more emphasis on the glitter of the piano passage work and on the rhetoric of solo-orchestral dialogue.

In their ability to objectivize musical-emotional content, while retaining vitality of performance by way of rhythmic tension and carefully proportioned phrasing, Rubinstein and Leinsdorf are especially compatible in this concerto. Rubinstein brings to bear here those same essential qualities that he has brought to the best of his Chopin recordings, most notably those of the ballades and the polonaises. There are power, glitter, and tenderness here, but not one ounce of sentimentality. The longish first movement may seem a trifle rigid in its rhythmic tautness and brilliance when compared to the more relaxed treatment to be found in the Fleisher and Schnabel recordings. However, the celebrated dialogue slow movement is stunningly dramatic in its delivery, and when Rubinstein does give full-rein to lyrical expression in his playing of the poignant final bars for solo piano, the impact is unforgettable. The finale in most performances is anti-climactic after the drama that has gone before, but in the hands of Rubinstein and Leinsdorf it becomes a dazzling capstone for the whole.

RCA's recording produces a nicely proportioned sound—intimate enough for the lyrical character of the music, but reverberant enough to give the glitter of Rubinstein's pianism its ample due.

I am not about to dispose of my Schnabel and Fleisher recordings of the Beethoven G Major Concerto; but I shall certainly keep this one as a striking reminder of the fact that there is always more than one way to the truth or truths of any genuinely great masterpiece of creative art. *D. H.*

SATURDAY REVIEW
NEW YORK, N.Y.
W. 372 566

DEC 25 1965

RECORDINGS REPORTS II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Concerto No. 4 in G, Op. 58. Artur Rubinstein, piano, with the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor mono LM 2848, $4.79; stereo LSC 2848. $5.79. Rudolph Serkin, piano, with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia mono ML 6145, $4.79; stereo MS 6745, $5.79.	With performers of the quality of Rubinstein and Serkin, the results are very likely to be as close as letters of the alphabet (R and S), which give Rubinstein precedence in the citation to the left. It might, indeed, turn on something as peripheral to the main issue as the choice of cadenza. As both men not only play Beethoven's own, but also are in agreement that the first of the two he composed (for the first movement) is preferable to the second, this avenue of selection is closed. [illegible] Serkin and Ormandy share a sense of tonal values that stresses the [illegible] of the music, thus satisfying what is essential, to a somewhat more consistent degree than Rubinstein and Leinsdorf. But anyone who elected to argue the contrary would not find me in very staunch opposition. The sound of the Columbia reproduction, at its best, is more resonant, less sharply defined than the RCA.

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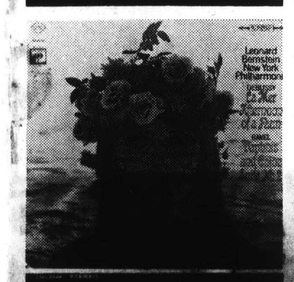
He knows his Chopin not only well but familiarly. But so do experienced listeners and they're likely to find his Chopin-playing academically unimaginative. (London-6422.)

DELOS SMITH

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

OCT 2 1965

CLASSICAL PICKS



DEBUSSY/RAVEL — Leonard Bernstein/New York Philharmonic—Columbia ML 6154/MS 6754

The brilliance of Leonard Bernstein comes to the fore once again with this exceptional Columbia recording of works by Debussy and Ravel. One of the world's best-known conductors, Bernstein guides the New York Philharmonic through the sensitive and appealing Debussy compositions, "La Mer" and "Afternoon Of A Faun" and Ravel's ballet score of "Daphnis And Chloe Suite No. 2," creating an immensely attractive production.

BEETHOVEN: PIANO CONCERTO NO. 4 IN G, OP. 58: Artur Rubinstein & the Boston Symphony Orchestra; RCA Victor LM/LSC 2848

Artur Rubinstein and the Boston Symphony Orchestra, under the musical direction of Erich Leinsdorf, burst into delightful and dazzling symphonic outpourings in their reading of this Beethoven concerto. The performance is highlighted by splendid piano artistry and robust orchestrations, making the record highly appealing. The platter is an excellent addition to the Red Seal catalog and should be in great demand from classical buyers.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

FEB 1966

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2848 $5.79, LM 2848* $4.79.

Performance: Intense and brilliant
Recording: True-to-life
Stereo Quality: Good

As a steadfast adherent to the Schnabel-Fleisher interpretive style in Beethoven's Fourth Concerto, I came to this new Rubinstein-Leinsdorf recording with considerable bias. However, this performance makes the most convincing case I have yet heard for that body of interpreters who favor a more externalized emotionality and more emphasis on the glitter of the piano passage work and on the rhetoric of solo-orchestral dialogue.

In their ability to objectivize musical-emotional content, while retaining vitality of performance by way of rhythmic tension and carefully proportioned phrasing, Rubinstein and Leinsdorf are especially compatible in this concerto. Rubinstein brings to bear here those same essential qualities that he has brought to the best of his Chopin recordings, most notably those of the ballades and the polonaises. There are power, glitter, and tenderness here, but not one ounce of sentimentality. The longish first movement may seem a trifle rigid in its rhythmic tautness and brilliance when compared to the more relaxed treatment to be found in the Fleisher and Schnabel recordings. However, the celebrated dialogue slow movement is stunningly dramatic in its delivery, and when Rubinstein does give free rein to lyrical expression in his playing of the poignant final bars for solo piano, the impact is unforgettable. The final [illegible] performance [illegible] after the drama that has gone before, but in the hands of Rubinstein and Leinsdorf it becomes a dazzling capstone for the whole.

RCA's recording produces a nicely proportioned sound—intimate enough for the lyrical character of the music, but reverberant enough to give the glitter of Rubinstein's pianism its ample due.

I am not about to dispose of my Schnabel and Fleisher recordings of the Beethoven G Major Concerto, but I shall certainly keep this one as a striking reminder of the fact that there is always more than one way to the truth or truths of any genuinely great work of creative art. *D.H.*

SATURDAY REVIEW
NEW YORK, N.Y.
W. 372 566

DEC 25 1965

RECORDINGS REPORTS II: Miscellaneous LPs

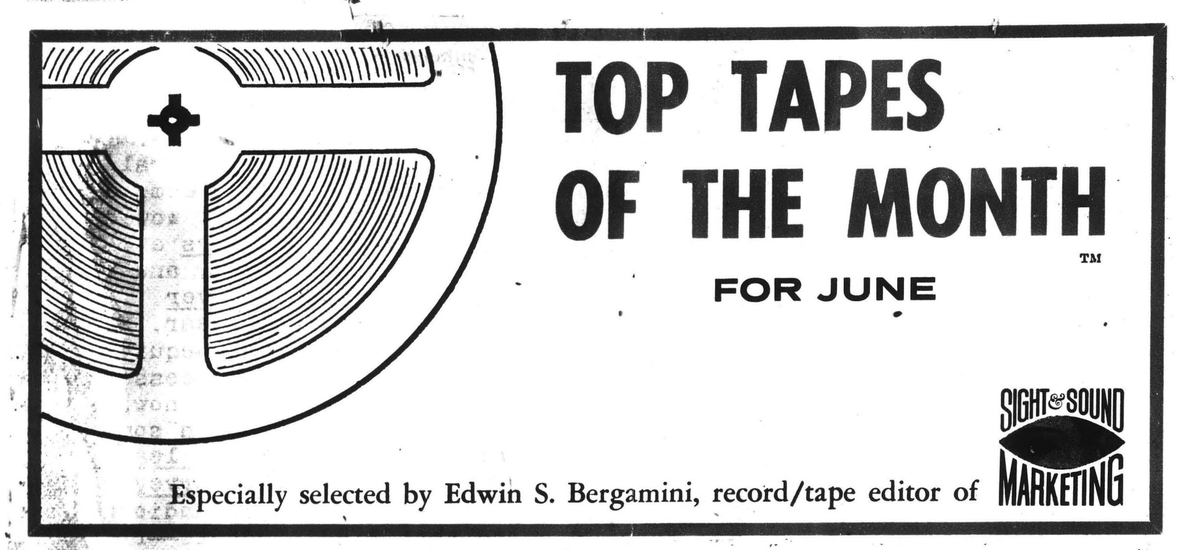
WORK, PERFORMER, [illegible]	REPORT
Beethoven: Concerto No. 4 in G, Op. 58. Artur Rubinstein, piano, [illegible] Boston Symphony Orchestra, [illegible] Erich Leinsdorf. RCA Victor mono [illegible] 2848, $4.79; stereo LSC 2848, $5.79. Rudolph Serkin, piano, with the Philadelphia Orchestra [illegible] conducted by Eugene Ormandy. Columbia mono ML 6145, $4.79; stereo MS 6745, $5.79.	[illegible] With performances of the quality [illegible] piano [illegible] the results are very likely to be as close as letters of the alphabet (R and S), which give Rubinstein precedence in the citation to the left. It might, indeed, turn on something as peripheral to the main issue as the choice of cadenza. As both men not only play Beethoven's own, but also are in agreement that the first of the two he [illegible] for the first movement) is preferable to the second, this avenue of selection is closed. [illegible] and Leinsdorf, but anyone [illegible] elected to show the contrary would not find me in any stubborn opposition. The sound of the Columbia reproduction, at its best, is more resonant, [illegible] than the RCA.

188

KODALY: PEACOCK VARIATIONS & HARY JANOS

SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.

MAY 1966



Especially selected by Edwin S. Bergamini, record/tape editor of

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1966

KODALY: ***Háry János: Suite; Peacock Variations***

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2859. LP. $4.79.
• • RCA VICTOR LSC 2859. SD. $5.79.

Háry János is a funny piece; and Leinsdorf seems to think that the faster it is played, the funnier it gets. It ain't necessarily so, but despite the lack of sensitivity in the performance, the superlative recording given this version makes it worth hearing. For the first time, the elaborate network of cembalom sound which Kodály spreads across the music is really registered; in many of the earlier recordings one is scarcely even aware of it. The variations on a Hungarian tune called *The Peacock* are slick, academic, and uninteresting, but the virtuoso playing of the orchestra and, again, the virtuosity of the engineering are undeniably effective. A.F.

MIDDLETOWN RECORD
Saturday, March 5, 1966

KODALY: "Peacock" Variations; "Háry Janos" Suite. Leinsdorf, Boston Symphony Orch. RCA Victor: While, this is the third "Hary Janos" on tape—and they're all awfully good—the unfairly neglected "Peacock," variation-setting of a Hungarian folk song, colorfully chock-full of treasure awaiting discovery, bows in on tape for the first time (FTC 2216, 7½ ips). The RCA Victor sonics are splendiferous. Not to be missed!

BINGHAMTON PRESS
Saturday, February 26, 1966

Record Notes

ROLAND GELATT

KODALY: HARY JANOS SUITE AND PEACOCK VARIATIONS. Boston Symphony, Eric Leinsdorf. (RCA Victor 2859, mono or stereo.)

The acoustic spotlighting possible on records benefits certain music enormously—particularly those pieces in which a tonally reticent instrument performs in partnership with a symphony orchestra. One pertinent example is the Dvorák Cello Concerto, where the recording microphone hears details in the solo part that would otherwise be lost in a mire of orchestral impasto. Another is the *Háry János* suite of Zoltán Kodály. Here the bashful instrument is the cimbalom, a Hungarian dulcimer that speaks with a gentle, twangy accent not unlike that of the marimba. Kodály assigns it a leading role in two of the suite's six movements, but the combined orchestral forces are more than a match for it, and at a concert performance it is maddening to watch the cimbalist hammering away to such ineffective purpose.

There is nothing ineffective about the cimbaling of Toni Koves-Steiner as it issues from the loudspeakers in this new recording. RCA's engineers have wisely refrained from magnifying the instrument out of all sensible proportion, but they have given it enough sonic boost to make its piquant flavoring readily apparent. The effect is stunning. Indeed, the engineering is the most remarkable thing about this disc. Anyone who has heard the witty gusto with which a Hungarian ensemble lashes into this music won't be entirely happy with the straightforward efficiency of Leinsdorf's proper Bostonians. But the burnished sound of these golden instrumentalists is hard to resist, and the suite itself is impossible to resist—a marvelous mélange of pungent melody and droll orchestration. Alas, the *Peacock Variations* on the overside make a dull anticlimax.

The jacket features annotations (in his own English) by the eighty-three-year-old composer, and a special word of praise should go to the editor who allowed this artless prose ("How Háry came to Vienna?") to appear in print unimproved.

REPORTER
NEW YORK, N.Y.
E.O.WEEK 178,927

FEB 24 1966

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 221,120 SUN. 658,848

JAN 30 1966

Orchestral sounds as full and lush as records can capture are provided by Erich Leinsdorf and the Boston Symphony Orchestra in their performance of Kodaly's HARY JANOS SUITE (RCA LSC-2859). On the other side is Kodaly's VARIATIONS ON A HUNGARIAN FOLK SONG, THE PEACOCK and on the liner are notes written especially for the recording by the composer.

RIVERHEAD NEWS REVIEW
Sunday, February 27, 1966

CONCERT
By DELOS SMITH

NEW YORK (UPI) — The service to a living composer which everyone will appreciate was performed by Erich Leinsdorf in recording Zoltan Kodaly, with the Boston Symphony Orchestra. The pieces chosen are the orchestral suite he made from his stage work, "Hary Janos," and his variations on a Hungarian Folk Song, "The Peacock."

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The Oregonian
PORTLAND, OREGON
D. 226,719 SUN. 366,770

MAR 6 1966

IN THE GROOVE

hilmar grondahl

Dvorak Piano Quintet: Among works Vanguard has scheduled in the Alexander Schneider Chamber Music Series, is the delightful piano quintet by Dvorak. The pianist is young Peter Serkin with Schneider as the first violinist. It's a fresh and knowledgeable approach which scants none of the beauties of the score. On another disc on this list are two pieces by Boccherini; the string quintet with the famous Minuet and the quintet for guitar and strings. Alirio Diaz, who was a success here recently, is the solo guitarist.

Handel Flute Sonatas: Jean-Pierre Rampal is heard in a two-disc Epic album playing ten flute sonatas by Handel. His harpsichord accompanist is Robert Veyron - Lacroix. It's a beautiful performance; Rampal is unique in the steadiness of his tone. Also his sense of line and phrasing is excellent. These same pieces were recorded some time ago for Westminster with Wummer at flute, Valenti at harpsichord and Parisot as cellist. This build up of the continuo part was good, but Wummer flute playing was very breathy by comparison.

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SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

MAR 11 1966

★★ **Kodaly: Suite from Hary Janos; Peacock Variations—Boston Symphony/Leinsdorf** [*RCA Victor LSC2859*] Leinsdorf plods through these two colorful suites without much flair. (If only his performance had some of the brightness and sparkle of Victor's wonderful jacket illustration!) His *Hary Janos* is certainly no match for the one conducted by Kertesz [*London CS-6417*], which also includes more of the original *Janos* score; and Dorati [on *Mercury MG50038*] conducts a more spirited *Peacock* suite.

188

KODALY: PEACOCK VARIATIONS & HARY JANOS

SIGHT AND SOUND MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.
MAY 1966

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAR 1966

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Boston Symphony Orchestra, Erich Leinsdorf cond.
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MIDDLETOWN RECORD
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BINGHAMTON PRESS
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REPORTER
NEW YORK, N.Y.
E.O.WEEK 178,927
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Minneapolis Tribune
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D. 224,120 SUN. 658,848
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The Oregonian
PORTLAND, OREGON
D. 226,719 SUN. 386,770
MAR 6 1966

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hilmar grondahl

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SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800
MAR 11 1966

LP-5454

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1891

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

FEB 26 1966

Boston Sym. orch

RECORDINGS REPORTS I: Orchestral LPs

WORKS, PERFORMER, DATA	REPORT
Kodály: *Háry János* Suite; *Variations on a Hungarian Folk Song.* Erich Leinsdorf conducting the Boston Symphony Orchestra, with Toni Koves-Steiner, cimbalom. RCA Victor stereo LSC 2859, $5.79, mono LM 2859, $4.79.	The qualities that link the two sides of this record are not so much the creative ones contributed by Kodály as the recreative ones contributed by Leinsdorf and the orchestra. That is to say, though they are separated by a dozen years of Kodály's career, and one is derived from a stage work, the other created as a concert piece, they come out sounding very much the same. The emphasis in both performances is more on workmanship than character, to the advantage of texture rather than substance. Lightness, fantasy, humor—these are all in rather limited supply. The reproduction of the orchestra is of its recent, usual high level.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

APR 1966

KODÁLY: *Suite from "Háry János"; Variations on a Hungarian Folk Song, "The Peacock";* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2859, $4.98, or Stereo LSC-2859, $5.98.

(*Háry János*)
Kertész, London Sym.....London CS-6417

Ⓢ LEINSDORF and the Boston Symphony performed the magnificent "Peacock" Variations at a Philharmonic Hall concert which I attended in December of 1964. On that occasion one could only marvel at the revitalization of the great orchestra under Leinsdorf. Kodály's masterpiece was brought to glowing life. The woodwind solos were breath-takingly lovely and the strings played with a degree of integration and brilliance that it is one's privilege to hear only a few times in a concertgoing career.

Now that RCA Victor has commemorated that event (actually the BSO's performance of it in Symphony Hall shortly before I heard it in New York), one can examine the interpretation a bit more coldbloodedly and find that everything is not quite so impressive as it was "live". The execution of the work is just as phenomenal now as it was then. This is without question one of the great examples of orchestral ensemble on records. And Leinsdorf leads it with great brio and evident relish. But there are times when I wish he would unbend just a bit. I do not think that the discipline of the piece (or of the orchestra) would have fallen apart with just a shade more expressiveness in the 11th variation, or a less rigid rhythm in the sixth and 14th variations. Withal, this performance is an extremely fine one and easily the most brilliant ever to have been recorded. The only other version currently listed in Schwann, by Lehel and the Hungarian Radio Orchestra, is a plodding, lackluster affair, not too well recorded. The discontinued, mono-only Dorati-Chicago Symphony interpretation (Mercury MG-50038) remains my ideal, but I do not doubt my ability to live with and derive increasing satisfaction from Leinsdorf's, particularly in such rich, glowing, and impeccable stereo as that accorded it by RCA Victor's engineers.

Although the familiar "*Háry János*" Suite is just as impressively executed as the overside, Leinsdorf's unduly fast tempi and unsmiling rigidity in the second, fourth, and final sections hardly assist in invoking the humorous character of the music. The fourth section ("The Battle and Defeat of Napoleon") in particular has, in Leinsdorf's treatment, a menacing quality which blunts the satirical point of the music. The recent recording of the Suite by István Kertész and the London Symphony has more of the requisite smiling quality and it is also extremely well played. Still, on the basis of the "Peacock" this new RCA release can be highly recommended. —H.G.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 362,013 SUN. 540,595

JAN 23 1966

Classical Records

Tardy Debut for a Symphony

Erich Leinsdorf conducts the Boston symphony orchestra in Kodaly's "Hary Janos" suite and his "Peacock" variations for a colorful Victor album (LM-2859).

The "Hary Janos" suite is one of the staples of the concert repertoire, with its tunes and humor, and the Bostonians give it plenty of sparkle. The variations, based on a Hungarian folk song, were written in the late 1930's, and although they show obvious craftsmanship, no great burst of inspiration is displayed.

* * *

Ten short orchestral dances

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1966

Victor has also put together some old but manificent performances of **Jascha Heifetz**, including the Richard Strauss violin and piano Sonata, Spohr's Concerto No. 8 in A minor and Tchaikovsky's Serenade Melaneolique. This is violin playing at its best. If the sound is disappointing, it must be remembered that these recordings were made before stereo, and perhaps before the advent of L.P. (RCA Victor LM 2360, mono).

Erich Leinsdorf and the **Boston Symphony** are heard on a recording devoted to Kodaly's Hary Janos Suite and Variations on a Hungarian Folk Song, "The Peacock". Both are good interpretations (RCA Victor LSC 2859, stereo).

COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,508

MAR 6 1966

Kodaly: Suite From "Hary Janos;" Variations on "The Peacock," performed by the Boston Symphony Orchestra, Erich Leinsdorf conducting, RCA Victor (LM-2859, stereo LSC-2859)

Every nation has its folk heroes but none is more dashing than Hary Janos, the young Hungarian hussar who caught the eye of an empress and later defeated Napoleon in battle. Hungarian composer Zoltan Kodaly has created a modern classic in his stage work "Hary Janos" and the suite from it. The Boston Symphony Orchestra and its musical director, Erich Leinsdorf, pay tribute to Kodaly on the occasion of his recent visit to the U.S. with a new recording of two of his best known works. They give a glowing, melodic performance of the "Hary Janos" Suite and Variations on a Hungarian Folk Song, "The Peacock."

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1966

KODALY: ***Suite* from *Háry János; Variations on a Hungarian Folk Song, "The Peacock".* Boston Symphony Orch., Erich Leinsdorf, cond. RCA Victor LSC-2859 (S).**

The captivating Háry János is back again—as always, welcome. Leinsdorf evidently likes performing the piece, but here gives it a very literal reading. Advantage: the cimbalom can be heard clearer than is usually possible in the concert hall. An old complaint about Dynagroove returns: dynamic range seems restricted. The beautiful Peacock Variations fare better, musically played with sensuous tone and vivid contrasts. (I suspect it was recorded later, when orchestra, conductor and Dynagroove all knew each other better.) Jacket notes written in English by Kodály capture his genial spirit, so evident in his music.—*Cox*

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

APR 24 1966

Moderns—Offbeat, And 'Pop'

By RAYMOND ERICSON

TWO popular 20th-century scores in the symphonic repertory are Kodály's Suite from Háry János and Variations on a Hungarian Song, The Peacock, which are coupled on a new Boston Symphony disk (RCA Victor LM 2859; stereo LSC 2859). These works, conservative in idiom, melodically appealing and brilliantly scored, should need little recommendation. Nor should the performances. These have great clarity of sound, with many superbly played small solo passages, and Erich Leinsdorf conducts with a control and firm line to prohibit any bogging down in the meaty orchestration.

ST. LOUIS POST-DISPATCH
D. 512,032 SUN. 555,839

JAN 30 1966

THE BOSTON SYMPHONY ORCHESTRA has applied a consistent beauty of tone to a recording of Zoltan Kodaly's "Hary Janos" suite. The central character in this fantasy is a Hungarian folk hero who combines the qualities of Paul Bunyan, Robin Hood and Don Quixote. Kodaly believes that there may be an element of truth in all the stories told about Hary Janos. In any case his exploits make an ideal subject for an episodic orchestra suite.

The orchestra not only produces a highly agreeable sound in this recording; it also plays with a sensitivity that permits the widest scope in tone coloring, shading and rhythmic flexibility.

The composer tells us he has used only one folk song. The remainder of the material is invented but Kodaly pleads guilty to being a nationalist composer in this instance.

The "Variations on a Hungarian Folksong," also by Kodaly, is coupled with "Hary Janos" in the same recording. The variations were played last week in St. Louis on the program conducted by Antal Dorati. The song, known as "The Peacock," is still sung among the descendants of the country folk now living both in Hungary and Russia. Kodaly's manipulation of the central melody is masterly. The theme is always identifiable and always changing character. The bright, descriptive orchestration needs a first class orchestra if it is to be spread out in the full panoply of its brilliance. The Boston Orchestra fulfills all requirements. (RCA-Victor, Stereophonic, one record)

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

FEB 26 1966

Boston Sym. orch

RECORDINGS REPORTS I: Orchestral LPs

WORKS, PERFORMER, DATA	REPORT
Kodály: *Háry János* Suite; *Variations on a Hungarian Folk Song*. Erich Leinsdorf conducting the Boston Symphony Orchestra, with Toni Korca Stanzel, cimbalom. RCA Victor, stereo LSC 2859, $5.79, mono LM 2859, $4.79.	The qualities that link the two sides of this record are not so much the [illegible] ones contributed by Kodály as the recreative ones contributed by Leinsdorf and the orchestra. They have, so to say, [illegible] they are separated by a dozen years of Kodály's career, and one is derived [illegible] from a stage [illegible] the other created as a concert piece, they come out sounding very much the same. The emphasis in both performances is more on workmanship than character, to the advantage of texture rather than substance. Lightness, fantasy, humor—these are all in rather limited supply. The reproduction of the orchestra is of its recent, usual high level.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

APR 1966

KODÁLY: *Suite from "Háry János"; Variations on a Hungarian Folk Song, "The Peacock"*; Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2859, $4.98, or Stereo LSC-2859, $5.98.

(*Háry János*)
Kertész, London Sym.....London CS-6417

⑧LEINSDORF and the Boston Symphony performed the magnificent "Peacock" Variations at a Philharmonic Hall concert which I attended in December of 1964. On that occasion one could only marvel at the revitalization of the great orchestra under Leinsdorf. Kodály's masterpiece was brought to glowing life. The woodwind solos were breath-takingly lovely and the strings played with a degree of integration and brilliance that it is one's privilege to hear only a few times in a concertgoing career.

Now that RCA Victor has commemorated that event (actually the BSO's performance of it in Symphony Hall shortly before I heard it in New York), one can examine the interpretation a bit more cold-bloodedly and find that everything is not quite so impressive as it was "live". The execution of the work is just as phenomenal now as it was then. This is without question one of the great examples of orchestral ensemble on records. And Leinsdorf leads it with great brio and evident relish. But there are times when I wish he would unbend just a bit. I do not think that the discipline of the piece (or of the orchestra) would have fallen apart with just a shade more expressiveness in the 11th variation, or a less rigid rhythm in the sixth and 14th variations. Withal, this performance is an extremely fine one and easily the most brilliant ever to have been recorded. The only other version currently listed in Schwann, by Lehel and the Hungarian Radio Orchestra, is a plodding, lackluster affair, not too well recorded. The discontinued, mono-only Dorati-Chicago Symphony interpretation (Mercury MG-50038) remains my ideal, but I do not doubt my ability to live with and derive increasing satisfaction from Leinsdorf's, particularly in such rich, glowing, and impeccable stereo as that accorded it by RCA Victor's engineers.

Although the familiar *"Háry János"* Suite is just as impressively executed as the overside, Leinsdorf's unduly fast tempi and unsmiling rigidity in the second, fourth, and final sections hardly assist in invoking the humorous character of the music. The fourth section ("The Battle and Defeat of Napoleon") in particular has, in Leinsdorf's treatment, a menacing quality which blunts the satirical point of the music. The recent recording of the Suite by István Kertész and the London Symphony has more of the requisite smiling quality and it is also extremely well played. Still, on the basis of the "Peacock" this new RCA release can be highly recommended.

—H.G.

COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,506

MAR 6 1966

Kodaly: Suite From "Hary Janos;" Variations on "The Peacock," performed by the Boston Symphony Orchestra, Erich Leinsdorf conducting. RCA Victor (LM-2859, stereo LSC-2859)

Every nation has its folk heroes but none is more dashing than Hary Janos, the young Hungarian hussar who caught the eye of an empress and later defeated Napoleon in battle. Hungarian composer Zoltan Kodaly has created a modern classic in his stage work "Hary Janos" and the suite from it. The Boston Symphony Orchestra and its musical director, Erich Leinsdorf, pay tribute to Kodaly on the occasion of his recent visit to the U.S. with a new recording of two of his best known works. They give a glowing, melodic performance of the "Hary Janos" Suite and Variations on a Hungarian Folk Song, "The Peacock."

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

APR 24 1966

Moderns—Offbeat, And 'Pop'

BY RAYMOND ERICSON

TWO popular 20th-century scores in the symphonic repertory, Zoltan Kodály's Suite from Háry János and Variations on a Hungarian Song, The Peacock, which are coupled on a new Boston Symphony disk (RCA Victor LM 2859, stereo LSC 2859). These works, conservative in idiom, melodically appealing and brilliantly scored, should need little recommendation. Nor should the performances. These have great clarity of sound, with many superbly played small solo passages, and Erich Leinsdorf conducts with a control and firm line to prohibit any bogging down in the meaty orchestration.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 362,013 SUN. 546,595

JAN 23 1966

Classical Records

Tardy Debut for a Symphony

Erich Leinsdorf conducts the Boston symphony orchestra in Kodaly's "Hary Janos" suite and his "Peacock" variations for a colorful Victor album (LM-2859).

The "Hary Janos" suite is one of the staples of the concert repertoire, with its tunes and humor, and the Bostonians give it plenty of sparkle. The variations, based on a Hungarian folk song, were written in the late 1930's, and although they show obvious craftsmanship, no great burst of inspiration is displayed.

* * *

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1966

Victor has also put together some old but manificent performances of **Jascha Heifetz**, including the Richard Strauss violin and piano Sonata, Spohr's Concerto No. 8 in A minor and Tchaikovsky's Serenade Melaneolique. This is violin playing at its best. If the sound is disappointing, it must be remembered that these recordings were made before stereo; and perhaps before the advent of L.P. (RCA Victor LM 2360, mono). "MUSIC ON RECORDS" by Herman Gollman

Erich Leinsdorf and the **Boston Symphony** are heard on a recording devoted to Kodaly's Hary Janos Suite and Variations on a Hungarian Folk Song, "The Peacock". Both are good interpretations (RCA Victor LSC 2859, stereo).

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1966

KODALY: ***Suite* from *Háry János; Variations on a Hungarian Folk Song, "The Peacock"*. Boston Symphony Orch., Erich Leinsdorf, cond. RCA Victor LSC-2859 (S).**

The captivating Háry János is back again—as always, welcome. Leinsdorf evidently likes performing the piece, but here gives it a very literal reading. Advantage: the cimbalom can be heard clearer than is usually possible in the concert hall. An old complaint about Dynagroove returns: dynamic range seems restricted. The beautiful Peacock Variations fare better, musically played with sensuous tone and vivid contrasts. (I suspect it was recorded later, when orchestra, conductor and Dynagroove all knew each other better.) Jacket notes written in English by Kodály capture his genial spirit, so evident in his music.—*Cox*

ST. LOUIS POST-DISPATCH
D. 342,832 SUN. 555,639

JAN 30 1966

THE BOSTON SYMPHONY ORCHESTRA has applied a consistent beauty of tone to a recording of Zoltan Kodaly's "Hary Janos" suite. The central character in this fantasy is a Hungarian folk hero who combines the qualities of Paul Bunyan, Robin Hood and Don Quixote. Kodaly believes that there may be an element of truth in all the stories told about Hary Janos. In any case his exploits make an ideal subject for an episodic orchestra suite.

The orchestra not only produces a highly agreeable sound in this recording; it also plays with a sensitivity that permits the widest scope in tone coloring, shading and rhythmic flexibility.

The composer tells us he has used only one folk song. The remainder of the material is invented but Kodaly pleads guilty to being a nationalist composer in this instance.

The "Variations on a Hungarian Folksong," also by Kodaly, is coupled with "Hary Janos" in the same recording. The variations were played last week in St. Louis on the program conducted by Antal Dorati. The song, known as "The Peacock," is still sung among the descendants of the country folk [illegible] both in Hungary and Russia. Kodaly's manipulation of the central melody is masterly. The theme is always identifiable and always changing character. The bright, descriptive orchestration needs a first class orchestra if it is to be spread out in the full panoply of its brilliance. The Boston Orchestra fulfills all requirements. (RCA Victor, Stereophonic, one record)

PROKOFIEV: SYMPHONY # 6

190

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 18 1965

DISCUSSIONS ★★★★ TOPS ★★★ GOOD ★★ AVERAGE

With ROY HEMMING

★★★★ **Prokofieff: Symphony No. 6—Boston Symphony/Leinsdorf** [*RCA Victor LSC2834*]. One of the most unheralded (and most critically slighted) recording ventures of the past year has been the Boston Symphony's Prokofieff series, of which this is the fourth release. Every one of the LPs so far has been outstanding, and this newest one is particularly so. Prokofieff's 6th symphony (1946-47) is less immediately appealing than his powerful 5th, but the 6th may well be his finest symphony—and certainly is his most symbolically meaningful. (The liner notes quote the composer about his end-of-the-war feelings in 1945; others have written on how the complex second movement reflects Prokofieff's mixed emotions about creativity under the Soviet system.) If the 5th can be called Prokofieff's symphony to the Spirit of Man, then his 6th is to the Spirit of the Artist. Leinsdorf's performance is the best thing he has done since he went to Boston—searingly intense where it should be, rightly austere elsewhere, and lightly delicate in the subtler parts of the finale (unlike Ormandy's heavy-handed version on Columbia). And RCA's sound engineering is first-rate. Without question, one of *the* releases of the year!

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Register (e)
NEW HAVEN, Conn.
Circ. 101,413

OCT 31 1965

RECORDS

Solid Boston Triumphs

RCA Victor has just released two discs by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, who last month began his fourth season as the orchestra's music director. LM-LSC-2834 contains Prokofiev's Sixth Symphony, a work which can easily sound superficial, if not corny (as it does in its only other stereo recording, that by Ormandy for Columbia). But Leinsdorf, in his less hysterical and more solid way, makes a fairly convincing case for the music's power and substance, aided by really phenomenal recorded sound.

LM-LSC-2848 features Beethoven's Fourth Piano Concerto in G, in which Artur Rubinstein joins Leinsdorf and the BSO. An earlier Rubinstein version of this, conducted by Krips, is still available (and in stereo too) but Leinsdorf, though he muddies up some important orchestral details, keeps a firmer pulse and is more cohesively en raport with Rubinstein than was Krips. Otherwise, the veteran keyboard giant still plays this music with more coloristic sophistication than anybody else I can recall, and his editorial additions to the standard cadenzas remain, as before, individualistic but subtle. A.C.

* * *

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

DEC 2 1965

DISCUSSIONS ★★★★ TOPS ★★★ GOOD ★★ AVERAGE

With ROY HEMMING

This is the week in which it has become traditional for this column to comment on albums worthy of special consideration as seasonal gift items. Here are our critic's choices for 1965 in a number of different categories:

FOR A SYMPHONY LOVER

★★★★ **The Complete Symphonies of Franz Schubert—Orchestra of Naples/Vaughan** [*RCA Victor LSC6709*; 5 LPs]. One of the more encouraging signs of our times, culturally speaking, has been the resurgence of interest in Schubert's music. Perhaps the days of the scorners of melody in classical music are numbered after all! Denis Vaughan, the young Australian conductor and protegé of the late Sir Thomas Beecham, has gone back to the original manuscript sources in Vienna to prepare this exceptional set of all eight of Schubert's known symphonies. Perhaps because neither he nor his orchestra is too well known, he has added a gimmick: an orchestration by Vaughan himself of the piano sketch Schubert wrote for the third movement of the famous *Unfinished Symphony* (No. 8). It's an interesting curio—but little more than that (I, for one, will go on believing that fate had sound musical reasons for leaving the 8th unfinished). This album's major asset lies, instead, in the refreshingly spirited and lyrically expressive performances Vaughan leads. Even those who relish a Toscanini or Szell 7th, a Stokowski 8th, or a Skrowaczewski 5th will find much to like and appreciate in Vaughan's new set.

★★★★ **Prokofieff: Symphony No. 6—Boston Symphony/Leinsdorf** [*RCA Victor LSC2834*; 1 LP]. Detailed review appeared in our Nov. 18 issue. As part of the Boston Symphony's outstanding Prokofieff series, this is one of the best. Also highly recommended: the Leinsdorf/Boston version of Prokofieff's 5th symphony [*RCA Victor LSC2707*].

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1966

Erich Leinsdorf at his very best

(S)THE Sixth of Prokofiev, for the greater part, does not have the lilt, the palpitant pulsations of the "Classical" Symphony; and neither does it have the relaxed urbanity of the *Lieutenant Kijé* music nor even that of the more sober but still optimistic Fifth. It is a music mainly of dark images. Only in the finale does the horizon brighten, but there by canny infiltration the mood (vigorous and bouncy in E flat major at the start) shadows into gloom. No matter the intensity of sonority the music ends restless, and it is this troubled state that marks the total concept. Perhaps a programmatic reminiscence—Prokofiev composed the Sixth as a memorial to the war years, and stated at the time that despite victory "each of us has wounds which cannot be healed." Regardless, the symphonic structure is magnificently compact and the cyclic return of material from the opening is, in this instance, a device that works. If the material essence is austere it is not morbid (as pertains to much music by Miaskovsky) and no hyper-perplexed chromatic neuroticism stains the harmonic language (as pertains to none of the present-day Soviet composers). No matter which Prokofiev work one hears—early or late—the basic traits are retained: severely-tooled contrasts, earthy color (the orchestration is impeccable in relationship to content, containing spacings and timbre partnerships that especially underline its character), and sharply-bitten metrical accentuation. Above all, Prokofiev's Sixth continues his one ordinary value in 20th-century music—it is usually recognizable as *his* music. (Darmstadt editors, please copy!)

Though secure balance is built in by the composition itself, the Symphony needs a conductor who will realize its scale and totality of design. The possibility of looseness is always present because of the concentration of means. I find Leinsdorf at his very best here—and when he is good he is one of the most eloquent conductors in the land. The music is performed with superb intelligence and outstanding artistry. "Irresistible" is, for me, the word that describes the work alike of conductor, orchestra, and engineers in this release. —A.C.

PROKOFIEV: *Symphony No. 6 in E flat minor, Op. 111;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2834, $4.79, or Stereo LSC-2834, $5.79.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

(S) (M) **PROKOFIEV:** *Symphony No. 6.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2834 $5.79, LM 2834 $4.79.

Performance: Excellent
Recording: Top-notch
Stereo Quality: Fine

Prokofiev's Symphony No. 6 (1947) is a difficult piece for listeners to "get to." Not because it deviates in any way from the essential directness of expression, simplicity of technical means, and stylistic manner of the Russian composer, but because its tunes—while clearly *there*—don't stick with us as we expect them to, and its expressive content, while generally lyrical, is also somehow austere and removed. In these aspects it holds a relationship to the more popular Fifth Symphony similar to that which the Second Piano Concerto holds to the Third: where one is extroverted, warm, buoyant, and lyrical, the other—although applying essentially the same musical method—is somehow rather chilly, withdrawn, and elusive. Quite possibly we will discover one day that the Sixth cuts deeper and more profoundly than its more popular brother, but for the moment, at least, the Sixth Symphony continues to strike me as an oddly alienating creation.

Leinsdorf and the Boston Symphony Orchestra have given us a carefully rendered and lucid account of its musical detail and its structural outlines. It is an altogether admirable performance in superbly recorded sound, and if I still prefer the recent Ormandy-Philadelphia version, it is because I respond more happily to Ormandy's somewhat lighter touch with the work. *W. F.*

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

MAR 1966

Prokofieff, Symphony No. 6; Boston Symphony Orchestra, Erich Leinsdorf, conductor; RCA LSC-2834.

Prokofieff's sixth and last symphony is represented in the catalogs with only two other recordings. The new performance, by the Boston Symphony, is a most welcome addition. By reason of its long and special affiliation with Prokofieff, the Boston is particularly well qualified to play his music with authoritative sensitivity.

Although the sixth symphony is not one of Prokofieff's finest works, it has several interesting claims to fame. Its theme, a memorial in time of victory to the "thousands left with wounds that can't be healed, the dear ones gone forever," commands attention. The about-faces of the Soviet regime concerning the symphony—first enthusiasm; then condemnation as being "formalist, undemocratic, alien to the tastes of the Soviet people"; then vindication when the previous decree was labeled "incorrect"—these attract the amused attention of listeners who are more interested in its music than in its politics. Finally, the circumstance that Prokofieff began and finished this symphony under formidable personal obstacles, after he had suffered the fall from which he never recovered and that limited his permitted working time to only twenty minutes per day, arouse one's admiration. And there are some fine sections; the quiet passage of "austere reminiscence" near the end of the last movement is very effective.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1965

PROKOFIEV: *Symphony No. 6.* [illegible] Symphony Orch., Erich Leinsdorf [illegible] RCA Victor LSC-2834 (S).

From the darkly colored [illegible] passages until the final v[illegible] fortissimos, Prokofiev shows the lyrical beauty so typical of many of the Russian composers of past eras. I[illegible]ntive and sadly moving at times, [illegible]kly bare at others, the Sixth remains the composer's poignant tribute to the Russian war effort. His use f[illegible]rison and octave passages to show the austerity of the times contrasts effectively with the fully scored joyful section[illegible]

The great affection Mr. Leinsdorf has for the music of Prokofiev is quite evident in the warmth and richness of this interpretation by the Boston Orchestra. Their usual full tone combined with flawless execution make for an excellent recording.—*Allen*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1966

PROKOFIEV: *Symphony No. 6, Op. 111*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2834. LP. $4.79.
• • RCA VICTOR LSC 2834. SD. $5.79.

During the Koussevitzky era of the Boston Symphony, Sergei Prokofiev appeared with the orchestra on five different occasions, ranging from 1926 to 1938, as conductor and as soloist in his own piano concertos. The popularity of his works in Boston has proved, ever since that time, to have been anything but a period fad. Prokofiev's major scores are standard repertoire with this ensemble; and the present music director, Erich Leinsdorf, is planning to record most of them in a new series for RCA Victor. The freshly issued Symphony No. 6 stems from the projected list.

It had been a long time since I heard this work; and the Leinsdorf performance offers a challenge to the listener. Taken by itself—that is, in terms of absolute value—it is a compelling one, the unfolding of the score wonderfully spacious; and within the big architectural contours mapped out by the conductor may be found impassioned and stirring climaxes. Engineering and processing are first-rate, bringing off with full success Prokofiev's blending of the extremes in orchestral compass.

On consulting my notes made dur[illegible] a session with the new recording, I [illegible] mention of thoughts relative to Sibel[illegible] especially in the first movement, with bleak over-all mood and ominous br[illegible] sonorities. A certain monotony, [illegible]native to some of the Sibelius sc[illegible] invades the work from time to time, minding one that Prokofiev has appe[illegible] more concise, diversified, and effe[illegible] in his music for the theatre (*Romeo [illegible] Juliet* and *The Flaming Angel* are [illegible]amples that come readily to mi[illegible] These associations stem, however, fr[illegible] the present performance rather [illegible] from the work itself. In the Colum[illegible] set by the Philadelphia Orchestra ur[illegible] Ormandy, for instance, the melodic li[illegible] bear a clearer profile, there is a fi[illegible] rhythmical lift, a deeper poignanc[illegible]—and the sensuous music made by the Philadelphians has little to do with the Sibelian battleship-gray suggested by the Boston reading.

Yet impressive as Ormandy's performance is, I suspect that the version by Eugene Mravinsky and the Leningrad Philharmonic may be the most authentic of those currently available, though its sound (Artia) is relatively primitive. The reading as a whole is a splendid one, but I note particularly the closing Vivace, with a sturdy peasant swing more convincingly in character than on either the Boston or Philadelphia recording.

Note: on the new RCA Victor, the lengthy slow movement is interrupted midway for a flip of the record, a break avoided by both the Columbia and Artia editions. R.L.

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PROKOFIEV: SYMPHONY #6

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 18 1965

DISCussions
★★★★ TOPS
★★★ GOOD
★★ AVERAGE

★★★★ **Prokofieff: Symphony No. 6—Boston Symphony/Leinsdorf** [*RCA Victor LSC2834*]. One of the most unheralded (and most critically slighted) recording ventures of the past year has been the Boston Symphony's Prokofieff series, of which this is the fourth release. Every one of the LPs so far has been outstanding, and this newest one is particularly so. Prokofieff's 6th symphony (1946-47) is less immediately appealing than his powerful 5th, but the 6th may well be his finest symphony—and certainly is his most symbolically meaningful. (The liner notes quote the composer about his end-of-the-war feelings in 1945; others have written on how the complex second movement reflects Prokofieff's mixed emotions about creativity under the Soviet system.) If the 5th can be called Prokofieff's symphony to the Spirit of Man, then his 6th is to the Spirit of the Artist. Leinsdorf's performance is the best thing he has done since he went to Boston—searingly intense where it should be, rightly austere elsewhere, and lightly delicate in the subtler parts of the finale (unlike Ormandy's heavy-handed version on Columbia). And RCA's sound engineering is first-rate. Without question, one of *the* releases of the year!

New England Newsclip Agency, Inc.
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Register (e)
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Circ. 101,413
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SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

DEC 2 1965

DISCussions
★★★★ TOPS
★★★ GOOD
★★ AVERAGE
With ROY HEMMING

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★★★★ **Prokofieff: Symphony No. 6—Boston Symphony/Leinsdorf** [*RCA Victor LSC2834*; 1 LP]. Detailed review appeared in our Nov. 18 issue. As part of the Boston Symphony's outstanding Prokofieff series, this is one of the best. Also highly recommended: the Leinsdorf/Boston version of Prokofieff's 5th symphony [*RCA Victor LSC2707*].

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

FEB 1966

Erich Leinsdorf at his very best

⑧THE Sixth of Prokofiev, for the greater part, does not have the lilt, the palpitant pulsations of the "Classical" Symphony; and neither does it have the relaxed urbanity of the *Lieutenant Kijé* music nor even that of the more sober but still optimistic Fifth. It is a music mainly of dark images. Only in the finale does the horizon brighten, but there by canny infiltration the mood (vigorous and bouncy in E flat major at the start) shadows into gloom. No matter the intensity of sonority the music ends restless, and it is this troubled state that marks the total concept. Perhaps a programmatic reminiscence—Prokofiev composed the Sixth as a memorial to the war years, and stated at the time that despite victory "each of us has wounds which cannot be healed." Regardless, the symphonic structure is magnificently compact and the cyclic return of material from the opening is, in this instance, a device that works. If the material essence is austere it is not morbid (as pertains to much music by Miaskovsky) and no hyper-perplexed chromatic neuroticism stains the harmonic language (as pertains to none of the present-day Soviet composers). No matter which Prokofiev work one hears—early or late—the basic traits are retained: severely-tooled contrasts, earthy color (the orchestration is impeccable in relationship to content, containing spacings and timbre partnerships that especially underline its character), and sharply-bitten metrical accentuation. Above all, Prokofiev's Sixth continues his one ordinary value in 20th-century music—it is usually recognizable as *his* music. (Darmstadt editors, please copy!)

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PROKOFIEV: *Symphony No. 6 in E flat minor, Op. 111;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2834, $4.79, or Stereo LSC-2834, $5.79.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

Ⓢ ● **PROKOFIEV: *Symphony No. 6.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2834 $5.79, LM 2834 $4.79.

Performance: Excellent
Recording: Top-notch
Stereo Quality: Fine

Prokofiev's Symphony No. 6 (1947) is a difficult piece for listeners to "get to." Not because it deviates in any way from the essential directness of expression, simplicity of technical means, and stylistic manner of the Russian composer, but because its tunes—while clearly *there*—don't stick with us as we expect them to, and its expressive content, while generally lyrical, is also somehow austere and removed. In these aspects it holds a relationship to the more popular Fifth Symphony similar to that which the Second Piano Concerto holds to the Third: where one is extroverted, warm, buoyant, and lyrical, the other—although applying essentially the same musical method—is somehow rather chilly, withdrawn, and elusive. Quite possibly we will discover one day that the Sixth cuts deeper and more profoundly than its more popular brother, but for the moment, at least, the Sixth Symphony continues to strike me as an oddly alienating creation.

Leinsdorf and the Boston Symphony Orchestra have given us a carefully rendered and lucid account of its musical detail and its structural outlines. It is an altogether admirable performance in superbly recorded sound, and if I still prefer the recent Ormandy-Philadelphia version, it is because I respond more happily to Ormandy's somewhat lighter touch with the work. *W. F.*

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

MAR 1966

Prokofieff, Symphony No. 6; Boston Symphony Orchestra, Erich Leinsdorf, conductor; RCA LSC-2834.

Prokofieff's sixth and last symphony is represented in the catalogs with only two other recordings. The new performance, by the Boston Symphony, is a most welcome addition. By reason of its long and special affiliation with Prokofieff, the Boston is particularly well qualified to play his music with authoritative sensitivity.

Although the sixth symphony is not one of Prokofieff's finest works, it has several interesting claims to fame. Its theme, a memorial in time of victory to the "thousands left with wounds that can't be healed, the dear ones gone forever," commands attention. The about-faces of the Soviet regime concerning the symphony—first enthusiasm; then condemnation as being "formalist, undemocratic, alien to the tastes of the Soviet people"; then vindication when the previous decree was labeled "incorrect"—these attract the amused attention of listeners who are more interested in its music than in its politics. Finally, the circumstance that Prokofieff began and finished this symphony under formidable personal obstacles, after he had suffered the fall from which he never recovered and that limited his permitted working time to only twenty minutes per day, arouse one's admiration. And there are some fine sections; the quiet passage of "austere reminiscence" near the end of the last movement is very effective.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1965

PROKOFIEV: *Symphony No. 6.* Boston Symphony Orch., Erich Leinsdorf, cond. RCA Victor LSC-2834 (S).

From the darkly colored opening passages until the final victorious fortissimos, Prokofiev shows the lyrical beauty so typical of many of the Russian composers of past eras. Plaintive and sadly moving at times, starkly bare at others, the Sixth remains the composer's poignant tribute to the Russian war effort. His use of unison and octave passages to show the austerity of the times contrasts effectively with the fully scored joyful sections.

The great affection Mr. Leinsdorf has for the music of Prokofiev is quite evident in the warmth and richness of this interpretation by the Boston Orchestra. Their usual full tone combined with flawless execution make for an excellent recording.—*Allen*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1966

PROKOFIEV: *Symphony No. 6, Op. 111.* Boston Symphony Orchestra, Erich Leinsdorf, cond.
● RCA Victor LM 2834. LP. $4.79.
●● RCA Victor LSC 2834. SD. $5.79.

During the Koussevitzky era of the Boston Symphony, Sergei Prokofiev appeared with the orchestra on five different occasions, ranging from 1926 to 1938, as conductor and as soloist in his own piano concertos. The popularity of his works in Boston has proved, ever since that time, to have been anything but a period fad. Prokofiev's major scores are standard repertoire with this ensemble, and the present music director, Erich Leinsdorf, is planning to record most of them in a new series for RCA Victor. The freshly issued Symphony No. 6 stems from the projected list.

It had been a long time since I heard this work; and the Leinsdorf performance offers a challenge to the listener. Taken by itself—that is, in terms of absolute value—it is a compelling one, the unfolding of the score wonderfully spacious; and within the big architectural contours mapped out by the conductor may be found impassioned and stirring climaxes. Engineering and processing are first-rate, bringing off with full success Prokofiev's blending of the extremes in orchestral compass.

On consulting my notes made during a session with the new recording, I find mention of thoughts relative to Sibelius, especially in the first movement, with its bleak over-all mood and ominous brass sonorities. A certain monotony, alien native to some of the Sibelius scores, invades the work from time to time, reminding one that Prokofiev has appeared more concise, diversified, and effective in his music for the theatre (*Romeo and Juliet* and *The Flaming Angel* are examples that come readily to mind). These associations stem, however, from the present performance rather than from the work itself. In the Columbia set by the Philadelphia Orchestra under Ormandy, for instance, the melodic lines bear a clearer profile, there is a finer rhythmical lilt, a deeper poignancy—and the sensuous music made by the Philadelphians has little to do with the Sibelian battleship-gray suggested by the Boston reading.

Yet impressive as Ormandy's performance is, I suspect that the version by Eugene Mravinsky and the Leningrad Philharmonic may be the most authentic of those currently available, though its sound (Artia) is relatively primitive. The reading as a whole is a splendid one, but I note particularly the closing Vivace, with a sturdy peasant swing more convincingly in character than on either the Boston or Philadelphia recording.

Note: on the new RCA Victor, the lengthy slow movement is interrupted midway for a flip of the record, a break avoided by both the Columbia and Artia editions. R.L.

The New York Times
NEW YORK, N. Y.
D. 660,135 SUN. 1,355,614

DEC 26 1965

By HOWARD KLEIN

Erich Leinsdorf's latest Prokofiev recording with the Boston Symphony Orchestra is a taut and vivid performance of the **Sixth Symphony** (RCA Victor 2843, mono and stereo). Its only stereo competition is the version by Eugene Ormandy and the Philadelphia Orchestra for Columbia, but the edge of excellence—they are both eloquent performances—goes to Leinsdorf.

The Boston Symphony gives a sumptuous tonal account of itself, and Leinsdorf pulls out most of the dramatic stops. He goes in for fewer emotional excesses than Ormandy does.

The mechanical rhythms get very precise march-like attention. The strings surge and soar, the brasses blaze or blend into billowy chords, the percussion hammers out its rounds. But the lyrical element which is so important in Prokofiev—to many the main weakness in his music is the lack of lyricism—is warmly stressed. Prokofiev always maintained he was a melodist, that his music did indeed sing. But he was not a heart-on-sleeve tune writer. Those yearning melodies that come to the surface of the clamor from time to time must be dwelt over lovingly, or they will take on the ascerbic quality that pervades the bulk of the music. Leinsdorf underscores the tender moments with the right kind of care.

The recorded sound is quite big. If anything, it sounds too close. There does not seem to be enough room around the music, as though it were bursting the sides of the speakers. I prefer a deeper, more distant sound to too much crowding. It is true, however, that most hi-fi buffs want what they call "presence," and that this often is achieved at a loss of the caressing sound music has in the concert hall. But with sound this wide in range—the clarity of the instruments is really astonishing—there should be no complaints.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 136,458 SUN. 203,689

NOV 21 1965

RECORDS ROUNDTABLE

Reviews By HARVEY W. SOUTHGATE

PROKOFIEFF SYMPHONY. NO. 6, played by Boston Symphony Orchestra, Erich Leinsdorf conductor. (Victor Dynagroove.)

The Prokofieff Sixth Symphony, written in the closing days of World War II and first presented in Leningrad in October 1947, is the one that led to the "purge" of modernistic Russian composers by the Central Committee of the Communist party. Although received at first with great enthusiasm, the symphony later was denounced as "anti-Soviet" because of its use of western devices, such as dissonance, atonality and other forms not in accord with the Russian tradition. Shostakovich and Khatchaturian were others who fell under the party displeasure.

These were all forgiven in their later works, and Prokofieff, who was an invalid for the last eight years of his life as the result of a fall, was fully vindicated — five years after his death in 1953.

The symphony is in a sense a song of victory, and its dissonant episodes are now easily accepted. In structure it is probably superior to the more familiar and much played Fifth. It has its melodic moments and that interesting restlessness, in changing keys and rhythms, characteristic of the composer.

Leinsdorf and the Boston Symphony give it a zestful performance, in which the natural sheen and polish of the orchestra are valuable assets. The slow movement is quite songful and the steadily mounting action of the finale exciting.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 250,238 SUN. 253,234

OCT 29 1965

Record Column

By DONALD STEINFIRST
Post-Gazette Music Critic

Prokofieff—Symphony No. 6, Op. 111—Boston Symphony Orchestra conducted by Erich Leinsdorf — Victor LSC-2834.

★★★★The Sixth Prokofieff Symphony is now nearly 20 years old and has already won for itself a permanent place in the repertory of nearly every symphony orchestra. It is, more or less, an effective programatic piece, describing the Russian Army victories in World War II and there is much of pomp and pageantry about the work. At the same time, there is a finely wrought slow movement referring to the heavy cost at which victory had been won. The Boston Symphony Orchestra is intimately associated with this Symphony and gives a superb performance.

Chicago's AMERICAN
Always on Top of the News
D. 436,505 SUN. 527,749

NOV 28 1965

RECORDS

Tschaikowsky with a Glow

BY ROGER DETTMER

WITH THE RELEASE on two stereodisks of Tschaikowsky's First ["Winter Reveries"] and Second ["Little Russian"] Symphonies, Lorin Maazel has completed all six with the Vienna Philharmonic for London. Like his best earlier performances in this series, both are elegant, rhythmically incisive, withal controled readings, glitteringly recorded. At the same time, Mercury has published Nos. 1-3 on four sides [vs. London's six] by Antal Dorati and the London Symphony. It may be a fault of the recording — dry, deficient in bass, with a low playback level — but Dorati's Tschaikowsky is leaner in sound, a shade too clipped and poker faced. Good, make no mistake, but second choice.

VANGUARD'S VERSION of the Prokofiev Symphony No. 3 [C minor, Op. 44] coupled with the "Pas d'acier" Suite leaves only the later Russian's second to be recorded. No. 3 is fierce and flamboyant, using materials from the opera "The Flaming Angel," and its performance by Maurice Abravanel and the Utah Symphony Orchestra is thoroly idiomatic and assured. Excellent recorded sound in the bargain.

If up-to-date stereo is your principal concern, then Erich Leinsdorf's prosaic statement of the Prokofiev Sixth with the Boston Orchestra on RCA Victor may suffice. It is, tho, an insistently monochromatic performance by the mono standards of Mravinsky [Artia] and Ansermet [London]. I am not especially partial to Ormandy's stereo version on Columbia, but at least that has a sense of the ater, if not symphonic drama.

Times (e)
HARTFORD, Conn.
Circ. 133,310

NOV 6 1965

By GEORGE W. STOWE

PROKOFIEFF: Symphony No. 6, with the Boston Symphony Orchestra under Erich Leinsdorf (Victor LM or LSC-2834). This is another in Victor's "Prokofieff Series" and an important addition to the discography. I much prefer the clarity of detail here to the ringing sonorities of the Ormandy version, which lacks the overall concept of Leinsdorf's recording. The Boston Orchestra plays superbly throughout and is cleanly recorded by Victor's engineers.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 183,929 SUN. 337,701

MAY 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 153,000

OCT 30 1965

PROKOFIEV: Symphony No. 6. Boston Symphony, Leinsdorf (RCA LSC 2834).

Preferring Prokofiev's sixth symphony to his fifth seems slightly heretical. But if so, I stand convicted. It seems to me a work more impassioned and less pretentious, one in which the Prokofiev mannerisms fall together just right under the impulse of a powerful, genuine inspiration—a symphony that had to be written, not a piece devoted to "the indomitable spirit of mankind" or something just because it was time for another symphony and Soviet symphonies need to have a paraphraseable message.

Prejudice, perhaps—anyway, I like this one and so does Leinsdorf, who gives it the performance of a lifetime. The Dynagroove sound makes it larger than life, which is all right, too, because it is a Dynagroove sort of symphony. Hear it, by all means—it has more joy, anguish and simple hope than most music of our time—right out there where you can find it, too.

Joseph McLellan

New Records

Music By Russian Composers

By FLORESTAN CROCHE

MUSIC by two of the foremost Russian composers of the past 100 years is strikingly presented on three recent releases.

On an RCA Dynagroove recording, the Boston Symphony Orchestra is heard under the direction of Erich Leinsdorf in a crystalline performance of Prokofiev's Symphony No. 6, in its "Prokofiev Series" (LSC 2834).

In the history of music in Russia, Prokofiev stands as the antithesis to the mystical romanticism of Rachmaninoff, the lyricial overtness of Tchaikowski, the sensuality of Scriabin, and the barbaric power of Moussorgsky.

Everything in his music is tight and acrid. His structures are compact and tensile, and his sense of climax carefully controlled. Thus from a formal point of view, Prokofiev was a classicist, whose constructional principles of composition reflec the influences of Haydn and Mozart.

Prokofiev Also Innovator

But while hearkening to the past, Prokofiev was also an innovator in his quest for an original harmonic language, and a developer of this language into an expression of great individuality.

Nowhere are these contrasting characteristics of his style more dramatically presented than in the Symphony No. 6. Here is a work, steel-like in the economy of its lines, and majestic in its sonorities; it is also thoroughly contemporary in the freshness of its rhythms and the surprise of its asymmetrical accents.

The symphony is thus ideal music for Leinsdorf whose greatest gifts are revealed when he is challenged by considerations of form and texture rather than those of lyricism. This is thus effective and economical music played by one of the most controlled and restrained podium personalities of the present day.

It is also ideal music for the Boston Symphony Orchestra whose tonal characteristics are magnificently displayed in its performance. Violins are exquisitely balanced against woodwinds, their vibrato a model of intensity and a clarity which avoids the opulence of the Nineteenth Century. The recorded sound is bright.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-[illegible]

Village Gazette
OLD GREENWICH, Conn.
Weekly Circ. 2,408

MAR 24 1966

New Records Received At The Perrot Library

New records at Perrot Memorial Library set the stage for spring with the Living Strings' **The Sweetheart Tree** and the Briarcliff Strings' **Songs of Love.**

Two recordings of entertaining musical satire are Peter Schickel's **An Evening with P. D.Q. Bach** and Joshua Rifkin's **The Baroque Beatle Book. An Evening At The Pops** recorded live at Symphony Hall by the Boston Pops captures some of the spirit of an evening concert with that organization. The gypsy violin of Emery Deutsch playing selections from **Fiddler On The Roof** refrlects the mood of this musical.

Among the classical records, Charles Ives **Fourth Symphony** played by the American Symphony Orchestra under Leopold Stokowski is attracting considerable interest. Also of interest is the stunning recording of the **Sixth Symphony** of Prokofiev by the Boston Symphony with Erich Leinsdorf conducting.

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LAFAYETTE, IND.
JOURNAL AND COURIER
D. 43,500

OCT 3 1965

Listening On Records

By FRANK ARGANBRIGHT
Journal and Courier Staff Writer

The music of Prokofieff has never sounded more beautiful than the Symphony No. 6 as performed to perfection by the Boston Symphony Orchestra conducted by Erich Leinsdorf on an RCA Victor LP.

The symphony begins with sort of austere tones, but the second movement is light and filled with melody —almost organlike in beauty. Woodwinds and muted strings bring the movement to a peaceful close. The symphony builds to a lively end, and the orchestra brings all this about with spark and vitality.

This is one in a series of RCA Victor's Prokofieff recordings. Leinsdorf and the Boston orchestra are a formidable team, and we'll be looking forward to more in this series.

NEW REPUBLIC
WASHINGTON, D.C.
W. 46,800

JAN 1 1966

As for Prokofiev's Symphony No. 6 – performed well by the Boston Symphony under Leinsdorf on Victor LM- and LSC 2834 – I hear his highly developed competence mechanically grinding out lifeless imitations of his earlier writing in the four boring movements.

B. H. HAGGIN

The GRAMOPHONE *April* 1966

PROKOFIEV. Symphony No. 6 in E flat minor, Op. 111. **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** RCA-Victor Ⓜ RB6662: Ⓢ SB6662 (12 in., 32s. 3d. plus 5s. 3d. P.T.).

Philadelphia, Ormandy (2/64) Ⓜ BRG72149: Ⓢ SBRG72149

For some time now I seem to have been greeting every new recording by American conductors of the symphonies of Prokofiev and Shostakovich with the same reaction—not a patch on Mravinsky. No doubt readers (especially our American ones) are as tired of seeing this as I am of writing it. But here at last is a version of one of the best of these symphonies (the finest Prokofiev ever wrote, I think) which stands comparison with any of its predecessors. I'm not sure that Leinsdorf quite solves the very difficult problems of integration posed by the first movement; his basic tempo (it is a 6/8 which the composer marks "allegro moderato") strikes me as just a shade fast, so that he has difficulty in dovetailing the slower sections into it convincingly. But in spite of this the performance has a continuity that Ormandy's quite missed, and this is even more striking in the slow central movement, where Leinsdorf achieves weight without ponderousness. This elegiac *largo*, with its references to *Parsifal* (of all things in a Soviet symphony!) and its contrasts of threatening violence and remote lyricism, is the heart of the symphony, and in spite of the prevailing slow tempo Leinsdorf does it full justice. The finale goes briskly —perhaps even too briskly for the disruptive drum rhythm to make its full effect at its first appearance. But the agile Boston strings cope wonderfully with Prokofiev's often angular lines, and by the time the menace finally erupts into actuality at the end of the work there is no doubt about its significance. Incidentally, the writer of the sleeve-note seems to me to miss the point of this ending completely when he writes "the symphony sweeps to a lively close". Its mordant pessimism was not wasted on the party critics who attacked the composer so bitterly in 1948! Fortunately the recording is fully worthy of the performance—clearly and naturally balanced, if with a shade too much top (easily dealt with) for my taste. There is hardly a trace here of that eccentric highlighting of individual instruments that I had to complain of in Ormandy's version of this symphony; everything tells, but in proportion. Now I look forward with keener anticipation than before to the rest of Leinsdorf's Prokofiev series. J.N.

SCHULLER: "PAUL KLEE" AND STRAVINSKY: AGON

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CHICAGO
SUN-TIMES
D. 562,563 SUN. 690,500

MAY 15 1966

ROBERT MARSH

Stereo And Hi-Fi

THE ASST. PROF AND PAUL KLEE

We simply have to face it. Gunther Schuller can probably expect few additional words of praise from assistant professors of music in the Midwestern universities. Not yet has he become an associate professor at Yale, but his music is now being recorded by the Boston Symphony.

Deep in his heart, every assistant professor knows that no one who achieves that kind of success can possibly be worth much as a composer.

Schuller has bucked the system all along. He never was an assistant professor. (Instead he has supported himself for most of his adult life as principal French horn of first the Cincinnati Symphony and later the Metropolitan Opera Orchestra.)

INDEED, SCHULLER'S career suggests the revolutionary idea that the way to success is to turn your back on the campus and academic politics and make yourself a name as a performing artist and public figure. Assistant professors love the maxim: If it's popular, it can't be any good.

The recording which seals Schuller's fate is RCA-Victor LSC 2879, and the work is "Seven Studies on Themes of Paul Klee"—which the Chicago Symphony introduced here last season. Written in 1959 it was intended as "a real contemporary repertory piece," which means that Schuller chose a musical language which could be shared with the more sophisticated elements in his audience.

In the simple, ivory-tower world of the assistant professors, that may be selling out to the enemy, but I pause to note that most major composers of the past have deigned to do the same thing.

I DO NOT KNOW if Schuller's "Studies" are music for the ages, and to be utterly candid, I really don't care. They are thoroughly attractive and imaginative music for today, genuinely inspired by the work of a central figure in 20th-Century painting, and genuinely evocative in the most rewarding manner. They were a success when heard here, and I suspect they will be a success whenever they get a good performance to an audience that has outgrown the "1812 Overture."

The score is well suited to conductor Erich Leinsdorf, a great man for the refinement of fine detail, and the same ability is reflected in his version of Stravinsky's "Agon" on the other side of the record. "Agon" is already a classic, if you can say that about music first heard less than 10 years ago. Most people know the work best as a ballet, but I find it thoroughly interesting without dance movement. Moreover, a new recording was much overdue, particularly from an orchestra of the caliber of the Bostonians.

NOW THAT WE KNOW Charles Ives was a great American composer, we can take an appropriate viewpoint toward his First Symphony, which Morton Gould recorded with the Chicago Symphony this season and RCA-Victor has just released as LSC-2893. But if we heard the work as the effort of an otherwise unknown young 19th-Century musician, I wonder how seriously it would be regarded.

As critics delight in pointing out when they hear new music by young men, the score abounds in obvious influences from older composers of the day. There are echoes of Wagner and Bruckner and many overtones of Dvorak, to cite a few obvious examples. But if these things don't derail your critical processes, there are also plenty of indications of the lively young mind of Charles Ives, which, among other things, has united all these musical thoughts into an enjoyable work with genuine unity and artistic development. As the product of a Yale undergraduate of the 1890s, it is an achievement thoroughly in keeping with the character of young genius.

"THE UNANSWERED QUESTION" and the "Variations on America" (in William Schuman's orchestration) complete the record with some examples of the more imaginative aspects of Ives' musical thought.

It would be nice to observe at this point that we now have all four Ives symphonies on records in fine stereo editions, but the Bernstein version of No. 2 has been deleted for reasons I shall not hope to grasp. There is still no shortage of Beethoven Fifths.

Buffalo Evening News
D. 278,313 SUN. 291,625

MAY 21 1966

Disc Data

Seven Studies by Schuller

He Uses Themes of Paul Klee

By NELL LAWSON

RCA Victor's album of Stravinsky's "Agon" ballet and Gunther Schuller's "Seven Studies on Themes of Paul Klee," performed by the Boston Symphony Orchestra under Erich Leinsdorf, is one of those intriguing recordings one puts on the turntable as soon as it hits the house.

Album notes are by Schuller, known here for his "third stream" music as played by the Buffalo Philharmonic Orchestra.

When he learned that painter Klee was a fine amateur violinist, and that many of his pictures used musical forms, he decided to re-translate the pictures' visual-structural elements in musical forms.

In the Seven Studies, "Antique Harmonies" takes its inspiration from the artist's use of irregular-sized blocks and subtle color gradations.

"Abstract Trio" is a delicious treatment of musical patterns for four wind (and timbre) trios, which combine only in the last few seconds.

"Little Blue Devil," Klee's comic cubist demon, evolves into perky jazz motif and "blue" instrumental colors.

Others: A Twittering Machine, Arab Village, An Eerie Moment and Pastorale. James Pappoutsakis is the flutist.

The "Agon" ballet is wondrously performed with fine solos and instrumental choirs. Album cover is Klee's 1923 "Abstract Tree," a watercolor (now in a private collection), a further bonus. Stereo LCS-2879, mono LM-2879.

* * *

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 534,556 SUN. 971,225

MAY 22 1966

The Symphony No. 3, written in 1930 for the Boston Symphony Orchestra's 50th anniversary, remains an interesting original. Cluytens' reading is lean and propulsive, his orchestra typically French in sound; dry, bright and agile. The second movement is the best, its fugal midsection gaining from the clarity. The Symphony No. 4 has more spirit and health and Cluytens makes the most of its rhythmic drive and bronzy colors.

The Boston Symphony has released two significant contemporary works, Stravinsky's "Agon" and Schuller's "Seven Studies on Themes of Paul Klee." (Victor LSC 2879). The Bostonians play the Schuller music with extraordinary flair, the solo instruments dancing in time with Klee's colors and antic visions. The work remains an example of serial style that has high emotional content and communicative ability. The Stravinsky score, a serial approach to antique French dance styles, now seems a culmination of the composer's efforts. It's economical line reveals a wealth of content and subtlety.

—DANIEL WEBSTER

JOPLIN, MO.
GLOBE
D. 30,400 S. 34,000

MAY 15 1966

OFF THE RECORD

by-
Dave Gregg

Devotees of classical music will rejoice over the following bit of informaton: RCA Victor Records has recorded the Boston Symphony Orchestra performing Stravinsky's "Agon" and Schuller's "Seven Studies on Themes of Paul Klee."

These two important contemporary works are most welcome additions to anybody's classical wax collection. The Boston Symphony is conducted by Erich Leinsdorf. Stravinsky's ballet, "Agon," has already been hailed as a masterpiece. Gunther Schuller's new composition appears to be on its way to attaining the status of a masterpiece.

LEXINGTON, KY.
HERALD-LEADER
SUN. 70,000

MAY 22 1966

The Boston Symphony's latest release, Stravinsky's "Agon" and Schuleer's "7 Studies on Themes of Paul Klee" (RCA Victor LSC-2879) present a new palate of sound to the listener. The Schuller, the only available recording, I feel should be Side One. The Stravinsky, a ballet suite, lets us see several sides of his work, for it was a transition period in his writing. It is a series of short movements, some not even divided, that make up the suite. I find it similar in sound to the Concerto for Piano and Wind Orchestra. Certain passages have that same sound. You'll find it interesting and like it.

The Schuller, is based on the paintings of Paul Klee. And the seven studies range in tonal color. If you have heard any of the other orchestral works he has written, you will find these similiar in sound texture, and constantly varied and exciting to the ear. Mr. Leinsdorf has conducted both works with a precision and balance of sound that makes this recording a must for your collection. The sound of the recording is spacious, yet each individual instrument can be exactly located. Hats off to the Victor engineers for their transparent sound. The Disc's surfaces are excellent.

The Hartford Times
HARTFORD, CONN.
D. 133,310

MAY 21 1966

STRAVINSKY: Agon, with the Boston Symphony Orchestra under Erich Leinsdorf (Victor LM or LSC-2879). One of Stravinsky's most appealing "late" works profits from the most recent sonic improvements (although the smaller ensemble in the older Columbia recording makes for a clearer texture). However, on the reverse side Gunther Schuller's "Seven Studies on Themes of Paul Klee," a contemporary classic, has never been treated with such virtuosity or so realistically recorded. For admirers of Stravinsky and Schuller.

* * *

94 STRAUSS: "EGYPTIAN HELEN" and "SALOME"

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

NOV 7 1965

Records

A Finished 'Unfinished' And Other Adventures

by Herbert Kupferberg

It may be only a coincidence of release dates, or it may mark the beginning of a new trend, but RCA Victor has lately begun to show an interesting change of musical direction in some of its releases. Victor, of course, is foremost among the giants of the record business; what it does it does big, and however high the quality of its releases or the fame of its performers, adventurousness and experimentation are not customarily among its distinguishing features.

But lately the company has been veering quite a bit from the beaten track. It hasn't exactly abandoned the tried-and-true, such as Chopin and Beethoven releases by Artur Rubinstein, but it simultaneously has been putting its labels on music, and even on musicians, that it wouldn't have bothered with a few years back.

The trend was first noted here some months ago when Victor released Verdi's early opera *Luisa Miller*. Now, *Luisa Miller* is not a work altogether unknown to musicians; indeed, the Metropolitan Opera is planning a production of it after the move to Lincoln Center. But it's not exactly *La Traviata*. And to find Victor sinking a good deal of money into it, not to mention an all-star cast headed by Anna Moffo, *before* its Met production, is intriguing. Much the same could be said for a recent release devoted to the piano music of Alkan played by Raymond Lewenthal (Victor LSC-2815). Alkan was a nineteenth-century French pianist who wrote some of the most bizarre and fiendishly difficult piano music in existence. Mr. Lewenthal makes a specialty of playing it, and Victor, ignoring the fact that many listeners have never so much as heard of Alkan, has promptly recorded a sampling of his music.

Now comes Victor's most massive excursion to date into the realm of the unexpected. It has just issued a five-record release devoted to the complete symphonies of Franz Schubert (LSC-6709). These are recorded not by one of the world renowned conductors and orchestras Victor has a history of specializing in, but by a young Australian-born musician named Denis Vaughan, conducting the Orchestra of Naples. Moreover, instead of concentrating on lush-sounding performances of the "big" Schubert symphonies, i. e., the "Unfinished" and the Great C Major, Mr. Vaughan's album is devoted to an attempt to play the music of all eight symphonies with meticulous attention to Schubert's markings. Finally, working from the sketches left by the composer for a projected third movement, Mr. Vaughan has even attempted to finish the "Unfinished"!

It would be too bad if this reconstruction effort diverted attention from the album as a whole, for these are thoroughly beautiful interpretations of a marvelous set of symphonies. Even the earlier, loosely constructed Schubert symphonies emerge with charm in Mr. Vaughan's sympathetic and direct performances, and the "Big Three"—the Fifth, the C Major, and the "Unfinished"—are played in versions that can stand with any others. On the basis of this album, Mr. Vaughan is quite a conductor.

Leontyne Price

Nevertheless, his completion of the "Unfinished"—and, very likely, the Unfinishable—carries a good deal of interest. Schubert had begun to work on a Scherzo after the slow movement; he didn't get very far, perhaps because he realized his idea wasn't strong enough to follow the beautiful music he had already written. Mr. Vaughan's reconstruction of the Scherzo seems Schubertian enough, and it does, as he suggests in his jacket notes, grow on the listener with rehearing. But it remains a let down after the first two movements, which undoubtedly will go on standing by themselves to the end of time.

Another unusual aspect of the Vaughan Schubert album is its revision of the markings, a point on which the conductor is a stickler. Among other changes, Mr. Vaughan insists that Schubert's accent marks have been misread all these years as diminuendos. Whether because he observes the new accent markings, or whether he just conducts that way, Mr. Vaughan's Schubert emerges as strong and sturdy, as well as lyrically beautiful.

Victor's current series with the Boston Symphony devoted to the music of Serge Prokofieff also is symptomatic of the company's new enterprising interests. The time is long past when a recording company could conclude it has done its duty to Prokofieff by putting out another recording of *Peter and the Wolf*. The Boston Symphony, under the guidance of Erich Leinsdorf, has embarked upon a comprehensive survey of Prokofieff's orchestral music, and the newest entry is the Sixth Symphony, Op. 111, which was written just after World War II (LSC-2834). This is a lean, terse, transparently textured work, one of Prokofieff's most readily approachable symphonies, and one that commands increasing interest and respect with repetition. It is beautifully played by Leinsdorf and his Bostonians, who are performing a genuine service with this fine series.

Another Boston product is a record mainly devoted to the final scene of Richard Strauss' opera *Salome*, including the Dance of the Seven Veils (Victor LSC-2849). The soloist is Leontyne Price, and she is in excellent form. Miss Price provides a quality of soaring exultation in her singing, while Mr. Leinsdorf and his musicians convey an atmosphere of exotic evil. It's quite a combination. This record also contains a novelty, an excerpt from Strauss' *The Egyptian Helen*. Here Miss Price has to strain a bit for the cruelly high notes. The music, written in 1928, is representative if not exactly memorable Strauss.

A final off-beat Victor release is a record coupling Stravinsky's *Symphony of Psalms* and Poulenc's *Gloria* (LSC-2822). Both are conducted by Robert Shaw, with the Robert Shaw Chorale and the RCA Victor Symphony Orchestra. The Poulenc work seems to strike the more sympathetic chord in the conductor, for his performance is especially sympathetic and ingratiating. It also is aided immeasurably by the participation as soloist of Saramae Endich, the possessor of one of the loveliest and most musical soprano voices of the day.

"... Victor hasn't exactly abandoned the tried-and-true, but it has been putting its label on music that it wouldn't have bothered with a few years back ..."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

NOV 28 1965

The Boston Symphony Orchestra, on RCA's release LM 2849, presents the beautiful voice of Leontyne Price in arias from Richard Strauss' operas "Salome" and "The Egyptian Helen." Erich Leinsdorf's conducting is superlative and the singing is simply magnificent. The Price voice is one of the greatest of this era and her fellow artists of the Boston Symphony do full justice to her great talent and to the powerful Strauss score.

JAMESTOWN POST JOURNAL
Friday, December 31, 1965

RIVERHEAD, N.Y.
SUNDAY REVIEW
SUN. 7,200

JAN 2 1966

STATESVILLE, N. C.
RECORD & LANDMARK
D. 13,500

JAN 1 1966

By DELOS SMITH

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This coup has now been recorded (RCS Victor-2849.) Strauss put much of his art into writing for the female voice from his ambivalent conceptions of the feminine. The scope was broad and no excerpts of short and so digestable length could span it except these realizations of the criminally phychotic Salome and the somewhat ethereal Helen who was much more an illusion than of flesh and blood.

The demands they make on the soprano are fantastic and few operatic sopranos of the day have both the stamina and the techniques for them. Miss Price had, and in addition she was able to infuse the emotional qualities that gave both roles their reality. Behind her was the richly suggestive [illegible] orchestral scores [illegible] in their many subtleties by Leinsdorf, an old and knowing hand with opera.

San Francisco Examiner
News Call Bulletin
D. 289,469 SUN. 427,093

NOV 29 1965

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Leontyne Price Sings A Sizzling Salome

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THERE'S NOTHING Puritanical about her sonic message from the Hub. The depraved girl's petulance, her desire, and even her obviously overheated breathlessness after kissing Jochanaan's lips—all are there on the record.

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THE RECORD also includes Salome's Dance, and Miss Price takes on the brief Awakening Scene from the second act of Strauss' "Egyptian Helen," a soaring excerpt which doesn't quite escape the accusation of banality.

It's the Salome that sticks in the mind, and we wonder why Miss Price doesn't try this assignment on stage. There's no sense doing it too often, that wouldn't help the voice at all. But a few times a year. Might this celebrated soprano feel her sense of stage movement is a touch less flexible than her powers of vocal technique and interpretation? Well, caution is sometimes a good thing. But it has its limitations, too.

WE'D LIKE to see Miss Price add Carmen to her stage repertoire, too. The recording with Karajan was more than promising and she has not, to our knowledge, taken the cigaret girl outside the studio.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JAN 2 1966

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OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

APR 2 1966

Leontyne Price Sings Strauss

■ *Excerpts from* Aegyptische Helena, Salome. *Boston Symphony, Leinsdorf. Victor LM(LSC)-2849.*

The "Zweite Brautnacht," on which the second-act curtain rises in *Die Aegyptische Helena*, is the quintessence of that soaring, sensuous line that made Richard Strauss the idol of *spinto* sopranos and one of the two opera composers most admired by the public in our century. It proves an ideal vehicle for Leontyne Price in this lambent performance, which covers her with glory.

The soprano has said she has no intention of singing Salome in the theater. After hearing her rendition of the role's final scene, even her partisans are bound to concur. Though she displays her usual musicality, dramatic awareness and rhythmic punctuality, her beautiful voice is pushed beyond its proper limits in many passages. The required quantity of tone is not hers to give, and the cutting intensity a Salome requires is perhaps alien to her temperament. Erich Leinsdorf supports her with precision and care, and the Boston Symphony plays with its usual expertise if not with the flaming exuberance some conductors might elicit in such music.

This excellently recorded disc also includes the Dance of the Seven Veils from *Salome* and the earlier orchestral passage of Jochanaan's descent into the cistern, which here is unaccountably placed between the Dance and final scene.

THE TAMPA TRIBUNE
TAMPA, FLA.
D. 155,877 SUN. 173,825

OCT 31 1965

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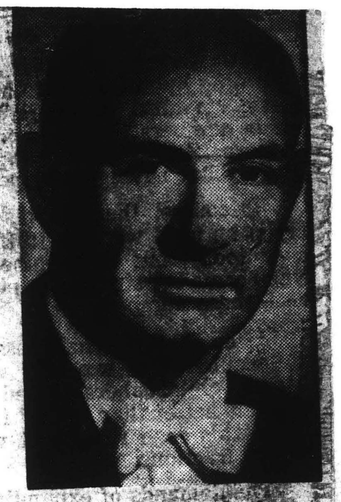

Erich Leinsdorf

PHOTO WEEKLY
NEW YORK, N.Y.
W. 10,500

FEB 14 1966

OFF THE REEL

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

JAN 1966

RECORDING OF SPECIAL MERIT

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Performance: **Intense and soaring**
Recording: **Brilliant**
Stereo Quality: **Imposing**

In taking on the operas of Richard Strauss, Leontyne Price has clearly entered a new phase of her career. Judging from this impressive beginning, it would be a pity if this were pursued only via recordings. The thorough preparation and successful character study that must have preceded her performance here augur well for a similarly auspicious Salome on stage.

Vocally, the soprano is in sumptuous form. Strauss' soaring, long-breathed vocal writing shows off her brilliant tone and smooth legato at their best, and there is always an impassioned fervor that colors and lends meaning to her singing. Her handling of the German text is creditable and convincing, alert to meaningful detail. Price's delineation of the eerie passage prior to the final ecstatic outburst, *"Hat es nach Blut geschmeckt? Nein! Doch es schmeckte vielleicht nach Liebe . . .,"* reveals a haunted, even maddened quality that is highly theatrical but decidedly convincing. (Nilsson is distraught at this point, Welitsch pervasively lustful.) Those familiar with Miss Price's singing will again discover that her tones are insufficiently supported in the lower half of her range, but here, as before, she skillfully avoids the pitfalls and keeps the listening focus on the firm and often spectacular upper half.

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G. J.

St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

NOV 6 1965

Record Reviews

By CLARK MITZE

RICHARD STRAUSS
Leontyne Price — **RCA VICTOR** — **LM 2849, LSC 2849**

Boston Symphony Orchestra, conducted by Erich Leinsdorf

Leontyne Price should be in the best voice of her career. She has gained international respect as one of the great opera stars of our day and is in great demand as a soloist. She has reached this pinnacle despite many obstacles so that she is a sentimental favorite of the world. The power and lyric quality of her voice is not excelled and the musical manner in which she performs is unusual for such a young singer. By all of these standards this should be a great record but somehow it falls short. Her tone often lacks focus and is occasionally plagued by excessive vibrato. Even the Boston Orchestra is not in top form. Its performance of Salome's Dance lacks the fire and spirit that other versions possess. Leontyne Price sings the awakening scene from "Egyptian Helen" and the Interlude and Final Scene of "Salome."

★ ★ ★

The Cleveland Press
D. 355,343

JAN 28 1966

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THE CLASSICS

San Francisco Examiner
News Call Bulletin
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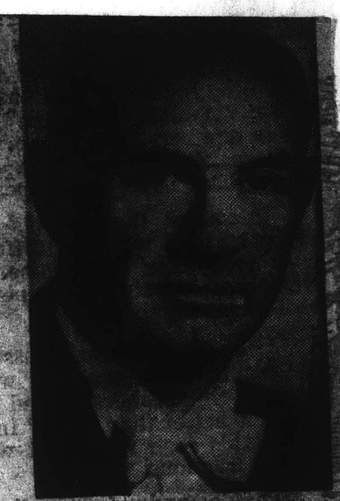

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PHOTO WEEKLY
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FEB 14 1966

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NOV 6 1965

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The Cleveland Press
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THE CLASSICS

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JAN 2 1966

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OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

APR 2 1966

Leontyne Price Sings Strauss

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96

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600

MAR 1 1966

STRAUSS, R.: *Salome—Dance of the Seven Veils; Interlude and Final Scene; Die Aegyptische Helena—Awakening Scene.* Price, s.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2849, $5.79; (M) LM 2849, $4.79.

Miss Price is quoted as saying she has no intention of singing *Salome*. Nevertheless, it is interesting to hear her voice in the music. There is considerable tonal beauty in the less familiar scene from *The Egyptian Helen*. The orchestra plays magnificently as always but I have heard more exciting Strauss on other records.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1965

STRAUSS, RICHARD: *Die ägyptische Helena: Zweite Brautnacht! Salome: Dance of the Seven Veils; Interlude: Final Scene*

Leontyne Price, soprano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2849. LP. $4.79.
• • RCA VICTOR LSC, 2849. SD. $5.79.

When Leontyne Price first hit the international opera circuit and we got our first recordings of her voice, one of the speculations I allowed myself (a speculation entered in these pages about six years ago) concerned her suitability for some of the Strauss roles. The *Capriccio* Countess? Chrysothemis? Ariadne? Even, in time, the Marschallin? So far as vocal timbre and quality goes, these still seem to me distinct possibilities. For the theatre, at least, *Salome* does not—the voice is not large enough or cutting enough, has a weakness in the low register, and narrows a bit at the top. The actual sound, though, is an appropriate one; Salome's voice should be young and soaring and ecstatic, not *hochdramatisch*, and Price's round, floating soprano has these qualities. For recording purposes, the relative lack of power is of minimal importance.

So she starts with some advantages, and as it happens, she is also in excellent voice. Thus, there is a basic plus—she sounds good, and refreshingly girlish alongside some of the Salomes we hear more regularly. The recording is emphatically more successful than the broadcast Boston Symphony concert of the same program last season.

As yet, however, Miss Price does not do a great deal to shape the big scene or to propel it towards its dramatic conclusion. The handling of the text is correct but a little flavorless, and the tone color tends to remain pretty much the same throughout. Since it seems unlikely that she would commit herself to this part onstage, this is probably her finished statement on the matter, and we must be content with lovely, occasionally exciting vocalism and generally sound, sensible phrasing.

The irresistible little scene from *Aegyptische Helena* goes extremely well, except for one high climax that is just not quite within Miss Price's real singing territory. Her voice moves well in this sort of music.

Leinsdorf's work is well controlled and nicely detailed, though I do not happen to like the brilliant, pinpointy kind of sound he secures (intensified by Victor's customarily bright engineering), nor the taut, considered way he knifes through the points where some dramatic quickening is needed. Reiner/Welitch, of course, remains the reference point. C.L.O.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAY 1966

Ⓢ R. STRAUSS: *Die Aegyptische Helena: Awakening Scene. Salome: Dance of the Seven Veils; Interlude and Final Scene.* Leontyne Price (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2208 $7.95.

Performance: Impressive
Recording: Very good
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 33'10"

Whether or not Leontyne Price could manage the final scene from *Salome* in the opera house, her singing of it here is extremely impressive, far more so than I had expected. Not only is the tone production beautiful and clear in nearly all registers, but the dramatic meaning behind the words is always to be felt. Much the same comments apply to the short excerpt (just under five minutes) from the second act of *The Egyptian Helen,* but the vocal demands here are far less severe. The Boston Symphony's contribution in both vocal sections and in the famous dance and the *Salome* interlude (which occurs just after Jochanaan descends for the last time into the cistern, but is played here as an introduction to the final scene) are brilliant and sharply etched. The recording is on the whole very good, although not as detailed as one might have wished. I feel some lack of presence, and a slight bass boost is helpful in overcoming thinness in the bottom range. Texts and translations are included. There is a good bit of blank tape after the first sequence, which is only fourteen minutes long. *I. K.*

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 1 1 1965

DISCUSSIONS ★★★★ TOPS ★★★ GOOD ★★ AVERAGE
With ROY HEMMING

★★★ **Richard Strauss: Salomé (Excerpts); & The Egyptian Helen (Awakening Scene—Leontyne Price, Boston Symphony / Leinsdorf** [*RCA Victor LSC2849*]. In addition to having one of the great voices of our time, Price is certainly adventurous in choosing her roles. As Salomé, she may be no match for Birgit Nilsson—but credit Price with singing the hair-raising final scene interestingly if not brilliantly, and with coming to grips dramatically with the demented aspects of Salomé's character. Musically, Price is in glowing vocal form, and RCA's engineers have seen to it that she soars clearly above the orchestra (something she didn't do in "live" performances of these works in Boston last spring). The brief aria from *Egyptian Helen* is a rarity—and a splendid one. Leinsdorf conducts sweepingly and expressively, especially for *Salomé's* "Dance of the Seven Veils." But his cut of the finale of *Salomé* is inexcusable.

Seattle
Post-Intelligencer
D. 198,812 SUN. 239,092

OCT 2 4 1965

WAX WORDS

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 817,087 SUN. 1,144,326

DEC 1 7 1965

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Her Salome in the crucial final scene of the opera suffers from a very weak bottom register, a strained top, and minimal projection of the text. Anyone who has heard the classic Ljuba Welitsch recording of this music (not to mention the fine efforts of Christel Goltz and Maria Cebotari) is warned to avoid the newer version, stereo splendors and strong support from Erich Leinsdorf and the Boston Symphony notwithstanding.

CUE
NEW YORK, N. Y.
W. 167,000

APR 2 3 1966

▶Although Leontyne Price's "final scene" from Strauss's "Salome" did not on the disc version ignite me, the "Awakening Scene" from that composer's "The Egyptian Helen" did (both conducted by Erich Leinsdorf with the Boston Symphony), and both sound still bigger on tape (*RCA Victor 2208*). . . .

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 245,376

JAN 2 2 1966

Leontyne Price is supported by the Boston Symphony Orchestra under Erich Leinsdorf in scenes from Strauss' "Salome" and "The Egyptian Helen." Her dramatic power has never been displayed more effectively than it is here in the final scene from "Salome."

196

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20.600

MAR 1 1966

STRAUSS, R.: *Salome—Dance of the Seven Veils; Interlude and Final Scene; Die Aegyptische Helena—Awakening Scene.* Price, s.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2849, $5.79; (M) LM 2849, $4.79.

Miss Price is quoted as saying she has no intention of singing *Salome*. Nevertheless, it is interesting to hear her voice in the music. There is considerable tonal beauty in the less familiar scene from *The Egyptian Helen*. The orchestra plays magnificently as always but I have heard more exciting Strauss on other records.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1965

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NOV 1 1 1965

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CUE
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W. 167,000

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"COVERS DIXIE LIKE THE DEW"
D. 245,376

JAN 2 2 1966

VERDI: REQUIEM

197

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600

DEC 1 1966

VERDI: *Requiem*. Nilsson, s.; Chookasian, c.; Bergonzi, t.; Flagello, bs.; Boston Ch. Pro Musica; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 7040, 2 discs, $11.58; (M) LM 7040, $9.58.

This may well be the most technically perfect performance the *Requiem* has yet had. And one feels a great conviction on Leinsdorf's part. Yet it is curiously an unsatisfactory performance. I think it begins with Nilsson, whose voice and temperament are somehow not right. Neither she nor Miss Chookasian, whose voice emerges more beautifully than I have heard it before, seems greatly concerned with the text. The men soloists are excellent.

Newark Sunday News
NEWARK, N. J.
SUN. 427,240

JUN 1 2 1966

Listening to Recordings

Music for Chorus

5454

By PAUL AFFELDER

Verdi: Requiem. Birgit Nilsson, soprano; Lili Chookasian, contralto; Carlo Bergonzi, tenor, Ezio Flagello, basso; Boston Chorus Pro Musica; Boston Symphony Orchestra; Erich Leinsdorf, conductor (RCA Victor, two discs).

Leinsdorf takes too gentle and romantic a view of this strongly dramatic work to make it fully effective. Still, the warmth and beauty of the solos, especially those by Bergonzi and Flagello, are favorable features. The most exciting interpretation on discs remains that by Toscanini, though it is available only in mono.

RIVERHEAD, N.Y.
SUNDAY REVIEW
SUN. 7,200

MAR 1 3 1966

RECORDS

CONCERT

By DELOS SMITH

NEW YORK (UPI) — Verdi's Requiem has had many recordings and it may be too much to say that a new one made by the Boston Symphony and a choice group of soloists is the best of the lot. Such opinions are sweeping as well as subjective. Nevertheless it can seem a rendering which is in perfect keeping with the score in all details.

Most conspicuous is the delicate question of whether a great deal or as little as possbile should be made of its operatic mannerisms. Some conductors do their best to fade them out on the grounds that the sacred Mass should not be operatic. Others bear down on them on the grounds that the composer was operatic to his core and so expressed himself.

Erich Leinsdorf conducted this performance and in listening you can believe his intent was to reveal the religious Verdi rather than to interpret him. This Verdi comes out through conductoral objectivity as completely operatic but operatic in a cathedral rather than a theatre. In being nimself the composer was sensitively aware of his surroundings.

The soloists were choice in that each one seems to have been carefully picked from among many for the particular quality he or she could put into ultimate realizations of the Verdian lines. They were Birgit Nilsson, Lili Chookasian, Carlo Bergonzi and Ezio Flagello, all of the opera house but they are musically rather than operatically eloquent.

The chorus was the Boston Pro Musica. It, the orchestra, and the solists were all thoroughly rehearsed — a listening tells you — in the intricacies of the parts as well as in the generalities of the whole. The Leinsdorf trademark is beginning to be a revelation of detail that enhances rather than lessens structural unity (RCA Victor-74040.)

The Florida Times-Union
JACKSONVILLE, FLA.
D. 146,127 SUN. 168,032

MAR 2 0 1966

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 141,430 SUN. 150,679

MAR 1 3 1966

wax works

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5454

By Chick Ober, of The Times staff

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Highlights: You Should See Yourself, If My Friends Could See Me Now, Verdon; Sweet Charity, John McMartin.

Skitch Henderson and his orchestra play music from "Sweet Charity" in another Columbia LP. Instrumental highlights: Too Many Tomorrows, I'm A Brass Band, You See Yourself and Where Am I Going?

The Great Classics

"The Baroque Era," Time-Life Records. This is volume 1 in "The Story of Great Music," and it includes four LPs. Time Inc. has collaborated with Angel Records, Capitol Records and the resources of Electric and Musical Industries Ltd. of London to produce this splendid album. Composers represented in this de luxe baroque package are, Bach, Corelli, Couperin, Handel, Purcell, Rameau, Scarlatti, Telemann and Vivaldi. Their works are performed by leading musical artists. A 25,000 - word book illustrated in full color is included with the album. It describes the context in which the music came to be composed, and includes illustrations of the instruments of the time.

Verdi's "Requiem," RCA Victor. Erich Leinsdorf conducts the Boston Symphony, and Alfred Nash Patterson directs the Boston Chorus Pro Musca in this superb recording of the Verdi classic. Soloists are, Birgit Nilsson, soprano; Lili Chookasian, mezzo - soprano; Carlo Bergonzi, tenor, and Ezio Flagello, bass. The recording engineer responsible for this stirring stereo sound is Anthony Salvatore.

SANTA MARIA, CALIF.
TIMES
D. 14,500

MAR 1 2 1966

BINGHAMTON PR
Saturday, March 12,

JAMESTOWN P
Saturday, Ma

St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

FEB 1 9 1966

Record Reviews

VERDI: REQUIEM — RCA Victor LSC 7040

Boston Symphony, Erich Leinsdorf directing; Nilsson, Chookasian, Bergonzi, Flagello, Boston Chorus Pro Musica.

At last, we have a super performance of the great Requiem. Let all those who reject Verdi's treatment of the solemn Requiem hear what magnificent music this can be when performed by these singers. Birgit Nilsson is the perfect soprano for the dramatic nature of Verdi's music with her powerful upper register and the eloquence of her lyric style. Lili Chookasian, who will appear with the St. Louis Symphony in performance of Mahler's Second Symphony, is equally effective. The combination of these two stars in the opening bars of the Agnus Dei is truly remarkable. Carlo Bergonzi is brilliant as the tenor soloist; Ezio Flagello has fewer opportunities to demonstrate his abilities but his Confutatis is magnificent.

The Chorus of the Boston Pro Musica measures up to the standards of the soloists and the fine performance of the Boston Orchestra. Leinsdorf's leadership is apparent in the homogeneous quality of the production.

The Requiem is sheer theater. Attempting to lessen its flamboyant qualities is a great [illegible] only by performing it in the full operatic nature does the true quality of its greatness [illegible] ever has there been [illegible] information about the [illegible] about the orchestra or [illegible] Agnus Dei that is almost [illegible] intelligence. But the [illegible] is wonderful. This should be one of the top recordings of the year.

★ ★ ★

MIDDLETOWN RECORD
Thursday, March 17, 1966

DISCUSSIONS

★★★★ TOPS
★★★ GOOD
★★ AVERAGE

With ROY HEMMING

★★★★ Shostakovich: Symphony No. 5—London Symphony/André Previn [*RCA Victor LSC2866*]. Leonard Bernstein has a new rival as the best conductor of the Shostakovich 5th —and from another multifaceted (jazz, pops, musical comedy, classics) composer-conductor-pianist, André Previn. Previn has recorded classical works before, but never one quite this impressive. He matches Bernstein in both the excitement and tension he gives the more dramatic sections, and is perhaps even better in knowing just where restraint can count, too. In the way Previn balances poetry and power, this is an exceptional performance—also exceptionally good sonically.

CLASSICAL ALBUM OF THE WEEK

★★★ Verdi: Requiem — Boston Symphony/Leinsdorf, Nilsson, Bergonzi, Chookasian, Flagello [*RCA Victor LSC-7040*]. The Verdi Requiem is surely *the* "spectacular" among religiously inspired works. Eschewing ecclesiastical traditions, it is openly and vigorously theatrical—requiring not only large orchestral and choral forces but also four singers who must pour forth some of Verdi's most magnificent (and vocally challenging) arias. Just five years ago RCA released an outstanding version conducted by Fritz Reiner with a seemingly incomparable cast (Price, Bjoerling, Elias, Tozzi). Leinsdorf's new version is not quite in its class. He gives certain parts more fire and thunder than Reiner, and the Boston Symphony plays with a stunning precision and clarity that proves it is still America's best. But most of the time Leinsdorf's interpretation misses the breadth and sublimity of Reiner's. And Leinsdorf's soloists, while good, never seem inspired the way Reiner's were. The sound engineering is a shade more brilliant in the new version, but the Reiner sound is still magnificent, too.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

MAR 2 5 1966

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197

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wax works

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St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

FEB 1 9 1966

Record Reviews

VERDI: REQUIEM
Boston Symphony, Erich Leinsdorf [illegible] RCA Victor LSC [illegible]
[illegible] sian, Bergonzi, Flagello, Boston [illegible]

At last, we have a super perfor[illegible] Requiem. Let all those who reject Verdi's treatment of the solemn Requiem [illegible] what imaginative [illegible] can be when performed by [illegible] singers. Birgit Nilsson is the perfect soprano for the dramatic naturalness of Verdi's music with her powerful upper register and the eloquence of her lyric style. Lili Chookasian, who will appear with the St. Louis Symphony in performance of Mahler's Second [illegible] of the Agnus Dei is truly remarkable. Carlo Bergonzi is brilliant as the tenor soloist. Ezio Flagello has fervor, [illegible] and demonstrates his abilities but his Confutatis is magnificent.

The Chorus of the Boston Pro Musica measures up to the standards of the soloists and the fine performance of the Boston Orchestra. Leinsdorf's [illegible] approach is the homogeneous quality of the production.

The Requiem is sheer [illegible] to lessen its flamboyant qualities, [illegible] by performing it [illegible] quality of its greatness [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614
MAR 13 1966

The Search for the 'Perfect' Verdi Requiem Goes Ahead

By HOWARD KLEIN

WILL there ever be a perfect recording of the Verdi Requiem? There are now nine listed in Schwann's catalogue, the newest, imperfect entry being solid and even exciting in a performance conducted by Erich Leinsdorf for RCA Victor (2 disks, 7040, mono and stereo).

Each of the nine has something in its favor, usually an outstanding voice or two in the vocal quartet. Well, the new set has four fine singers, Birgit Nilsson, Lili Chookasian, Carlo Bergonzi and Ezio Flagello. And they sing together as well as any other four on records. Miss Chookasian stands out for her mezzo-soprano solos, but then so does Bergonzi for his beautifully controlled phrasing and brilliant top notes. Flagello is sturdy and ominous, and Nilsson lofts her top lines with stunning ease.

The Weak Link

But Nilsson, as strong as she is, is the weak link. She does not have the Italian warmth, the throbbing passion in the voice for the Requiem. And nowhere is this more apparent and crucial than in those last lines. Where they should sound as though the words are being uttered in pain or anguish on that soprano low C, Nilsson manages to sound matter-of-fact.

The best soprano on disks is still Leontyne Price on the Reiner set for Victor. In fact, Price's singing throughout, even when she has trouble with a high C or B, is preferable to Nilsson's best. Nilsson sounds timid, as though she is afraid to unleash the huge voice. And in truth, the greatest effects are to be made in the pianissimo area, where Nilsson produces a thin, straight tone, nowhere near as lovely as Price's glowing air-borne tones.

Chookasian has the right concepts and the right weight in the voice for her music. Her mezzo-soprano is intense but not too broad. She hits the high notes squarely and with ease. She does not blend well with Nilsson on the "Agnus Dei," but that is not her fault. Nilsson's voice is too hard-edged and clean to blend.

Leinsdorf imparts a stability to each section of the Requiem. But there is no resulting static stance. The whole moves forward compellingly. His "Dies Irae" is less noisy than some, but no less fervid. One misses most a sense of rapture in the cantabile sections.

The Boston Symphony plays cleanly but with a touch of rigidity and the Boston Chorus Pro Musica sings with full tone.

Reiner's set, with Price, Bjoerling, Rosalind Elias and Giorgio Tozzi is still the best all-round Requiem. It has beautiful soloists, and the might of the score as well as its brooding mystery are better summoned up by Reiner.

Only Toscanini was able to hold the Requiem together as one unit. For many, his interpretation was only fast. But for me, his old Victor set is irreplaceable. Giulini's recent Angel set has great atmosphere but it drags. Ormandy's Columbia set tends to be too bombastic. And so they go. There is no perfect set, nor will there ever likely to be one.

Conductor Erich Leinsdorf
"Less noisy than some, but no less fervid"

Democrat and Chronicle
ROCHESTER, N. Y.
D. 136,458 SUN. 203,689
MAR 20 1966

RECORDS ROUNDTABLE

Reviews by HARVEY W. SOUTHGATE

CLASSIC EXAMPLES

With the great Boston Symphony to work with, Erich Leinsdorf conducts a performance of the "Firebird" Suite that, we think Stravinsky himself would approve. The composer's own interpretation, which a Rochester audience heard last week with the Eastman Philharmonia, may have a more lyric quality, a little softer contour, but the splendor of the Boston instruments, particularly the flutes and woodwinds, gives the the noted work a fascinatingly "live" sound. Stravinsky told us that nobody but himself could conduct his music exactly as he wanted it, and he demonstrated in the case of the "Firebird" just how enthralling that could be. But the Boston performance deserves that same word. The "Le Coq d'Or" Suite of Rimsky-Korsakoff, Stravinsky's teacher, is also rewarding on the other side. (Victor Dynagroove.)

BUFFALO COURIER EXPRESS
Sunday, March 13, 1966

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
MAR 27 1966

Records Reviewed

'Magnificent' Recording Of Verdi's 'Requiem'

By RUTH TRIPP

VERDI'S immortal Requiem Mass, one of his most powerful works, is sung with superb understanding by the Boston Chorus Pro Musica, with a distinguished quartet of soloists. Birgit Nilsson, soprano, Lili Chookasian, mezzo - soprano, Carlo Bergonzi, tenor and Ezio Flagello, bass with the unsurpassed Boston Symphony Orchestra make up the cast for this greatest of dramas.

Erich Leinsdorf achieves the stupendous success of this great RCA recording (LM-7040) with direction which permits nothing but the best, in all quarters. This is a profoundly moving performance and every groove of the four sides has the imprint of devotion to great music. This is a magnificent achievement.

On the Records

New Approach to 'Green Berets'

By CHARLES L. KINZLY

Opera

VERDI: REQUIEM: ERICH LEINSDORF conducting BOSTON SYMPHONY ORCHESTRA with BIRGIT NILSSON, LILI CHOOKASIN, CARLO BERGONZI, EZIO FLAGELLO and BOSTON CHORUS PRO MUSICA—RCA VICTOR LSC-LM-7040 (Two LPs boxed with text and notes.)

Giuseppe Verdi was absolutely uninhibited when he composed this marvelous Requiem. And if, as critics have said, he made a religious work sound too much like an opera, let it be to the resounding credit of Erich Leinsdorf and the musicians who performed in this recording that they were faithful to Verdi's intent.

Verdi did only what came naturally when he poured his dramatic soul into vivid musical portrayals of the Last Trumpet, the terrible resurrection of the dead, and the hauntingly compelling supplications for forgiveness of sins and eternal rest.

Every element of this recording is superb. The quartet of singers from the Metropolitan Opera were well chosen for their ability to project, either at full voice or in subtle modulations, the extreme dramatic requirements of the score. Choral support was well cued and thoroughly effective. The orchestral sound, we are certain, would have sent Verdi, himself, into raptures of appreciation. Thank you, Mr. Leinsdorf!

Lent highlights religious music

By MARY CAMPBELL
AP Newsfeatures Writer

During Lent, let's look at some of the new Lenten and Easter recordings, and further, some of the other quality sacred music new on the market.

A magnificent Verdi's "Requiem" has been recorded by the Boston Symphony under the direction of Erich Leinsdorf. The two-LP set, with a booklet of translation and explanation, is produced by RCA Victor. The music is exalted, and combines what we think of as "operatic" as well as "sacred" writing.

Soloists are four top Metropolitan Opera singers, soprano Birgit Nilsson, lyric tenor Carlo Bergonzi, mezzo Lili Chookasia and Bass Ezio Flagello. The large Boston Chorus Pro Musica is heard, as if from a distance.

The "Requiem" was first heard in 1874. Verdi wrote it between his "lyric" and "dramatic" operatic periods, and specially after "Aida" and before "Otello" and "Falstaff."

MIDLAND, MICH.
NEWS
D. 13,000
APR 2 1966

EXPRESS and NEWS
SAN ANTONIO, TEXAS
D. 98,565 SUN. 96,851
MAR 5 1966

RECORDS: One of the most highly regarded of major orchestral works, Verdi's Requiem, gets a fine performance by Erich Leinsdorf and the Boston Symphony on a new Victor Red Seal Dynagroove Album. The vocal parts are sung by Birgit Nilsson, Lili Chookasian, Carlo Bergonzi and Ezio Flagello . . .

ALBANY TIMES UNION
Sunday, April 10, 1966

RECORD REVIEW By Sue Yager

Leinsdorf Leads Splendid Verdi Mass

The universal appeal of Giuseppe Verdi's mighty Requiem Mass in memory of Alessandro Manzoni (1874)

By SUE YAGER

can hardly be questioned. Though not a Mass in the traditional ecclesiastic mold and spirit, yet no an opera either, it has demonstrated its appeal to the believer and the agnostic. In purely musical terms, both the connoisseur and the untutored have found it a profoundly moving musical experience.

For years the Arturo Toscanini NBC radio broadcast recording has been taken as the touchstone version (**RCA Victor, monaural only**), yet there are many recorded versions unique in one way or another.

The n vest is splendid by any standard put to it: **Erich Leinsdorf conducting Boston Symphony Orchestra; Birgit Nilsson (soprano) Lili Chookasion (mezzo - soprano) Carlo Bergonzi (tenor) Ezio Flagello (bass); Boston Chorus Pro Musica, Alfred Nash Patterson, director (RCA Victor, m or s).**

Under Leinsdorf's penetrating direction, the control and balance of all forces is superb — no excesses to mar a total performance that achieves enormous theatrical impact.

Leinsdorf fulfills the score's gorgeous, flowing melodies, virile dynamics and illuminates admirably the interplay of inner voices. The double fugue form of the 'Sanctus" is beautifully realized with lightly textured choral and orchestral tone. "Quam olim Abrahae" is another section benefitting greatly from the conductor's attention to balance of vocal lines.

The quartet is of the highest calibre, leaving almost nothing to be desired. Nilsson's quality is not quite as suave or melting as one might want for certain dolcissimo effects and her "Libera me" is neither beseeching nor full of terror as the text would indicate. But she is magnificent in the concerted passages where her luminous voice rides easily over the massed sound to brilliant climactic heights. Although there are many such ascending phrases, one that still rings in my ear is the octave scale climbing to a sustained high C of over - powering beauty in the "Libera me."

On the debit side are several tones in the middle voice where her pitch is insecure. One wonders why these isolated spots were not corrected before release of the album.

Chookasian's big, warm, espressive voice is perfect for this music. Her tone is wonderfully sympathic in the "Lacrymosa" and her ringing double fortes are thrilling.

Tenor Bergonzi is as satisfying in this part as I've heard. Although there are countless moments of great beauty in the Requiem, I especially look forward to the "Ingemisco." Tenors so often use this lovely music as a punching bag. Not so Bergonzi who brings to it smooth phrasing, virile tone and easily produced, but smashing high B flats that shiver the spine. The many piano phrases in the part are sung with grace and ease.

Flagello is equally satisfying and authoratative. His resonant, cantabile bass provides excellent foundation to the quartet. His dramatic awareness is unusually keen: the "Mors stupebit . . ." is enormously effective in transmitting the awe-stricken quality the text and music indicates. The supplicating tone and spirit he employs in "Confutatis maledictus . . ." is deeply satisfying.

The choral performance is exemplary. Sound properties are superb.

• • •

VERDI: *Messa da Requiem*

Birgit Nilsson, soprano; Lili Chookasian, mezzo; Carlo Bergonzi, tenor; Ezio Flagello, bass; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 7040. Two LP. $9.58.

• RCA VICTOR LSC 7040. Two SD. $11.58.

It is getting so that any real Verdi lover can hardly make do with only one version of the Requiem. It's hard to see how an interested party can very well manage without Toscanini's statement of the piece; on the other hand, what lover of great singing could forgo the Caniglia/Stignani/Gigli/Pinza quadrumvirate of the prewar Serafin recording? And how many will want to pass up the special qualities of Reiner's version, with its imposing Price/Elias/Bjoerling/Tozzi contingent, or the unique musicality and ear for blend in the Giulini interpretation, with the wonderful Philharmonia forces and the interesting personal qualities of the soloists (Schwarzkopf/Ludwig/Gedda/Ghiaurov)? And now we have another entry which, even in the crowded field, demands serious attention; it has conducting of stature, orchestral playing and choral singing of the very first rank, soloists with major voices, and quite wonderful sound—an important factor with this work.

I have never been a special Leinsdorf admirer, primarily because it seems to me that this conductor is often willing to sacrifice practically everything for the sake of a lucid, transparent texture. The present reading contains many characteristic touches, points where inner voices or accompanying figures generally suffocated are made extremely clear—the triplets in the percussion under the massed *forte* on the word "*eleison*" (pp. 13-14 of the Schirmer vocal score), or the staccato flutes under the long diminuendo on the word "*sanctam*" (p. 107), for example. For me, the effect is salutary in the first instance, where it emphasizes the section's basic impetus, and unfortunate in the second, where it vitiates the sense of mystery and gradual resolution in the accompaniment. But certainly many points in the score benefit from this sort of treatment, and Leinsdorf does not let it detract from the over-all impact of the big sections, which is considerable. The cleanness of the execution, the always sensible and carefully related selection of tempos, the close to perfect balances, all are more than welcome, and of course the quality of the orchestra is such that the actual sound of the playing is always a pleasure to hear.

The Boston Chorus Pro Musica makes a splendid effect, whether in the massed climaxes, the pages of interwoven part writing, or in the quiet, invocatory passages. Its tone is bright, the balances among choirs good, and the intonation excellent. Fortunately, Victor has augmented the effect made by the gathered forces with sound which is brilliant (but not overly so, as in some of the company's past efforts), extremely clear, and easily capable of containing the full force of the greatest climaxes. At at least one point—the sudden cutoff of the triple *forte* for full orchestra and chorus at "*Coget omnes ante thronum*," p. 34—the engineers have caught the full physical impact of a crushing weight of sound in a large hall, one of the few similar instances on records. The quality of the sound contributes significantly to the fine cumulative effect this Requiem makes—the repeated outbursts of the *Dies Irae*, after all, need to be overwhelming.

The soloists are all operatic singers of large caliber, which is what the music requires. I happen to like a soprano soloist who will make a more personal statement of the music than Birgit Nilsson does, especially in the *Libera me*, and who will treat the words with more Latin flair—Nilsson is the sort of singer who will sacrifice word for tone, never the other way around. But I find her general temperamental unsuitability to Verdi much less bothersome here than on most of her operatic recordings. She covers the stretching tessitura with ease, and sings with considerable stylishness and sensitivity. The sound of her voice soaring to B and C over the massed ensemble must be something to hear in a live performance. My only criticism is with respect to her intonation, which, very uncharacteristically, sometimes winds up on the flat side; indeed, the E natural which she sustains through five bars before carrying it down to the B flat (p. 105, in the *Domine Jesu*) goes through several versions of E natural before finally settling—a strange effect. Small things.

I have always liked Lili Chookasian's voice very much—a shame the Met has found no better use for her than as Mamma Lucia and what-have-you. It is warm, big, and rich, with the genuine contralto timbre one seldom hears any more, and she controls it very well, save in one respect—the vibrato frequently turns to wobble, usually in sustained music in the middle register. This is bothersome more than once here—when it is matched against the purity of Nilsson's tone in the *Recordare*, for instance. When she is without it, there is little to complain of in her singing, and it is good to hear a voice with the strength in the low register to answer the soprano's "*Ante diem*" an octave down, or to maintain equal footing in the Agnus Dei duet.

Carlo Bergonzi does a lovely job, handling his voice particularly well at the in-between dynamics required by so much of the ensemble work—his contribution to the *Quid sum miser* trio, for instance, is just about perfect. His *Ingemisco* does not have all the vocal lushness or brilliance of the Gigli or Bjoerling versions, or even all the sheer beauty of the first Di Stefano interpretation (under Toscanini), but it is controlled, well phrased, and capped by perfectly focused B flats. I do wish that he would avoid shading off his mezza-voce into a falsetto mixture, as he does on the current *Don Carlo* and again at several points here, but beyond this there is little criticism to be made.

Ezio Flagello's fine bass is heard to excellent effect; he is especially good, I think, in the "*Mors, stupebit*" of the *Tuba mirum*, where a brighter voice does not sound quite so imposing. One could perhaps do with a little more flash in the *Confutatis*, but it's beautifully sung. Nonetheless, altogether he makes himself decidedly worthy of the very distinguished array of competing bassos already on LP—Pinza, Ghiaurov, Tozzi, Siepi. In fact, the set as a whole makes a very good case for itself against stiff competition.

C.L.O.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

APR 1966

SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.

MAR 1966

VERDI: Requiem. Nilsson, sop.; Chookasian, mezzo; Bergonzi, tenor; Flagello, bass; Leinsdorf, Boston Chorus Pro Musica, Boston Symphony. RCA Victor LSC 7040 (S), LM 7040 (M), 2 discs.

If your customer wants a Verdi Requiem that *sounds*, this set is at the top of the heap. No, Toscanini is not conducting. But Leinsdorf turns in a dedicated and workmanlike rendition of Verdi's great Mass. He has a good chorus, and generally excellent soloists. (I particularly liked mezzo-soprano Lili Chookasian.) He also has the Boston Symphony, rising here as it often does to a pitch of enormous flexibility and power no other orchestra can match. (The Dies Irae and Tuba Mirum are thrilling examples.) RCA Victor's stereo is strictly big stuff, the most successful I've heard for this music. There is competition for this release, but the album should still hold its own in sales among the top two or three available versions.

SYRACUSE HERALD AMERICAN
Sunday, February 27, 1966

Boston Symphony shows versatility

By FRANK B. STEPHENSON

RECORD REVIEWS

Under Erich Leinsdorf's demanding baton, the Boston Symphony may have lost some of the glamour and tonal opulence it had during the Koussevitsky era, but its virtuosity remains intact and all but unapproachable. In addition, it has certainly become a far more versatile instrument than it was when Charles Munch was guiding its destinies and transforming the ensemble into a truly French orchestra.

The aforementioned versatility is immediately apparent from a survey of recent RCA Victor issues which cover everything from Bartok to Verdi and a good many things in between.

Verdi: Requiem (Birgit Nilsson, soprano; Lili Chookasian, mezzo-soprano; Carlo Bergonzi, tenor; Ezio Flagello, bass; Boston Chorus Pro Musica Boston Symphony-Erich Leinsdorf) RCA Victor Stereo L S C 7040, Mono LM 7040.

CHICAGO, ILL.
CHICAGO TOWN NEWS
W. - CIRC N. AVAIL

MAR 9 1966

Tape 'n Turntable

By Paul H. Little

On our visit to New York two weeks hence, we'll visit the Eico plant in Flusing to see how transistorized tape recorders, stereo receivers and citizens' band equipment are made.

We also expect to meet Goddard Lieberson, Columbia Records' brilliant president whose latest issues include Pete Seegar's enchanting disc, "God Bless the Grass." Pete sings at Orchestra Hall tomorrow and Saturday nights; don't miss him!

RCA-Victor's long awaited album of the Verdi Requim is out now in favorite disc shops. The Boston Symphony Orchestra under Erich Linsdorf has never sounder more magnificent. This profoundly moving dramatic score—possibly too theatrical for performance in a church—was a tribute of Alexander Manzoni, author of "T Promessi Spossi" and it stands as one of the most stirring of listening experiences in the realm of music.

ALBANY TIMES UNION
Sunday, April 10, 1966

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Leinsdorf Leads Splendid Verdi Mass

The universal appeal of Giuseppe Verdi's mighty Requiem Mass in memory of Alessandro Manzoni (1874)

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can hardly be questioned. Though not a Mass in the traditional ecclesiastic mold and spirit, yet not an opera either, it has demonstrated its appeal to the believer and the agnostic. In purely musical terms, both the connoisseur and the untutored have found it a profoundly moving musical experience.

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Under Leinsdorf's penetrating direction, the control and balance of all forces is superb — no excesses to mar a total performance that achieves enormous theatrical impact.

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HIGH FIDELITY
MUSICAL AMERICA
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MONTHLY 114,100

APR 1966

VERDI: *Messa da Requiem*

Birgit Nilsson, soprano; Lili Chookasian, mezzo; Carlo Bergonzi, tenor; Ezio Flagello, bass; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, cond.
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The soloists are all operatic singers of large caliber, which is what the music requires. I happen to like a soprano soloist who will make a more personal statement of the music than Birgit Nilsson does, especially in the *Libera me*, but who will treat the words with more Latin flair—Nilsson is the sort of singer who will sacrifice word for tone, never the other way around. But I find her general temperamental unsuitability to Verdi much less bothersome here than on most of her operatic recordings. She covers the stretching tessitura with ease, and sings with considerable stylishness and sensitivity. The sound of her voice soaring to B and C over the massed ensemble must be something to hear in live performance. My only criticism is with respect to her intonation, which, very uncharacteristically, sometimes winds up on the flat side; indeed, the E natural which she sustains through five bars before carrying it down to the B flat (p. 105 in the *Domine Jesu*) veers through several versions of E natural before finally settling—a strange effect. Small things, of course, all [illegible] I have always liked Lili Chookasian's voice very much—it shames the Met has found no better use for her than as Mamma Lucia and what-have-you. It is warm, big and rich, with the genuine contralto timbre one seldom hears any more, and she controls it very well, save in one respect, the vibrato frequently turns to wobble, usually in sustained music in the middle register. This is bothersome more than once here—when it is matched against the purity of Nilsson's tone in the *Recordare*, for instance. When she is without it, there is little to complain of in her singing, and it is good to hear a voice with the strength in the low register to answer the soprano's "*Ante diem*" an octave down, or to maintain equal footing in the Agnus Dei duet.

Carlo Bergonzi does a lovely job, handling his voice particularly well at the in-between dynamics required by so much of the ensemble work—his contribution to the *Quid sum miser* trio, for instance, is just about perfect. His *Ingemisco* does not have all the vocal lushness or brilliance of the Gigli or Bjoerling versions, or even all the sheer beauty of the first Di Stefano interpretation (under Toscanini), but it is controlled, well phrased, and capped by perfectly focused B flats. I do wish that he would avoid shading off his mezza-voce into a falsetto mixture, as he does on the current *Don Carlo* and again at several points here, but beyond this there is little criticism to be made.

Ezio Flagello's fine bass is heard to excellent effect; he is especially good, I think, in the "*Mors stupebit*" of the [illegible] a brighter voice does not sound quite so imposing. One [illegible] a little more flash in the *Confutatis*, but it's beautifully [illegible] makes himself decidedly worthy of the very distinguished array of competing bassos available on LP—Pinza, Ghiaurov, Tozzi, Siepi. In fact, the set as a whole makes a very good case for itself against [illegible] competition.

C.L.O.

SYRACUSE HERALD AMERICAN
Sunday, February 27, 1966

Boston Symphony shows versatility

By FRANK B. STEPHENSON

RECORD REVIEWS

Under Erich Leinsdorf's demanding baton, the Boston Symphony may have lost some of the glamour and tonal opulence it had during the Koussevitsky era, but its virtuosity remains intact and all but unapproachable. In addition, it has certainly become a far more versatile instrument than it was when Charles Munch was guiding its destinies and transforming the ensemble into a truly French orchestra.

The aforementioned versatility is immediately apparent from a survey of recent RCA Victor issues which cover everything from Bartok to Verdi and a good many things in between.

Verdi: Requiem (Birgit Nilsson, soprano; Lili Chookasian, mezzo-soprano; Carlo Bergonzi, tenor; Ezio Flagello, bass; Boston Chorus Pro Musica, Boston Symphony-Erich Leinsdorf) RCA Victor Stereo LSC 7040, Mono LM 7040.

CHICAGO, ILL.
CHICAGO TOWN NEWS
W. - CIRC. N. AVAIL.

MAR 9 1966

Tape 'n Turntable

By Paul H. Little

On our visit to New York two weeks hence, we'll visit the Eico plant in Flushing to see how transistorized tape recorders, stereo receivers and citizens' band equipment are made.

We also expect to meet Goddard Lieberson, Columbia Records brilliant president whose latest issues include Pete Seegar's enchanting disc, "God Bless the Grass." Pete sings at Orchestra Hall tomorrow and Saturday nights; don't miss him!

RCA-Victor's long awaited album of the Verdi Requim is out now in favorite disc shops. The Boston Symphony Orchestra, under Erich Leinsdorf, has never sounded more magnificent. This profound, moving dramatic work, possibly too theatrical for performance in a church, was a tribute of Alexander Manzoni, author of "I Promessi Sposi" and it stands as one of the most stirring of listening experiences in the realm of music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

FEB 27 1966

Discology

Intentions Are Good, But 'Requiem' Fails

By MICHAEL STEINBERG

The new RCA Victor album of the Verdi Requiem (7040, two records), conducted by Leinsdorf, is a bust. The recording was made soon after the performance at the end of the 1964 Tanglewood season, but it is not as good.

At the concert, Leinsdorf was relaxed, energetic and forceful in a way that Tanglewood sometimes makes possible for him; at the recording sessions he was as clutched up and stodgy as only he can be.

Then, RCA did not help matters by substituting more famous, but, as it turned out, inferior singers for two of the solo parts: Birgit Nilsson in place of Lucine Amara, and Carlo Bergonzi in place of George Shirley.

The alto Lili Chookasian and the bass Ezio Flagello remain from the original cast. Both are excellent, and Flagello in particular stands high among the excellent basses, Pinza, Siepi, and Ghiaurov, among them, who have sung in Verdi Requiem recordings.

Leinsdorf's intentions are honorable and that in itself puts his version in a different, and superior, class from those of, say, De Sabata and Markevich with their anything-for-an-effect approach.

There were, however, things about his performance that were bad even at Tanglewood and that seem even worse in the sterile atmosphere of the recording. Mostly, it is all too loud—that is, not the really loud places, but the mysteriously hushed ones that all come out as a prosaic and stupid mezzoforte. So, from the beginning — the tempo much too slow—there is no atmosphere as the Chorus Pro Musica blasts out its coarse "Requiem" instead of the sotto voce Verdi wants.

Leinsdorf seems incapable of handling the common idiom of Verdi's language: the quarter-and-two-eights pattern that accompanies the Kyrie is lumpy, and he makes the potentially poignant accompaniment to the Lacrymosa sound vague and silly. Almost everything sounds slow, if not motionless, though by the clock the performance is faster than most others.

RCA's last Verdi Requiem with Reiner was badly conducted, too: more perversely, though also more competently. At least it had very good solo singing. The new one has the excellent Flagello and the good, if undistinguised, Chookasian. Bergonzi's opening "Kyrie Eleison" is marvelous, beautifully phrased and all on one breath. What comes later is erratic and full of unwelcome vulgarisms.

It is Nilsson, however, that is the real disaster. She sounds cold, frightened, and not in control of her voice. She is perpetually off pitch and as a result completely ruins something as beautiful as the "sed signifer sanctus Michael." The "Recordare" is painful with its out-of-tuneness between the two women; the final "Requiem seternam," soprano solo with a cappella chorus, is literally unbelievably insecure and inept. It is hard to understand how either Nilsson herself or Leinsdorf permitted the release of such plainly shabby and unprofessional singing.

Aside from the multitude of artistic misjudgments that went into this recording, RCA has done an inadequate job technically.

The basic sound is good, better than that which obscures Giunlini's rather better performance for Angel. However, there are no bands to separate the movements, which is a nuisance; and there are plainly audible tape splices, some of them, like the one at m.191 of the Dies Irae ("Quidquid latet apparebit") inexcusably amateurish and contemptuous of listeners' ears.

THE TIMES RECORD
TROY, N. Y.
D. 41,300

APR 7 1966

CONDUCTOR — Erich Leinsdorf conducts The Boston Symphony Orchestra with Birgit Nilsson, Lili Chookasian, Ezio Flagello and Carlo Bergonzi in the new RCA Victor recording of Verdi's "Requiem" on WFLY (FM) at 8:05 p.m. today.

BUFFALO EVENING NEWS
Saturday, February 26, 1966

New Album of Verdi's Requiem

✦ ✦ ✦ ✦

Performed by Boston Symphony

By NELL LAWSON

Verdi's Requiem, considered by critics of his time as more appropriate for opera house than cathedral, was a flaming tribute to Italy's post Allesandro Manzoni, whom the composer venerated.

Eric Leinsdorf and the Boston Symphony are heard in a new album of the work from RCA Victor in exceptionally fine Dynagroove stereo sound with the Boston Chorus Pro Musica and soprano Birgit Nilsson, mezzo Lili Chookasian, lyric tenor Carlo Bergonai and bass Ezio Flagello.

Rapport among conductor, vocalists and players is remarkably close, highly skilled, yet taking flights as inspiration moves them. Uncommonly fine Dynagroove stereo sound. Mono also.

Texts are provided.

ELMIRA STAR-GAZETTE
Wednesday, April 6, 1966

Religious Music Recorded for Easter

By MARY CAMPBELL

AP-Newsfeatures Writer

This Easter week let's look at some of the new Lenten and Easter recordings, and further, some of the other quality sacred music new on the market.

A magnificent Verdi's "Requiem" has been recorded by the Boston Symphony under the direction of Erich Leinsdorf. The two-LP set, with a booklet of translation and explanation, is produced by RCA Victor. The music is exalted, and combines what we think of as "operatic" as well as "sacred" writing.

Soloists are four top Metropolitan Opera singers, soprano Birgit Nilsson, lyric tenor Carlo Bergonzi, mezzo Lili Chookasia and Bass Ezio Flagello. The large Boston Chorus Pro Musica is heard, as if from a distance.

The "Requiem" was first heard in 1874. Verdi wrote it between his "lyric" and "dramatic" operatic periods, specifically after "Aida" and before "Othello" and "Falstaff."

San Francisco Examiner
D. 289,469 SUN. 427,093

MAR 6 1966

Classical Albums—Leinsdorf's 'Verdi'

VERDI: REQUIEM (Boston Symphony Orchestra, Erich Leinsdorf conducting, with Birgit Nilsson, soprano; Lili Choskasian, mezzo soprano; Carlo Bergonzi, tenor; Ezio Flagello, bass; and the Boston Chorus Pro Musica, Alfred Nash Patterson, Director). RCA Victor LM-LSC-7040 (stereo and mono).

All that glitters is not gold. Leinsdorf's all-stars form an assemblage worthy of a glorious Requiem but for one ingredient—Leinsdorf.

His performance doesn't *sing* in the work's operatic style except when Carlo Bergonzi takes over in such a solo as the "Ingemisco." Then Leinsdorf accompanies, and Verdi's deeply felt purposes come through.

Leinsdorf generally doesn't give the lyric phrases room to breath. The constant pulling distracts from the expressiveness of the other solos and the quartets, saps the shattering power of the Rex Tremendae, the terror of the Mors Stupebit, and keeps missing the mark time and again.

It is not just literalness that does this either as might be suggested by the general stiffness of the performance. Gradual tempo changes are unevenly rendered and such crucial detail as the double and triple dotted rhythms at the desperate appeal "Salva Me" are slighted. In summary, the performance is not moved by an instinctive feeling for the style or by inspiration.

Birgit Nilsson is not ideal in Verdi, but the other three soloists, Chookasian, Bergonzi and Flagello are excellent and the exemplary Chorus Pro Musica sings with an admirably mature and full tone. The Boston Orchestra plays with about as much feeling as its conductor.

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 126,143 SUN. 271,536

MAR 6 1966

Records

A Dramatic Requiem

By Vernon L. Hoyt

THAT Verdi's "Requiem" smacks of the operatic stage as well as of the church is well known. Why shouldn't it? His genius lay in the dramatic field and a dramatic presentation is what the "Requiem" gets at the hands of the Boston Symphony under Erich Leinsdorf with the Boston Chorus Pro Musica.

Birgit Nilsson, soprano; Lili Chookasian, mezzo; Carlo Bergonzi, tenor, and Ezio Flagello, bass, also are experienced operatic performers.

If the "Dies Irae" sung by the full chorus reminds the listener of what is in store for the sinner in hell, so much the better, the sinner probably deserves it. This particular part, coming as it does in the early stages of the piece, perhaps might violate the dramatic rule that the climax must come at the last were it not for the fact that the "Agnus Dei," the "Lux Aeterna" and the "Libera Me" at the end sung, respectively, by soprano, mezzo and chorus, mezzo, tenor and bass, and soprano and chorus (final fugue) are even more powerfully suggestive of hope.

If there is a weak area in this RCA Victor production (LSC-7040) one hardly notices it. The performances are powerful and expansive.

* * *

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 143,344 SUN. 210,430

APR 10 1966

RECORDS: Easter Music

Today being Easter, we begin appropriately enough with a new recording of Bach's Easter Oratorio from Angel.

Wolfgang Gonnenwein conducts the South German Madrigal Choir and the Southwest German Chamber Orchestra. This is a good, musical performance, careful and tidy. Of the four soloists, only Dietrich Fischer-Dieskau is known here, but he has only one short aria. The oratorio is really a cantata, consisting of a duet with chorus, three recitatives and arias, and a final chorus and chorale. Lovely music, well recorded.

Also from Angel we have a new stereo Handel's "Messiah," with Otto Klemperer conducting the Philharmonia Orchestra and Chorus. The soloists include Nicolai Gedda, Jerome Hines, Elisabeth Schwarzkopf and Grace Hoffman. This is a formidable set.

KLEMPERER'S conception is powerful and large-scaled. Two or three times his fondness for slow tempos gets the better of him, but most of this "Messiah" is expertly paced, and the performance is solid all the way through. Klemperer takes some, but not all of the standard cuts, so if you want a complete "Messiah" you will have to look elsewhere. But if a standard concert-length "Messiah" will do, and you prefer a Romantic to a Baroque interpretation, this is the set to own. Good sound.

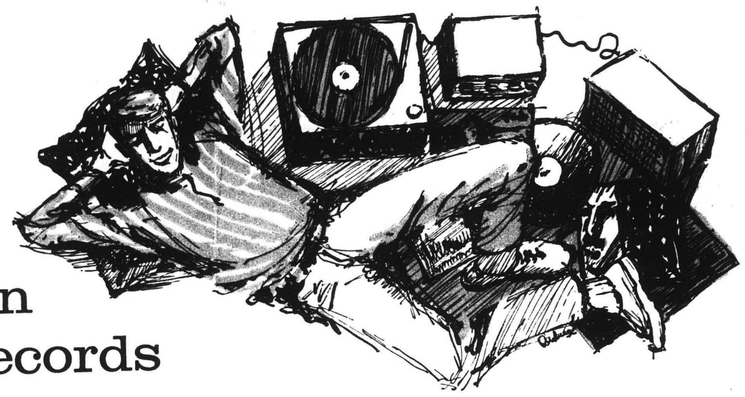
More seasonal music comes from Columbia, with Eugene Ormandy, the Philadelphia Orchestra and the Temple University Choirs, in Berlioz' "Requiem," that moving and profound masterpiece. Cesare Valletti appears briefly and sings beautifully. This is one of Ormandy's finest recordings, comparing favorably with the excellent Munch/Boston Symphony version on RCA. The music is justly shaped, and Columbia's sound is probably more all-encompassing than most home sets will be able to take. Stereo is vital in music of this nature.

From RCA another Requiem, Verdi's "Messa da Requiem," also a great masterpiece. Srick Leinsdorf conducts the Boston Symphony, Chorus Pro Musica, with soloists Birgit Nilsson, Carlo Bergonzi, Ezio Flagello and Lili Chookasian. There are many good points to this performance, but I think RCA's earlier ones with Toscanini (mono) or Reiner(stereo) fill the bill with more artistry. Leinsdorf's tempos are often too slow, and Nilsson, for all her brilliance, does not have the Italianate warmth the music requires. Bergonzi and Flagello are both very good. I also would consider the Guilini recording on Angel.

RE-ISSUES

CHANGING TIMES
WASHINGTON, D. C.
MONTHLY 1,022,000

NOV 1965



The latest in low-price records

From time to time, the editors report on the best among the new releases of low-cost records.

A mighty fine mighty "Ninth." The first Beethoven Ninth to appear in stereo on a low-priced label has come from RCA Victor's Victrola. More than a rare bargain, it is a musical event.

The conductor is Charles Munch; the orchestra, the Boston Symphony. In the "Ode to Joy" climaxing the work is the New England Conservatory chorus and an outstanding quartet of soloists: Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor; Giorgio Tozzi, bass.

Fairly recent as reissues go, this 1959 recording was withdrawn from the full-price catalog only two years ago. Thus it has up-to-date engineering and first-rate sound. But performance counts most and this performance is superb. Munch makes the work a cohesive, absorbing whole that you will follow with mounting interest and find a profoundly satisfying musical experience.

The *Fidelio, Leonore No. 3* and *Coriolan* overtures fill out this boxed two-record set.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

Ⓢ Ⓜ **BERLIOZ:** *L'Enfance du Christ.* Florence Kopleff (contralto), Gerard Souzay (baritone), Giorgio Tozzi (bass), Cesare Valletti (tenor); New England Conservatory Chorus, Lorna Cooke de Varon, director; Boston Symphony Orchestra, Charles Munch cond. RCA-VICTROLA VICS 6006 two discs $5.78, VIC 6006* $4.78.

Performance: Moving
Recording: Okay
Stereo Quality: Adequate

Despite its age, the Munch-Boston performance of Berlioz's *L'Enfance du Christ* still has a great deal going for it, and it is good to see it available in RCA's economy package. Munch's reading is tender, vivid, and eloquent, but it is the solo singing—particularly that of the gorgeously-endowed contralto Florence Kopleff and the sensitive baritone Gérard Souzay—that is particularly memorable.

The recorded sound and stereo are not the *dernier cri*, of course, but if he considers the bargain rate, the buyer will find them perfectly satisfactory, I am sure. *W. F.*

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600

MAR 1 5 1966

BEETHOVEN: *Symphony no. 9, op. 125, D minor. Overtures to Fidelio, Leonore no. 3, and Coriolanus.* Price, s; Forrester, m-s; Poleri, t; Tozzi, bs; Boston Sym. O.; Munch, cond. RCA Victrola (S) VICS 6003, $6.00; (M) VIC 6003, $3.00. (2 discs).

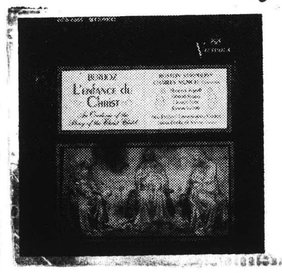
Victor issued this exceptionally fine performance in 1959 and deleted it four years later. Now it is once again available in the low-priced Victrola series. The reading is impassioned and exciting. The soloists are excellent and extremely well balanced as is the full-bodied chorus. The orchestra in this and in the three overtures is the Boston ensemble at its finest. A genuine "steal" in this second time around.

BRAHMS: *Symphony no. 2, op. 73, D.* Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2809, $5.79; (M) LM 2809, $4.79.

As opposed to Karajan's treatment of this score, Leinsdorf's fails completely. It is expansive, has a nice lyrical line but lacks zip and really never gets to its goal. The finale, always a spine-tingler, is completely lacking in excitement but as cleanly played as a master pianist's scale. The sound is good, the playing meticulous, but this work deserves more than that.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 1 8 1965



BERLIOZ: L'ENFANCE DU CHRIST — Charles Munch/Boston Symphony Orch.—RCA Victorola VIC/VICS 6006

Although not specifically a Christmas album, from a strict marketing standpoint, this RCA Victorola package makes a perfect classical addition to the holiday shopper's list. An exquisite performance by the Boston Symphony Orchestra, under the guidance of Charles Munch, the album features the voices of tenor Cesare Valletti, contralto Florence Kopleff, baritone Gerard Souzay and bass Giorgio Tozzi in the story of Christ's birth and childhood. A beautiful effort.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Granite State Free Press
LEBANON, N. H.
Weekly Circ. 590
DEC 2 1965

New Records Review

Two new records recently received from Columbia would make ideal Christmas gifts. The first, featuring the piano artistry of Gary Graffman, introduces for the first time on records two piano concertos by Tchaikovsky. Hitherto, everyone has been more than aware of the ever popular Concerto in B Flat, but actually Tchaikovsky has three piano concertos to his claim. So it is a rare privilege to have recorded on one disk, the other two concertos, No. 2 in G Major, and No. 3 in E Flat Major. Mr. Graffman gives both of these works skilled and scholarly attention and he is most ably assisted by the Philadelphia Orchestra under the direction of Eugene Ormandy.

For the chamber music lover, we have another first, also. One of the pioneer music composers in this country was John Antes, born in 1740 and a native of Montgomery County, Pennsylvania. He received his education at a Moravian boys' school in Bethlehem, Pennsylvania. He went to Europe to serve the Moravian Church and there became interested in music. This charming record features three of his string trios, beautifully played by the members of the Fine Arts Quartet. Look for the album titled "The Birth of Chamber Music in America." We found it most delightful.

Just in time for Christmas, is a magnificent Victoria reissue of Hector Berlioz' "L'Enfance Du Christ" played by the Boston Symphony under Charles Munch, and featuring many outstanding vocal soloists. This 2-disk set is very reasonably priced, and should be in every good music library. It is available in both mono and stereo. The number is Vic 6006, mono and Vics 6006, stereo.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1966

BERLIOZ: *L'Enfance du Christ, Op. 25*

Florence Kopleff, mezzo; Cesare Valletti, tenor; Gérard Souzay, baritone; Giorgio Tozzi, bass; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor LM 6053, 1957].
• RCA VICTROLA VIC 6006. LP. $2.39.
• • RCA VICTROLA VICS 6006. SD. $2.89.

There are certain masterworks that are loaded with inequalities and have to be helped along in performance for their best effect. In this connection, two scores by Berlioz come to mind: the *Romeo and Juliet* Symphony, where side by side with some of the composer's most inspired music may be found sections of inflated trivia; and *L'Enfance du Christ*, in which pages of originality and enchantment alternate with conventional Victorian piety. The finer chapters of course prevail; yet there is much compositional underbrush to be trimmed by the conductor en route.

This Mr. Munch does not do. His is an able performance, vital as to tempos and orchestral tone, but curiously detached and uninvolved. As a consequence, the pages that should be "thrown away"—as actors dispose of certain bromidic lines in the theatre by tossing them, half-uttered, into the wings—come off with painful clarity. The playing of the orchestra is excellent; the New England Conservatory Chorus gets in under the wire; all of the soloists sing well. The sound (the disc was never previously issued in stereo) is good; but I prefer in general the Oiseau-Lyre version (also stereo) of a few years back, with Colin Davis conducting the Goldsbrough Orchestra and St. Anthony Singers . . . a far more poetic performance. R.L.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

NOV 6 1965

SPECIAL MERIT PICK — CLASSICAL SPECIAL MERIT

KHACHATURIAN: VIOLIN CONCERTO

Leonid Kogan/Boston Symphony Orch. (Monteux). RCA Victrola VIC 1153 (M); VICS 1153 (S)

This budget-priced re-release, originally issued as a Red Seal record, represents an excellent value. Kogan is in the tradition of the great Russian violinists, and his selections—Khachaturian's "Violin Concerto" and Saint-Saens' "Havanaise Op. 83"—are excellent showcases for his talent.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

Ⓢ Ⓜ **KHACHATURIAN:** *Violin Concerto.* SAINT-SAËNS: *Havanaise, Op. 83.* Leonid Kogan (violin); Boston Symphony Orchestra, Pierre Monteux cond. RCA VICTROLA VICS 1153 $2.89, VIC 1153* $2.39.

Performance: Excellent
Recording: Good
Stereo Quality: Just

While I can't abide the piece myself, those who fancy the Khachaturian Violin Concerto cannot go far wrong with this bargain issue from RCA Victrola. Monteux gives so witty, so clean and so sparkling a delivery of the orchestral aspect of the work that one can almost take the piece on its own rather simple-minded terms, and violinist Kogan plays the solo passages with a fine lyric sweep and virtuosity aplenty. All involved do no less by the Saint-Saëns *Havanaise*—which also exudes a certain banality—and the recorded sound is quite good. *W. F.*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1965

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

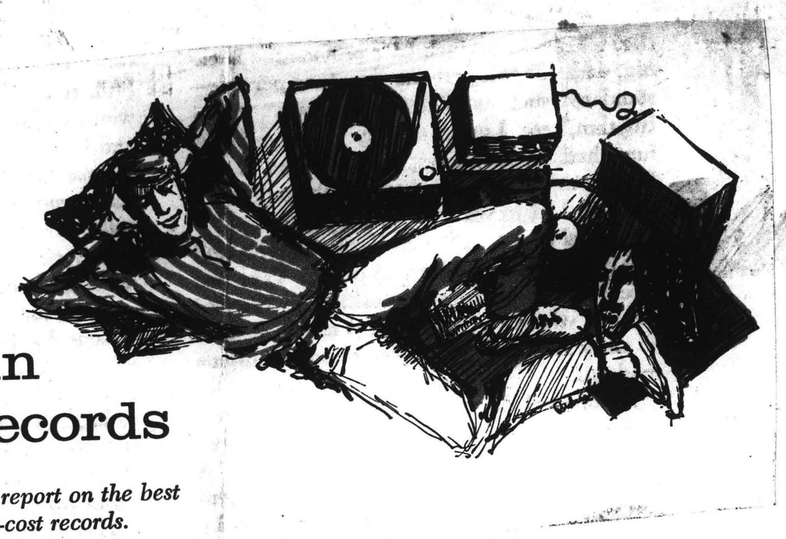
Gary Graffman, piano; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor LM/LSC 2274, 1958].
• RCA VICTROLA VIC 1109. LP. $2.39.
• • RCA VICTROLA VICS 1109. SD. $2.89.

My views of this performance remain just about what they were at the time of the original release: an extrovert reading such as this is all surface value and is unlikely to shed any belated surprises. One hears virtually all it has to offer the first time through. That observation is not necessarily a disparagement either of Graffman's technically brilliant, musically tasteful treatment of the solo part or of Munch's forthright, driving leadership of the orchestral part. Indeed, the Serkin-Ormandy edition presents an almost identical point of view and costs nearly twice as much. Nevertheless, it should be noted that English Decca's Ace of Clubs series has restored the subtle Curzon/Van Beinum reading to circulation in Britain at bargain rates, and it is probable that its American counterpart, Richmond, will soon do likewise for the domestic buyer. H.G.

RE-ISSUES

CHANGING TIMES
WASHINGTON, D. C.
MONTHLY 1,022,000

NOV 1965



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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

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Recording: Okay
Stereo Quality: Adequate

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LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600

MAR 15 1966

BEETHOVEN: *Symphony no. 9, op. 125, D minor. Overtures to Fidelio, Leonore no. 3, and Coriolanus.* Price, s; Forrester, m-s; Poleri, t; Tozzi, bs; Boston Sym. O.; Munch, cond. RCA Victrola (S) VICS 6003, $6.00; (M) VIC 6003, $3.00. (2 discs).

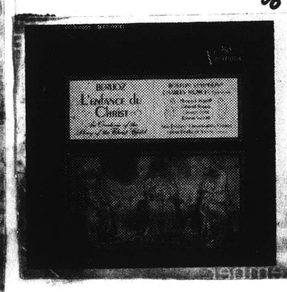
Victor issued this exceptionally fine performance in 1959 and deleted it four years later. Now it is once again available in the low-priced Victrola series. The reading is impassioned and exciting. The soloists are excellent and extremely well balanced as is the full-bodied chorus. The orchestra in this and in the three overtures is the Boston ensemble at its finest. A genuine "steal" in this second time around.

BRAHMS: *Symphony no. 2, op. 73, D.* Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2809, $5.79; (M) LM 2809, $4.79.

As opposed to Karajan's treatment of this score, Leinsdorf's fails completely. It is expansive, has a nice lyrical line but lacks zip and really never gets to its goal. The finale, always a spine-tingler, is completely lacking in excitement but as cleanly played as a master pianist's scale. The sound is good, the playing meticulous, but this work deserves more than that.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 18 1965



BERLIOZ: L'ENFANCE DU CHRIST — Charles Munch/Boston Symphony Orch.—RCA Victorola VIC/VICS 6006

Although not specifically a Christmas album, from a strict marketing standpoint, this RCA Victorola package makes a perfect classical addition to the holiday shopper's list. An exquisite performance by the Boston Symphony Orchestra, under the guidance of Charles Munch, the album features the voices of tenor Cesare Valletti, contralto Florence Kopleff, baritone Gerard Souzay and bass Giorgio Tozzi in the story of Christ's birth and childhood. A beautiful effort.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Granite State Free Press
LEBANON, N. H.
Weekly Circ. 590

DEC 2 1965

New Records Review

Two new records recently received from Columbia would make ideal Christmas gifts. The first, featuring the piano artistry of Gary Graffman, introduces for the first time on records two piano concertos by Tchaikovsky. Hitherto, everyone has been more than aware of the ever popular Concerto in B Flat, but actually Tchaikovsky has three piano concertos to his claim. So it is a rare privilege to have recorded on one disk, the other two concertos, No. 2 in G Major, and No. 3 in E-Flat Major. Mr. Graffman gives both of these works skilled and scholarly attention and he is most ably assisted by the Philadelphia Orchestra under the direction of Eugene Ormandy.

For the chamber music lover, we have another first, also. One of the pioneer music composers in this country was John Antes, born in 1740 and a native of Montgomery County, Pennsylvania. He received his education at a Moravian boys' school in Bethlehem, Pennsylvania. He went to Europe to serve the Moravian Church and there became interested in music. This charming record features three of his string trios, beautifully played by the members of the Fine Arts Quartet. Look for the album titled "The Birth of Chamber Music in America." We found it most delightful.

Just in time for Christmas, is a magnificent Victoria reissue of Hector Berlioz' "L'Enfance Du Christ" played by the Boston Symphony under Charles Munch, and featuring many outstanding vocal soloists. This 2-disk set is very reasonably priced, and should be in every good music library. It is available in both mono and stereo. The numbers are Vic 6006, mono, and Vics 6006, stereo.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1966

BERLIOZ: *L'Enfance du Christ, Op. 25*

Florence Kopleff, mezzo; Cesare Valletti, tenor; Gérard Souzay, baritone; Giorgio Tozzi, bass; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor LM 6053, 1957].
• RCA VICTROLA VIC 6006. LP. $2.39.
• • RCA VICTROLA VICS 6006. SD. $2.89.

There are certain masterworks that are loaded with inequalities and have to be helped along in performance for their best effect. In this connection, two scores by Berlioz come to mind: the *Romeo and Juliet* Symphony, where side by side with some of the composer's most inspired music may be found sections of inflated trivia; and *L'Enfance du Christ*, in which pages of originality and enchantment alternate with conventional Victorian piety. The finer chapters of course prevail; yet there is much compositional underbrush to be trimmed by the conductor en route.

This Mr. Munch does not do. His is an able performance, vital as to tempos and orchestral tone, but curiously detached and uninvolved. As a consequence, the pages that should be "thrown away"—as actors dispose of certain bromidic lines in the theatre by tossing them, half-uttered, into the wings—come off with painful clarity. The playing of the orchestra is excellent; the New England Conservatory Chorus gets in under the wire; all of the soloists sing well. The sound (the disc was never previously issued in stereo) is good, but I prefer in general the Oiseau-Lyre version (also stereo) of a few years back, with Colin Davis conducting the Goldsbrough Orchestra and St. Anthony Singers . . . a far more poetic performance. R.L.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

NOV 6 1965

CLASSICAL SPECIAL MERIT

KHACHATURIAN: VIOLIN CONCERTO

Leonid Kogan/Boston Symphony Orch. (Monteux). RCA Victrola VIC 1153 (M); VICS 1153 (S)

This budget-priced re-release, originally issued as a Red Seal record, represents an excellent value. Kogan is in the tradition of the great Russian violinists, and his selections—Khachaturian's "Violin Concerto" and Saint-Saens' "Havanaise Op. 83"—are excellent showcases for his talent.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1966

Ⓢ Ⓜ KHACHATURIAN: *Violin Concerto.* SAINT-SAËNS: *Havanaise, Op. 83.* Leonid Kogan (violin); Boston Symphony Orchestra, Pierre Monteux cond. RCA VICTROLA VICS 1153 $2.89, VIC 1153* $2.39.

Performance: Excellent
Recording: Good
Stereo Quality: Just

While I can't abide the piece myself, those who fancy the Khachaturian Violin Concerto cannot go far wrong with this bargain issue from RCA Victrola. Monteux gives so witty, so clean and so sparkling a delivery of the orchestral aspect of the work that one can almost take the piece on its own rather simple-minded terms, and violinist Kogan plays the solo passages with a fine lyric sweep and virtuosity aplenty. All involved do no less by the Saint-Saëns *Havanaise*—which also exudes a certain banality—and the recorded sound is quite good. W. F.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1965

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Gary Graffman, piano; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor LM/LSC 2274, 1958].
• RCA VICTROLA VIC 1109. LP. $2.39.
• • RCA VICTROLA VICS 1109. SD. $2.89.

My views of this performance remain just about what they were at the time of the original release: an extrovert reading such as this is all surface value and is unlikely to shed any belated surprises. One hears virtually all it has to offer the first time through. That observation is not necessarily a disparagement either of Graffman's technically brilliant, musically tasteful treatment of the solo part or of Munch's forthright, driving leadership of the orchestral part. Indeed, the Serkin-Ormandy edition presents an almost identical point of view and costs nearly twice as much. Nevertheless, it should be noted that English Decca's Ace of Clubs series has restored the subtle Curzon/Van Beinum reading to circulation in Britain at bargain rates, and it is probable that its American counterpart, Richmond, will soon do likewise for the domestic buyer. H.G.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 205,878

MAY 23 1966

A Record Library for $75

J. S. Bach: *Six Brandenburg Concerti*—Vienna State Opera Chamber Orchestra, Felix Prohaska, conductor (Everyman, two discs, mono only). Magnificent baroque concertos, each for a different combination of instrumental soloists with string orchestra.

All records available in mono stereo unless otherwise noted.

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Beethoven: *Symphony No. 3 in E flat Major ("Eroica")*—Vienna Philharmonic Orchestra, Pierre Monteux (Victrola); and *Symphony No. 9 in D Minor ("Choral")* plus *Fidelio, Leonore No. 3,* and *Coriolan Overtures,* Boston Symphony Orchestra, Charles Munch (Victrola, two discs). Two of Beethoven's greatest symphonies: A dynamic tribute to a hero and a triumphant setting of the poet Schiller's *Ode to Joy*.

Bizet: *Symphony in C Major* and *Patrie Overture*—Orchestre de la Suisse Romande, Ernest Ansermet (Richmond, mono only). Composed when Bizet was only 17, this is a charming and vivacious work.

Brahms: *Piano Concerto No. 2 in B flat Major*—Emil Gilels, piano; Chicago Symphony Orchestra, Fritz Reiner (Victrola). Really a symphony for piano and orchestra, represented here in one of its best recorded performances.

Brahms: *A German Requiem, Alto Rhapsody,* and *Fest- und Gedenksprueche*—Chorus of the Hamburg Singakademie; Chorus and Orchestra of the North German Broadcasting System, Hamburg, Carl Bamberger (Nonesuch, two discs). The *German Requiem* and *Alto Rhapsody* are deeply affecting choral works.

Brahms: *Symphony No. 2 in D Major*—Vienna Philharmonic Orchestra, Pierre Monteux (Victrola). The lyrical side of the composer's genius is much in evidence here.

Bruch: *Violin Concerto No. 1 in G Minor* and Mendelssohn: *Violin Concerto in E Minor*—Jaime Laredo, violin; National Symphony Orchestra, Howard Mitchell; Boston Symphony Orchestra, Charles Munch (Victrola). Two romantic concertos, each a beautiful outpouring of song.

Pierre Monteux

NATION
NEW YORK, N. Y.
W. 28,500

MAY 9 1966

STRAVINSKY: Violin Concerto (with Bartók: Concerto No. 2). Joseph Silverstein, violin; Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 2852.

Mavra. Joan Carlyle, Kenneth MacDonald, Helen Watts, Monica Sinclair, vocal soloists. *Renard.* Gerald English, John Mitchison, Peter Glossop, Joseph Rouleau, vocal soloists. L'Orchestre de la Suisse Romande; Ernest Ansermet, cond. London CM 5929/OS 25929.

Ansermet's principal contribution as a performer of the Stravinsky literature has been his remarkable capacity to make it seem rhythmically neutral and sonically dull. *Renard* is particularly astonishing in this regard, plodding along as no one acquainted with either the old Craft (Dial) or newer Stravinsky (Columbia) recordings could imagine possible. But since *Mavra,* Stravinsky's only, if rather limited exploration of the possibilities of bel-canto continuity, is otherwise unavailable (the long out-of-print Craft-Dial having been the only earlier recording), the present recording is useful despite its marginal performance of that work as well.

Stravinsky's violin concerto is one of those works of the twenties and thirties in which he focused single-mindedly on large-scale relations by developing through successions of continuously "patterned" rather than highly differentiated sectional interiors. This approach requires a precision of balance, sonority and attack in performance for which the Boston Symphony's customary scale of quantification is simply too crude. Silverstein's playing is more precise in pitch and rhythm, if not dynamics, but his sound in both the Stravinsky and Bartók works is too small and unvaried to assert a significant instrumental or interpretive presence. In the Bartók concerto, with its strange, aimless continuity wandering among reminiscences of many diverse 20th-century textures from Strauss to Schoenberg, and its typically confused and capricious orchestration (Bartók's weakest point in any case), the tendencies toward incoherence seem emphasized by the orchestral imbalances (the percussion and brass writing are not quite as primitive as they are made to sound), and the neutrality of Silverstein's technique.

BERKELEY, CALIF.
GAZETTE
D. 13,500

FEB 24 1966

Classical Records

OPERA

Another Berloiz work of titanic proportions is the opera, "The Trojans," a work so huge as to be divided into two sections. In fact, it has taken Angel records two discs just to contain the highlights, as performed by the French Opera Orchestra and chorus with Regine Crespin under the direction of George Prêtre.

Written by Berloiz when he was in his mid-50s, it is not a very effective work, and is popularly known only by the "Trojan March" which is occasionally extracted for concert performance.

The French musicians do all they can to make this bombastic music succeed, but generally it rings just a little bit hollow, and one doubts that the composer's heart was in this music. Miss Crespin sings beautifully, and the chorus is superb, but as continuity was not Berloiz' strong point, the final results do not hold together very well. But those who enjoy loud French orchestral and choral music could very well find this set rewarding.

While Berloiz often floundered in choral works, Guiseppi Verdi proved himself to be its master, and no where more convincingly than in his "Manzonni Requiem." The work's operatic antecedents are clearly demonstrated by the Boston Symphony Orchestra, under Erich Leinsdorf's direction, with the Boston Chorus Pro Musica, under Alfred Nash Patterson's direction on a brilliant new Victor recording.

RESTRAINT

Leinsdorf, as master of the restraining gesture, does not play it for the thunder as did Toscannini, but produces, none the less, one of the most beautifully performed and dramaticly moving accounts of the work on disc.

The Chorus Pro Musica sings as one voice, making the words of the mass clearly understandable, even at peak volumes. The orchestra plays its part with loving devotion, with never a phrase neglected or played in an indifferent fashion.

The soloists, Birgit Nilsson, Lilli Chookasian and Carlo Berganza turn in outstanding vocal efforts, bring a full sense of characterization to the music. In all, this is one of the finest performances on record, and with Victor's superb engineering, the set leaves all competition far behind.

ARMY TIMES
WASHINGTON, D. C.
W. 106,619

FEB 9 1966

* * *

TWO VERY different birds are paired by RCA Victor (stereo LSC 2725) and bound together by Erich Leinsdorf and the Boston Symphony: Rimsky-Korsakoff's "Le Coq d'Or" (The Golden Cockerel) and Igor Stravinsky's "Firebird." They complement each other through contrast. The Golden Cockerel shimmers and gleams brilliantly while the Firebird glows with dark hues with flashes of deeply rhythmical musical sonorities. Leinsdorf's recording, which has plenty of competition, is probably as desirable as any now available. The Boston Symphony's string section is particularly adapted to the Rimsky-Korsakoff, while the brasses and winds take high honors in the Stravinsky.

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WASHINGTON, D. C.
W. 205,878
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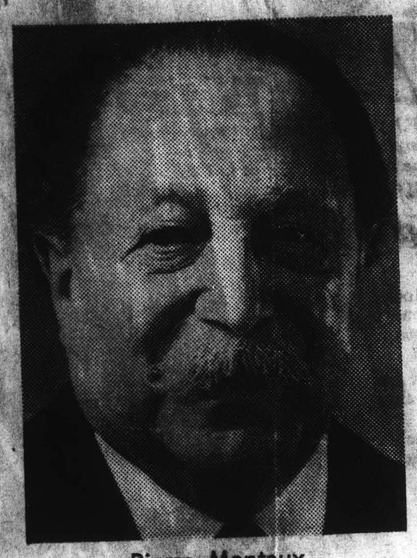

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W. 28,500
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BERKELEY, CALIF.
GAZETTE
D. 19,500
FEB 24 1966

Classical Records

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WASHINGTON, D. C.
W. 106,619
FEB 9 1966

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* * *

WINTERFEST-1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
JAN 31 1966

The Chase Headlines Winterfest

The Premiere presentation of Sam Spiegel's "The Chase" at the new Sack Cheri Theater Feb. 17 will be the opening event of Winterfest '66. The announcement was made jointly by Benjamin Sack, President of Sack Theaters, and Eli Goldston, President of the Cultural Foundation of Boston, Inc.

Patterned after the week-long dedicaton program for the War Memorial Auditorium last year, Winterfest will be a 10-day cultural festival Fev. 17-26. In addition to the premiere of "The Chase," Winterfest will present music, dance, opera, lectures and exhibitions.

CONTINUOUS EXHIBITION

Featured will be the Boston Symphony Orchestra, Boston Opera Group, Boston Ballet Company and appearances by Johnny Mathis, Leonard Bernstein and the Jose Limon Dancers. There will be a continuous free exhibition, entertaining as well as educational.

In announcing "The Chase" for the Winterfest opening, Mr. Sack said, "Some people are inclined to overlook the importance and significance of the motion picture as an art form.

"The fact is, however, that more people all over the world watch motion pictures then all the concerts, operas, plays, recitals and ballets combined."

"Movies have come a long way in recent years and, with the great flexibility of the camera and the great creative talent of screen writers, producers, directors, actors and actresses, exert tremendous influence on people's minds the world over.

"It is not exaggeration to say that movies wield a greater power than any other form of expression. It is thus particularly appropriate that the premiere event of a cultural exposition should be a motion picture, particularly when it is a Sam Spiegel motion picture.

ACADEMY AWARD FILMS LISTED

"After all, when you speak of Spiegel, you are talking about the man responsible for 'On the Waterfront,' 'The African Queen,' 'Suddenly Last Summer,' 'The Bridge on the River Kwai' and 'Lawrence of Arabia.' I have never known Spiegel to make a motion picture that was not praiseworthy.

"I am very proud and privileged to open my new Cheri, the first 'drive-up' theater in the world, with 'The Chase,' and doubly proud to have the honor of sponsorship by the Cultural Foundation of Boston as the opening event of Winterfest '66.

"The gala premiere at the [illegible] Feb. 17 will be black-tie, [illegible] by civic leaders at $25 [illegible] top.

Enterprise (e)
MARLBORO, Mass.
Circ. 5,720
JAN 27 1966
0-47

Something For Everybody

Winterfest, '66 at Boston Ten Days During February

By JUDITH ROBINSON
United Press International

BOSTON UPI — This heritage proud city, which regards itself as the cradle of culture, will embark on an aesthetic binge next month.

"Winterfest '66," a 10-day carnival of culture, will open Feb. 18 with something for everybody — from karate wrestling to Leonard Bernstein.

The three-ring Big Top of culture will include performing arts, lectures and exhibitions. It will be staged primarily in Boston's new War Memorial Auditorium.

Crowds up to one-half million are expected to attend the many — faceted festival. Admission will run from $1 to $3 for major evening performances, and 50 cents to $2 for afternoon activities. Children will be admitted free. All demonstrations, lectures and exhibitions will be free.

"Cultural Catalyst"

Boston Mayor John F. Collins has called "Winterfest '66" a "cultural catalyst" an ambitious project which may take its place among the great art festivals in the world.

Children's interests will be especially featured. Held during the mid-winter school vacation, children will be able to attend such activities as puppet shows, a ballet dress rehearsal, children's theatre, or demonstrations by Olympic skiers and gliding experts.

A number of business firms have contributed support to "Winterfest '66" by commissioning artists, like composer Darius Milhaud, and by sponsoring programs and loaning executive assistance to the event.

Calypso Musical

Highlights of the performing arts will be the New York Leonard Bernstein with the Boston Symphony Orchestra; a Folkfest, featuring such greats as Mississippi Muddy Waters, Phil Ochs, Jim Kweshkin and the Jug Band; New Orleans Jazz and music from Bourbon Street's Preservation Hall.

Cleveland's integrated Karamu Theatre Group will present a calypso musical. A Film Festival will include Preston Sturges' old 1930's comedies, and new West Coast and European films. The New England premiere of Hollywood's "The Chase" will open the festival with a benefit for "Winterfest."

For persons interested in Laser rays, Massachusetts Institute of Technology will offer demonstrations. There also will be a Japanese Tea Ceremony, or a movie called "The Crazy Quilt." A Poetry Workship, seminars in medicare and urban renewal, a lecture on "Boston in the Age of John Fitzgerald Kennedy" and a panel discussion entitled "Is God Dead?"

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 18 1966

Boston with a Flair

Boston has always been a city "with a certain air," to quote from Stacy Holmes' new Winterfest song. But the "flair" which completes the rhyme is something new.

Winterfest '66, which opens officially at the War Memorial Auditorium today and continues through Feb. 27, has flair, and it definitely belongs to the New Boston, the Boston of excitement and growth and rapidly expanding horizons.

The 10-day "panorama of the arts" will feature plenty of good things from the old Boston—a special concert by the Boston Symphony Orchestra, a display of paintings from the leading Greater Boston museums, and lectures, seminars, and discussions on a wide variety of subjects—but it will also bring us some not-so-old attractions ranging from modern ballet to karate wrestling and from folk music to the latest foreign films.

This new festival comes on the anniversary of the opening of the War Memorial Auditorium in 1965 and is an expansion of the kind of entertainments and educational attractions offered then. It should become a regular feature of the winter season.

And there is good reason to hope that it will. Winterfest '66 is a project of the new Cultural Foundation of Boston, Inc., Boston's first central organization to promote activities in all the arts. Such an organization has long been needed to co-ordinate money-raising activities, planning and promotion in this important field. At the moment the Foundation looks as fresh and vigorous as our "new" city and well able to do the job.

At any rate, Winterfest is adding a warm note to the cold season, and we welcome it for what it is and does.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,498
0-47
JAN 26 1966

A Cultural Binge For Boston

'Winterfest '66' — 10 Days Of Variety

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WINTERFEST-1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 18 1966

The Chase Headlines Winterfest

[illegible] presentation of Sam[illegible] "The Chase" at the [illegible] Theater, Feb. [illegible] opening event of [illegible] announcement was made today by Benjamin [illegible] of Sack Theaters and Eli Goldston, President of the Cultural Foundation of Boston, Inc.

Patterned after the week-long dedication program for the War Memorial Auditorium last year, Winterfest will be a 10-day cultural festival, Fev. 17-26. In addition to the premiere of "The Chase," Winterfest will present music, dance, opera, lectures and exhibitions.

CONTINUOUS EXHIBITION

Featured will be the Boston Symphony Orchestra, Boston Opera Company, Boston Ballet Company and appearances by Johnny Mathis, Leonard Bernstein and the Jose Limon Dancers. There will be a continuous free exhibition, entertaining as well as educational.

In announcing "The Chase" for the Winterfest opening, Mr. Sack said: "Some people are inclined to overlook the importance and significance of the motion picture as an art form.

"The fact is, however, that more people all over the world will see motion pictures then all the theaters, operas, plays, recitals and ballets combined.

"Movies have come a long way in recent years and, with the [illegible] flexibility of the camera and the great creative talent of screen writers, producers, directors, actors and actresses, exert tremendous influence on people's minds the world over.

"It is not exaggeration to say that movies wield a greater power than any other form of expression. It is thus particularly appropriate that the premiere event of a cultural exposition should be a motion picture, particularly when it is a Sam Sackel motion picture."

ACADEMY AWARD WINNER LISTED

[illegible] when you speak of movies, [illegible] talking about [illegible] responsible for 'On the [illegible] 'The African [illegible] Last Sunset,' 'The Bridge on the River [illegible] and 'Lawrence of Arabia,' [illegible] known [illegible] make a motion [illegible] was not praiseworthy.

[illegible] proud and privileged to try new Cheri[illegible] 'driveway' theater in [illegible] with 'The Chase,' [illegible] proud to have the sponsorship by the Cultural Foundation of Boston [illegible] event of Winterfest.

[illegible] premiere at the [illegible] it will be black-tie, [illegible] civic leaders at $25 [illegible]

Enterprise (e)
MARLBORO, Mass.
Circ. 5,720
JAN 27 1966
047

Something For Everybody

Winterfest, '66 at Boston Ten Days During February

By JUDITH ROBINSON
United Press International

BOSTON UPI — This heritage proud city, which regards itself as the cradle of culture, will embark on an aesthetic binge next month.

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The three-ring Big Top of culture will include performing arts, lectures and exhibitions. It will be staged primarily in Boston's new War Memorial Auditorium.

Crowds up to one-half million are expected to attend the many — faceted festival. Admission will run from $1 to $3 for major evening performances, and 50 cents to $2 for afternoon activities. Children will be admitted free. All demonstrations, lectures and exhibitions will be free.

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Boston with a Flair

Boston has always been a city "with a certain air," to quote from Stacy Holmes' new Winterfest song. But the "flair" which completes the rhyme is something new.

Winterfest '66, which opens officially at the War Memorial Auditorium today and continues through Feb. 27, has flair, and it definitely belongs to the New Boston, the Boston of excitement and growth and rapidly expanding horizons.

The 10-day "panorama of the arts" will feature plenty of good things from the old Boston—a special concert by the Boston Symphony Orchestra, a display of paintings from the leading Greater Boston museums, and lectures, seminars, and discussions on a wide variety of subjects—but it will also bring us some not-so-old attractions ranging from modern ballet to karate wrestling and from folk music to the latest foreign films.

This new festival comes on the anniversary of the opening of the War Memorial Auditorium in 1965 and is an expansion of the kind of entertainments and educational attractions offered then. It should become a regular feature of the winter season.

And there is good reason to hope that it will. Winterfest '66 is a project of the new Cultural Foundation of Boston, Inc., Boston's first central organization to promote activities in all the arts. Such an organization has long been needed to co-ordinate money-raising activities, planning and promotion in this important field. At the moment the Foundation looks as fresh and vigorous as our "new" city and well able to do the job.

At any rate, Winterfest is adding a warm note to the cold season, and we welcome it for what it is and does.

New England Newsclip Agency, Inc.
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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,498
047
JAN 26 1966

A Cultural Binge For Boston
'Winterfest '66' — 10 Days Of Variety

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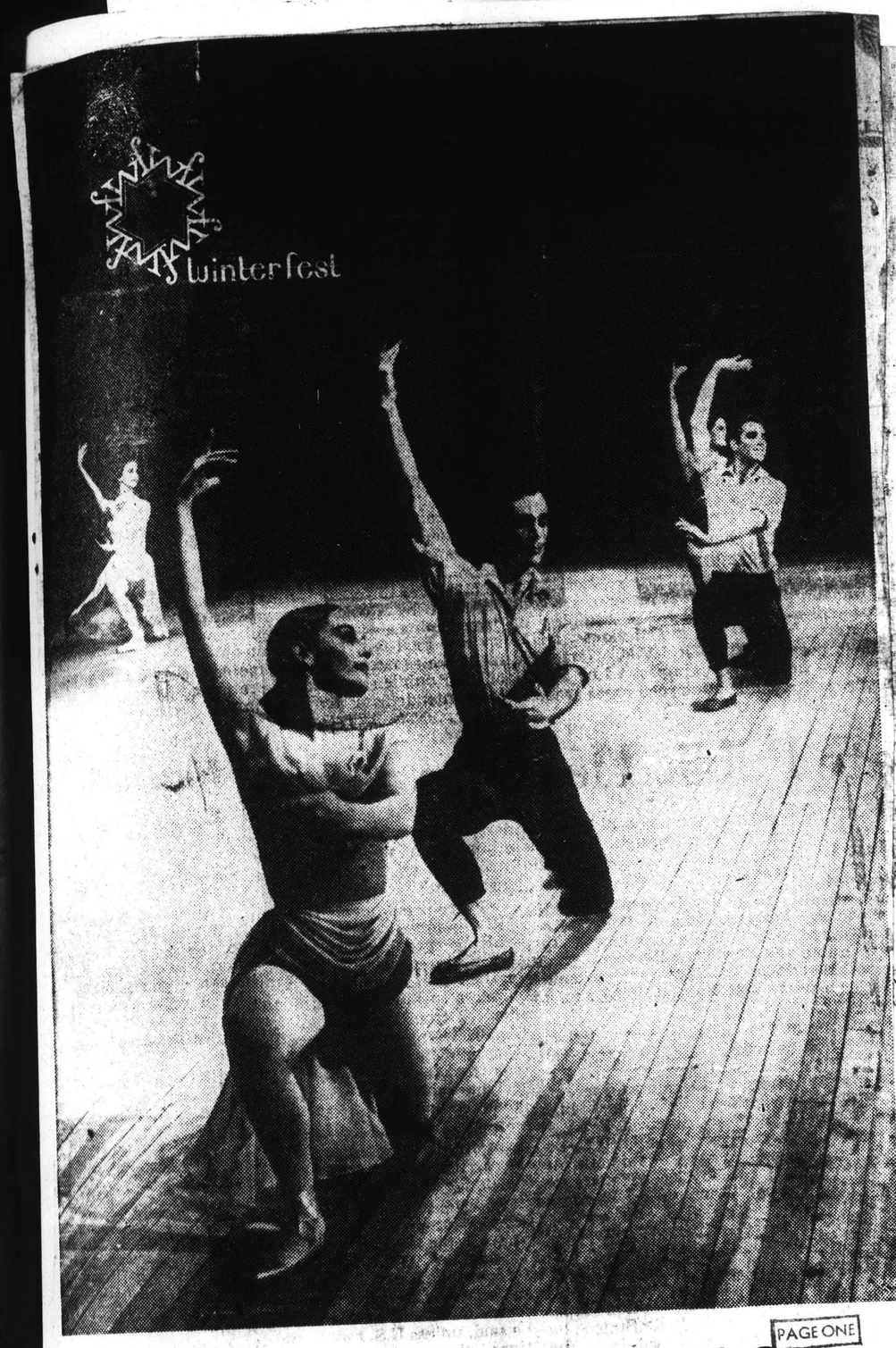
PASTE OVER



PAGE ONE

Ten-Day Cultural Festival Opens

By EDGAR J. DRISCOLL JR.
Staff Reporter

Winterfest, Boston's Mid-winter roundup of culture, was off and running at the Memorial Auditorium Friday night.

Today it hits full stride.

Officially opened by Mayor Collins during the intermission at the performance of the Gala Ballet, the 10-day potpourri of the visual and performing arts goes into its first full-day program this morning at 10.

That's when ribbon-cutting ceremonies will be held in the vast exhibition area, featuring more than 100 displays. Festival flags will be sent flying over the auditorium too.

The ceremonies will be preceded by a parade up Commonwealth av. It will start at Arlington st., swing onto Hereford st. and across Boylston to a specially erected and decorated reviewing stand. The parade will get underway at 9:30 a. m.

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WINTERFEST

Page 9

Full Day Today

Winterfest Treats for All

★ WINTERFEST
Continued from Page 1

Participants include the Marine Color Guard; the Boston Fire Dept. Band; the Boston Police Dept. Color Guard; the Boston Police Dept. Drill Team; a troupe known as the Saugus Bluebelles; and finally the Winterfest's queen, riding high on a Fire Dept. engine, followed by a court of six princesses.

Both Mayor Collins and Eli Goldston, chairman of Winterfest and the Cultural Foundation of Boston, which is sponsoring the big do, will speak. The festival is budgeted at $250,000.

They also spoke at last night's intermission of the ballet. The first in a series of 1966 Boston Medals was presented then to Boston's distinguished Negro singer, Roland Hayes, and to Joe Cronin, who is now president of the American League.

Earlier reports that Henry Cabot, president of the Boston Symphony Orchestra, was to receive a medal were right but wrong about the time.

He will receive his medal Tuesday night, when the B.S.O. gives its concert.

Hayes, his eyes moist, declared himself overwhelmed at the distinguished honor. But Cronin, who followed Hayes onto the platform, put in a plug for his Summerfest at Fenway Park.

Said Cronin, "Baseball is the ballet of all sports."

Mayor Collins presented the Boston Medals. Strung on broad royal blue ribbons, the medals are cast in gold, contain the City Seal and the motto, in Latin, "God Be With Us as He Was with Our Fathers."

In paying tribute to this year's winners, the mayor prefaced his remarks by saying the medals went to those who reflected credit on the City of Boston. Last year's medalists were composer Richard Rodgers, Arthur Fiedler, Charles A. Coolidge and Red Auerbach, as well as five Nobel Prize winners in science and medicine.

In the beginning of Winterfest, Friday evening, was the word. David McCord read his commissioned poem, "Observation Point." In the 100 lines, he touched on the science fiction he had known as a boy now surprisingly translated from the magazine onto the drawing board and into space. But he warned that the livable city was not one with a "chromium facade" but one which "kept the leafways open."

Getting the proceedings off to a youthful and zestful start yesterday afternoon was a dress rehearsal of last night's ballet, to which children had been especially invited.

They responded in droves. By the time the curtain parted shortly after 3 p.m., some 3000 ildren and adults had settled the auditorium's streamed, blue upholstered seats. ey loved what they saw, to y nothing of the popcorn, da pop and those rides up d down the long escalators intermission time.

In the exhibition area, covering some 27,000 square feet, upstairs and down, exhibits kept going up at a fast clip, though it is still doubtful if all will be in readiness by ribbon cutting time this morning.

In the exhibition area one will be able to find everything from ancient autos to karate, from "op" and children's art to Toulouse-Lautrec. All the exhibits, of course are free.

And all the performing arts, concerts, the dance, folk festivals, jazz folk music, drama, the film festival, etc. are modestly priced from 25 cents to a $3 top. Seats are on a first-come, first-served basis.

But there's still plenty for strangers-to-paradise to see There's a model of the famed Wharf Theater in Provincetown ("Here the American Theater Began"); a full scale Japanese tea room; photographic displays and models of urban renewal projects throughout New England; and paintings and sculpture galore from various local art groups.

Demonstrations will start today in painting, in sculptoring, in wood carving, poetry, scrimshaw, scuba diving and anything else that will help keep the festival committee's promise "there'll be something doing from 10 a.m. to midnight." Exhibitions of karate wrestling will be staged twice daily (2 and 8 p.m.)

Winterfest really is off and flying.

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News (e)
SOUTHBRIDGE, Mass.
Circ. 5,289
JAN 26 1966

Boston Set for 10-Day Binge Of Culture Aimed at Everyone

By JUDITH ROBINSON

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New England Newsclip Agency, Inc.
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Harvard Crimson
CAMBRIDGE, Mass.
Circ. 3,800
FEB 11 1966

Student Asked To Play With BSO

A freshman will be the first college undergraduate to appear as a soloist with the Boston Symphony Orchestra.

Eugene Indjic '69 has been invited by Eric Leinsdorf, conductor of the Boston Symphony Orchestra, to play Brahms' Second Piano Concerto at the War Memorial Auditorium on February 22.

Indjic, who has studied piano for nine years, did not enter a contest for the performance. He did play for Leinsdorf once last year, and the conductor phoned Indjic this week to invite him to be a soloist in the Washington's Birthday concert.

The 18 year-old freshman has performed in Philadelphia and Cincinatti, practices five hours daily, and still has time for Gen Ed papers.

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Sunday Herald
BOSTON, Mass.
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2 0 1966

Today's Events At Winterfest To Draw Throngs

BY PAUL GIGUERE

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'Talk of New England'

Possibily the largest number of visitors yet will attend the unprecedented program, which already has become the "talk of New England" and a magnet for thousands of men, women and children.

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The Heritage Center, adjacent to the War Memorial Auditorium, and a participating feature of Winterfest, will be open from 9 a.m. to 9 p.m. daily.

BERNSTEIN TRIBUTE

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The New England Conservatory of Music, Chamber Singers, conducted by Lorna Cooke de Varon, and 31 members of the Boston Symphony, conducted by Richard Burgin, will salute the famed musician at 3:30 p.m. in Room 200 at the Auditorium.

Demonstrations of the Japanese tea ceremony and flower arranging will be presented at the Janpanese Teahouse exhibit Sunday.

The ceremony will be at 4 and 7 p.m., and flower arranging at 2 aand 6 p.m.

Sponsors of the Teahouse exhibit are the Boston-Kyoto Sister City Committee, the Japan Society of Boston, and the Fogg Museum of Harvard University.

SHOWS ADDED

The Boston Museum of Fine Arts exhibit has added five showings daily of fine arts films to be shown at 3-4-5-7 and 8 p.m. on Saturday and Sundays and 2-3-4 and 5 p.m., Monday through Friday.

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The Cardinal will be in the audience at the War Memorial Auditorium that hears 500 voices of five massed choruses in the world premiere of a specially commissioned piece of music based on President Kennedy's "City on a Hill" speech to the Massachusetts Legislature.

Narrator of the choral work will be Edward C. Hanify, Boston attorney and an old and trusted friend of the Kennedy family, and a trustee of the John F. Kennedy Library. The choral work was commissioned for Winterfest and written by Jacob Avshalomov.

Staff Sgt. Barry Allen Sadler, 25-year-old singer and composer of "The Ballad of the Green Berets" will appear as a special added attraction at the Folk Festival next Saturday and Sunday at 8 p.m.

He will sing several songs from his new album including "The Ballad of the Green Berets."

(For a full table of Winterfest events, see the Show Guide of today's Sunday Herald.

winterfest

(Herald Staff Photo by Frank Kelly)

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Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 15 1966

Musical Chairs

Winterfest Concert Programs Announced

By MARGO MILLER
Globe Critic

A cantata and three works for violin and orchestra will have their premieres during Boston's Winterfest. They were commissioned for the 10-day cultural festival being put on in the Boston Auditorium Feb. 18-27. They also fit nicely into American Music Month.

"City Upon a Hill," a setting of President Kennedy's address to the Massachusetts Legislature, is the work of Jacob Avshalomov, conductor of the Portland, Or., Symphony Orchestra. The speech, slightly shortened, will be read by Edward C. Hanify, a Boston lawyer, friend of the Kennedy family and trustee of the Kennedy Library. The 500 choristers will sing the responses.

Choral Night, during which the new cantata will be heard, comes on Wednesday evening, Feb. 23, at 8 p.m. Participating groups are the Lexington Choral Society, the Springfield Symphony Chorus, the Brandeis University Choral Union, the Tufts University Chorus, the Cecilia Society and the Framingham Choral Society. They will all sing the "City Upon a Hill" and excerpts from Robert Ward's "Sweet Freedom's Song," under the direction of Allen C. Lannom.

Winterfest has not neglected new works for soloist and orchestra. On Saturday, Feb. 26 at 1 p.m. and again Sunday, Feb. 27, at 3 p.m. three compositions featuring the violin will have their first performances. Boston University's Roman Totenberg will be soloist with the B.U. Symphony. Darius Milhaud has written "Music for the New Boston," B.U.'s Gardner Read's new piece is "Sonoric Fantasia No. 2" and Hall Overton "Rhythms for Violin and Orchestra."

The Winterfest concerts will begin on Saturday at 4:30 with a program of old music. The Zimbler Sinfonetta, creation of the late Joseph Zimbler, Boston Symphony cellist, will offer Mozart's Divertimento in D, Five Pieces for String Orchestra by Hindemith, the Barbert Adagio for Strings, the Boccherini Flute Concerto with James Pappoutsakis as soloist, a suite by Corelli, the Bach Violin Concerto in A minor with George Zazofsky as soloist, and the D minor Vivaldi Concerto Grosso.

IN THE AUDIENCE

"A Tribute to Leonard Bernstein" — with the composer-conductor in the audience, will open Sunday afternoon with choruses from "The Lark." Lorna Cooke deVaron will conduct the New England Conservatory Chorus. The song cycles "I Hate Music" and "La Bonne Cuisine" will be sung by Jennie Tourel.

After intermission Richard Burgin will conduct members of the Boston Symphony strings and violinist Joseph Silverstein in the Serenade.

Sunday evening at 8, the Civic Symphony of Boston, under Kalman Novak's direction, will give "Pine Tree Fantasy" by Walter Piston its first local performance. Piston will be in the audience. The program also includes Schubert's Symphony No. 4, the Liszt Piano Concerto No. 1 with Virginia Maxey as soloist, and Respighi's "Pines of Rome."

The La Salle String Quartet comes from Cincinnati on Monday for an afternoon concert of Haydn's D major, Op. 64, No. 5, Beethoven's Third, and Ravel's Quartet in F.

Next Tuesday morning will be devoted to a Young Audiences concert by the New Boston Percussion Trio at 10, and a concert at 11 by the Boston Schools Symphonic Band. The second Young Audiences concert will be Wednesday at 10, when the Pro Arte Woodwind Quintet will play. Both ensembles will demonstrate their instruments and answer questions.

Businessmen and Art: Growing Circle of Fans

As most folk know, the role of local businessmen in supporting the arts has lagged, to put it mildly.

But there are signs that the interest is picking up.

The forthcoming Winterfest is, of course, an example. Opening at the Boston Auditorium on Friday, the 10-day cultural spree, budgeted at $250,000 is being run by prominent businessmen. A number of Greater Boston businesses have contributed funds.

There also have been some helpful and hopeful signs at the Museum of Fine Arts on the Fenway.

Tonight, scores of Greater Boston business and professional men will gather for "Men's Night."

They will be given guided tours of the Museum's newly renovated Etruscan, Asiatic and Egyptian galleries. Staff lecturers will give commentaries. Later, Ladies Committee members will be hostesses at a reception.

A week ago, about 75 members of the Financial Executive Institute of New England, an organzation of treasurers and controllers from major New England companies, and their wives, gathered at the Museum for dinner and an inside view of its collections. They also heard talks by its officials.

In March, a pair of lectures of special interest to businessmen will be given. On Sunday, March 6, Mrs. Mildred Housen will discuss the varying philosophies and motivations of "American Business as Patron of the Arts."

On Sunday, Mar. 13, J. Daniel Selig, visiting lecturer, will explore the attitudes of "The American Government as Patron of the Arts," dating from the time of Washington's inauguration to the present. He will then go into the integration of sculpture, painting and architecture in the total environment of urban renewal projects.

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winterfest

(Herald Staff Photo by Frank Kelly)

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"City Upon a Hill," a setting of President Kennedy's address to the Massachusetts Legislature, is the work of Jacob Avshalomov, conductor of the Portland, Or., Symphony Orchestra. The speech, slightly shortened, will be read by Edward C. Hanify, a Boston lawyer, friend of the Kennedy family and trustee of the Kennedy Library. The 500 choristers will sing the responses.

Choral Night, during which the new cantata will be heard, comes on Wednesday evening, Feb. 23, at 8 p.m. Participating groups are the Lexington Choral Society, the Springfield Symphony Chorus, the Brandeis University Choral Union, the Tufts University Chorus, the Cecilia Society and the Framingham Choral Society. They will all sing the "City Upon a Hill" and excerpts from Robert Ward's "Sweet Freedom's Song," under the direction of Allen C. Lannom.

Winterfest has not neglected new works for soloist and orchestra. On Saturday, Feb. 26 at 1 p.m. and again Sunday, Feb. 27, at 3 p.m. three compositions featuring the violin will have their first performances. Boston University's Roman Totenberg will be soloist with the B.U. Symphony. Darius Milhaud has written "Music for the New Boston," B.U.'s Gardner Read's new piece is "Sonore Fantasia No. 2" and Hall Overton "Rhythms for Violin and Orchestra."

The Winterfest concerts will begin on Saturday at 4:30 with a program of old music. The Zimbler Sinfonetta, creation of the late Joseph Zimbler, Boston Symphony cellist, will offer Mozart's Divertimento in D, Five Pieces for String Orchestra by Hindemith, the Barbert Adagio for Strings, the Boccherini Flute Concerto with James Pappoutsakis as soloist, a suite by Corelli, the Bach Violin Concerto in A minor with George Zazofsky as soloist, and the D minor Vivaldi Concerto Grosso.

IN THE AUDIENCE

"A Tribute to Leonard Bernstein" — with the composer-conductor in the audience, will open Sunday afternoon with choruses from "The Lark." Lorna Cooke deVaron will conduct the New England Conservatory Chorus. The song cycles "I Hate Music" and "La Bonne Cuisine" will be sung by Jennie Tourel.

After intermission Richard Burgin will conduct members of the Boston Symphony strings and violinist Joseph Silverstein in the Serenade.

Sunday evening at 8, the Civic Symphony of Boston, under Kalman Novak's direction, will give "Pine Tree Fantasy" by Walter Piston its first local performance. Piston will be in the audience. The program also includes Schubert's Symphony No. 4, the Liszt Piano Concerto No. 1 with Virginia Marks as soloist, and Respighi's "Pines of Rome."

The La Salle String Quartet comes from Cincinnati on Monday for an afternoon concert of Haydn's D major, Op. 64, No. 5, Bartok's Third, and Ravel's Quartet in F.

Next Tuesday morning will be devoted to a Young Audiences concert by the New Boston Percussion Trio at 10, and a concert at 11 by the Boston Schools Symphonic Band. The second Young Audiences concert will be Wednesday at 10, when the Pro Arte Woodwind Quintet will play. Both ensembles will demonstrate their instruments and answer questions.

Businessmen and Art: Growing Circle of Fans

As most folk know, the role of local businessmen in supporting the arts has lagged, to put it mildly.

But there are signs that the interest is picking up.

The forthcoming Winterfest is, of course, an example. Opening at the Boston Auditorium on Friday, the 10-day cultural spree, budgeted at $250,000 is being run by prominent businessmen. A number of Greater Boston businesses have contributed funds.

There also have been some helpful and hopeful signs at the Museum of Fine Arts on the Fenway.

Tonight, scores of Greater Boston business and professional men will gather for "Men's Night."

They will be given guided tours of the Museum's newly renovated Etruscan, Asiatic and Egyptian galleries. Staff lecturers will give commentaries. Later, Ladies Committee members will be hostesses at a reception.

A week ago, about 75 members of the Financial Executive Institute of New England, an organization of treasurers and controllers from major New England companies, and their wives, gathered at the Museum for dinner and an inside view of its collections. They also heard talks by its officials.

In March, a pair of lectures of special interest to businessmen will be given. On Sunday, March 6, Mrs. Mildred Housen will discuss the varying philosophies and motivations in "American Business as Patron of the Arts."

On Sunday, Mar. 13, J. Daniel Selig, visiting lecturer, will explore the attitudes of "The American Government as Patron of the Arts," dating from the time of Washington's inauguration to the present. He will then go into the integration of sculpture, painting and architecture in the total environment of urban renewal projects.

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Sunday Globe
BOSTON, Mass.
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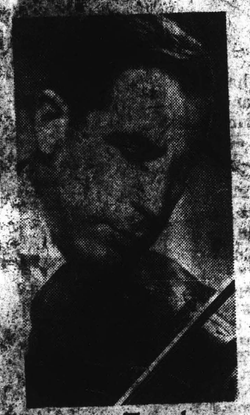
FEB 13 1966

Boston's Winterfest Puts Spotlight on the Arts

Leonard Bernstein
As Composer



Roman Totenberg
Soloist in Commissions

Jackie Washington
Topical Folksongs

Mac Morgan
Gilbert & Sullivan

Gardner Read
Works performed

Jacques D'Amboise
Gala Ballet Star

Erich Leinsdorf
To Conduct B.S.O.

By EDGAR J. DRISCOLL JR.

The muses start flying high at the new War Memorial Auditorium on Friday.

Winterfest comes to town.

It's the biggest mid-Winter cultural jamboree this old city has ever seen. And it will keep those mythical misses gyrating for 10 whole days with its continuous, wide and varied "panorama of the arts."

Officially, the festival gets under way Friday night on the main auditorium stage. This is when Mayor John F. Collins awards the first of a series of Boston Medals to a distinguished, as yet unnamed citizen.

At the same time poet David McCord will read a specially commissioned Winterfest poem. A number of dignitaries will be present for the ceremonies, scheduled for the intermission of the opening night performance of the Gala Ballet.

The Gala Ballet stars Melissa Hayden and Jacques D'Amboise of the New York City Ballet. Featured is the world premiere of "Huapango," choreographed by Henrique Martinez.

The same night, Moliere's comedy, Tartuffe, will be presented by the Loeb Drama Center of Harvard. Directed by George Hamlin, it will be given in a specially constructed theater in the War Auditorium. Both performances have 8 o'clock curtains.

Early birds, however, may take in a children's performance of the ballet at 2:30 p.m. Friday and the launching of the 10-day film festival at 5 and 7:30 p.m. The feature at both film showings is a rueful contemporary comedy by John Korty entitled "The Crazy Quilt." Burgess Meredith is the narrator.

On Saturday, the first full day of festival doings, the doors will open at 10 a.m. to reveal a continuous free public exhibition featuring 120,000 square feet of displays. More than 100 exhibits and craft demonstrations are planned.

Craftsmen include weavers, pewter spinners, paper makers, candle dippers, glass blowers, boot makers and wood sculptors. Demonstrations in scuba diving, skiing and karate also are planned.

In addition, there will be displays of paintings from leading museums of the area, such as the Boston Museum of Fine Arts, the Institute of Contemporary Art, the Addison Gallery, Andover, and the DeCordova Museum, Lincoln, plus dioramas from Sturbridge Village, Williamsburg, Saugus Iron Works and other historical museums.

Saturday also will see the launching of a series of seminars, panel discussions and lectures on a wide variety of subjects. Many an expert in his respective field will participate. The law, theology, poetry, urban renewal and medicine are among the subjects to be discussed.

In the performing arts, major attractions are due to hit the stages of the auditorium's main, 6000-seat hall, the 900-seat auxiliary auditorium, a special 300-seat Arena Theater, and the 400-seat Film Theater.

Eric Leinsdorf will conduct the Boston Symphony. Mertyn Green will star in a program of Gilbert and Sullivan. There will be a choral concert with a specially commissioned work. Folk dances and folk music concerts are planned. Leonard Bernstein will be honored. Jazz will have its innings too. So will many and varied theatrical productions.

In addition, many events for children are on the docket, since Winterfest comes during the traditional mid-Winter school vacation period.

Eli Goldston, chairman of the festival, budgeted at $250,000, says more than 180 attractions are slated for the 10-day festival. Sponsored by the Cultural Foundation of Boston, Winterfest will climax months of planning and the activity of more than 2300 people.

Mayor Collins, honorary chairman of the festival, describes this as a "dramatic demonstration of the cooperation possible in a large metropolitan area when you have a worthwhile project and an air of excitement."

The Mayor has extended the full cooperation of the city and numerous civic and service organizations have adopted special Winterfest projects to help make it a success.

Come Friday, Winterfest will be off and running.

A complete listing of events, excluding exhibitions and demonstrations, is published on this same page.

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BOSTON, Mass.
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FEB 18 1966

IN THE SPOTLIGHT

All Boston Joins In Winterfest

By PHILIP J. MURPHY
Executive Financial Editor

Eight Louisburg Square! That's where the New Boston and the Old Boston met to start Boston's Winterfest. The meeting brought the financial, governmental and cultural leaders of the community together to reinforce Boston's claim as the cultural center of the world.

It is traditional for Boston financial and business leaders to sponsor civic, social, philanthropic and cultural activities in the city. Boston's Winterfest performances, which begin today and end a week from tomorrow at the War Memorial Auditorium are an extension of that heritage. Moreover, it augurs more success for the Boston of the future. Yet, neither the past or the future can outdo the present. Nineteen sixty-five and 1966 are vintage years for connoisseurs of Boston.

While Ernest Henderson's home at 8 Louisburg Square may never be the same, the sacrifice was worth it because this meeting added to the Square's historical lustre. Number eight is in the spot where the entire leadership of Boston appeared on Feb. 16, 1966, to kick off the Winterfest Program, the first undertaking of the Cultural Foundation of Boston, Inc. There isn't much happening in Boston that isn't being sponsored by someone from that group.

Boston has three great charity drives. Chairman of the United Fund, Bill Claflin, of the investment banking firm of Tucker, Anthony & R. L. Day was there. Jim Cleary, chairman of the cancer drive and managing partner of Eastman, Dillon Union Securities was there.

These drives, plus the Heart Fund, represent the bulk of the state-wide funds collected publicly through the efforts of business leaders every year. United Fund is an effort to bring under one organization all of the charity solicitation in the area. Heart and cancer are the two exceptions, because the immediate demands for research in these two groupings demand separate drives with separate motivation.

Cancer in particular has great urgency since there are many indications that a cure is close at hand. Whereas Massachusetts raises more than a million dollars each year, it receives back from the National Cancer Society in excess of 2.5 million in research grants to its various educational institutions, clinics and hospitals. The Heart Fund has similar statistical support for the concentrated effort by the business community.

Leaders of these drives were joined at the kick-off by leaders of everything else. The leading bankers were there; all the brass from the Chamber of Commerce and the other business associations; investment bankers; industrialists; financiers. The Mayor's Office appeared en masse as a continuation of the spirit that has marked the new rapport between business and government.

The business tinge to The Cultural Foundation, itself, probably tells as well as anything the kind of support the project has. The president is the anbivalent Eli Goldston of Eastern Gas and Fuel. Vice president is Robert Brush of the Sheraton Corp. The other trustees, in addition to Mayor Collins, are representative of the business and professional communities.

The interest of business in the success of this program is not unusual in the city. The Boston Symphony Orchestra, the Museum of Fine Arts, the great universities and the historical shrines have all had strong business backing.

As a matter of fact, the trend toward sponsorship of the arts which started here so many years ago has spread throughout the country. The Museum of Contemporary Art, last year, sponsored an exhibit of the collections of many of American's most prominent industrialists. The Museum of Fine Arts is contsantly displaying similar collections.

Just last week, the Financial Executives of Massachusetts met at the Museum of Fine Arts on the occasion of business community interest in the display of the Copley family.

The leadership of the business community has given Winterfest its unqualified endorsement. Hopefully, everyone in the city will make it a point to attend at least one of the presentations of the performing arts, visit the really professional exhibits and attend one or several of the seminars to be held in the Sheraton Boston in conjunction with the Winterfest. Of particular interest to businessmen are the seminars on urban design on Saturday, Feb. 19 and the East-West trade seminar on Wednesday, Feb. 23. Everything is ready to go. With broad business support, it can't fail.

(WHDH Radio News features Mr. Murphy's Financial comment at 6:35 p.m.)

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FEB 16 1966

Winterfest Opens Here Tomorrow

By RICHARD REMMES

The curtains will rise and the trumpets will blare Thursday night for the opening of Winterfest '66, Boston's 10-day kaleidoscopic splash of culture.

Upwards of a half a million persons will be entertained during the first major arts pan-[illegible] in Boston designed for [illegible] and adults of varied tastes.

Many of the performances are free.

[illegible] cultural-social highlight of the [illegible] will be the Boston Symphony Orchestra benefit concert and reception on Tuesday.

(Continued on Page Five)

—The Rev. Phillip J. King [illegible]ft, will open the Winter[illegible]day at 2 p.m. At a later [illegible]der of Boston University [illegible]principal speaker.

Winterfest '66 Opens Tomorrow

(Continued from First Page)

Tickets are still available from the sponsoring Chamber of Commerce.

Leading off with Thursday's premiere of "The Chase" starring Marlon Brando at the new Sack Cheri Theater, Winterfest will be officially launched the following night when Mayor Collins presents the first of a series of Boston Medals on the auditorium stage.

In the following week, Greater Boston citizens will be treated to exhibits, seminars and performances in music, drama, dance and films.

While much of the program is suited for adult tastes, numerous performances including films puppets, a zoomobile and young audience concerts will provide the vacationing children with what might be their first step to appreciation of the arts.

CHILDREN'S SHOWS

Some of the special children's performances are: "Huapango" ballet Monday at 3 p.m.; the North End Puppeteers Saturday at 10 and 11 a.m. Secondary School Drama Festival Monday at 10 a.m. Jack and the Beanstalk repertory performance Monday at noon; and the Young Audience Concert at 10 a.m. Tuesday, to mention a sampling.

Among the 2,000 performers who will take part in Winterfest is composer Leonard Bernstein who will be saluted with a special concert by the Boston Symphony Orchestra Sunday afternoon.

In other phases of the program, leaders in the fields of law, religion, urban renewal, architecture, poetry, world trade, health and medicare, Boston art and world affairs will speak.

The program includes many firsts for Boston including the first local performance of Jacques D'Ambroise of the New York City Ballet, the premier of "The Chase," and the first local performance of the famed Eureka Brass Band and Storyville Ramblers of New Orleans who will stage a mock funeral as part of their performance.

FILM FESTIVALS

Daily film festivals will feature movies from Britain, Mexico, Japan, Poland as well as many late American films and the 1926 silent film, "What Price Glory."

Some of the sidelights of the Winterfest program will be the exhibits such as the Children's Zoo "Pet Ring" with demonstrations every two hours, Boy Scout and Girl Scout demonstrations, antique auto exhibit, a banjo concert and a skifest.

Supported in part by grants and contributions from foundations and businesses, the adventurous undertaking was organized by the nonprofit Cultural Foundation of Boston, Inc., with Eli Goldston as president. He is chairman of the Boston Gas Co. and president of Eastern Gas and Fuel Associates.

More than 850 volunteers have donated their time and efforts to the project in the past year.

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FEB 18 1966

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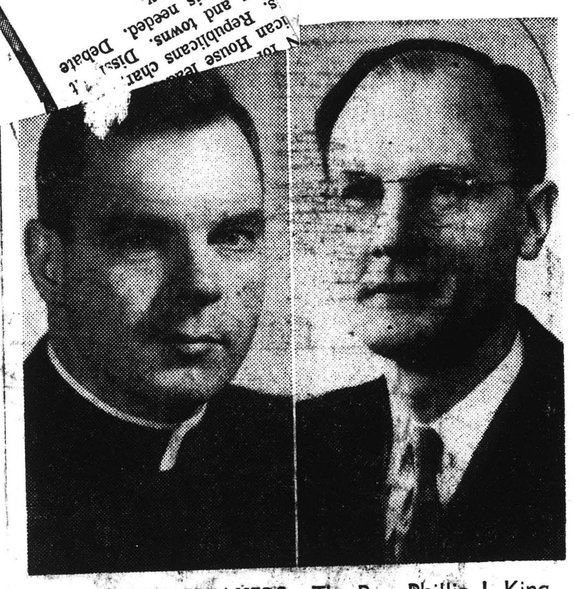

WINTERFEST SPEAKERS—The Rev. Phillip J. King of St. John's Seminary, left, will open the Winterfest religious seminars Sunday at 2 p.m. At a later session Dean Walter Muelder of Boston University Theology School will be principal speaker.

Winterfest '66 Opens Tomorrow

(Continued from First Page)

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Morning Globe
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Winterfest Opens Today—First Night Show Sold Out

By EDGAR J. DRISCOLL JR.
Globe Critic

Rev. Ezra Stiles Gannett, D.D. (1801-1871) never saw anything like it. And he looked it as he stared from his gold-leaf frame at the proceedings at the Boston Auditorium Thursday night.

Propped against a packing crate on the prop littered floor, his crusty portrait was one of thousands of assorted items waiting to be put in place.

Winterfest opens today.

Around him workmen scurried with electric saws, drills, miles of electric cords etc. to help put up and light the more than 100 scheduled displays. They range from Japanese prints to scuba gear, and will occupy 27,000 square feet of exhibition space.

As of last night, it was a safe bet that a number of exhibits will be far from ready for the opening of the exhibition area this afternoon. Most, however, should be up by Saturday, the first full day of viewing at the 10-day cultural jamboree.

Nor should opening nighters despair about not being au courant. There will be plenty for strollers to see at tonight's opening performances of the sold-out Gala Ballet and Moliere's comedy, Tartuffe.

They will be held simultaneously. The ballett, starring Melissa Hayden and Jacques D'Ambroise of the New York City Ballet, will be performed on the main stage. There'll be a children's matinee this afternoon. The comedy, will be presented by the Loeb Drama Center of Harvard in a special theater constructed at the auditorium.

Intermission of the ballet will see Winterfest's official unveiling. That's when Mayor Collins presents the first of a series of '66 Boston Medals to Henry B. Cabot, Boston Symphony Orchestra president. Many dignitaries will attend.

But back to the exhibits.

Staring Rev. Mr. Gannett in his white-bearded face was a winking, blinking construction made up of hundreds of light bulbs imbedded in shiny aluminum. It is one of several new art works on loan from the Institute of Contemporary Art's recent "Art Turned-On" show. In it, all the art works operate by reason of being plugged in. Hence the title.

As some 3000 partitions of white and tan painted plywood plus curtains of varied hues went up to relieve the exhibition area of its big barn-like look, a West Virgina sculptor worked away. Wolfgang Flor was uncrating and dusting wood sculptures done by members of the Greenbriar Art Colony. Close by a woman from the West Virginia State Arts and Crafts Guild did likewise with pottery. They and two companions will be giving continuous demonstrations of pewter spinning, dulcimer making, wood carving and pottery during the festival. Many other demonstrations of all types are planned.

SOON IT WILL BE WINTERFEST

One of the most handsome displays already up is that of the Peabody Museum, Salem. A ship's figurehead dominates the scene, which includes handsome ship models, prints, paintings, carved cabinets, antique chairs, etc. of artistic as well as historical interest.

Speaking of history, you'll find it aplenty in the exhibition of original paintings comprising significant vignettes from the nation's past and the men and women who helped to shape its destiny.

They are from the "Faces of Freedom Collection" presented through the courtesy of the American Heritage Foundation and the John Hancock Mutual Life Insurance Co. Faces and events range from those of Daniel Webster, Abe Lincoln, Edison, F. W. Woolworth and Gen George Patton, to the first Thanksgiving and Paul Revere's ride.

Several staff members of the Boston Museum of Fine Arts were busy last night putting up its display. It deals with the museum as an educational force. About 10 children from its classes will conduct a class there tomorrow and the following Saturday Paintings by students and alumni also will be shown.

For more children's work, there are displays by the Children's Art Center in the South End and from the Boston Public Schools.

Sculpture also has its innings in many and varied forms.

Already up and sitting pretty on their pedestals are works in stone, metal, wood, plaster, bonze, etc. by talented members of the New England Sculpture Assn.. Close by are some wild looking creations by a French-American artist imported for the occasion. A cross between painting and sculpture, they are unusual interpetation of female figures in jazzy colors combining "op" and "pop" art. The gals are called 'Nanas."

A WAX PILGRIM FOR WINTERFEST (AP)

Speaking of figures, there are two life-size replicas sawing away at a "Pilgrim Sawpit." It is one of many exhibits (herbs, an early house, Indian crafts), put on by Plimoth Plantation. While waiting to be nailed in place, the sawpit sported a scrawled warning: "Do Not Touch, Very Shaky." And none did.

But as we said before, by tonight things won't be so shaky. And the city's biggest Winter festival of the arts budgeted at $250,000, will be on full force.

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Evening Globe
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FEB 17 1966

Tomorrow: Winterfest

PAGE ONE

A Qualified Yes to Nana

You can tell by her tongue that Wendy Lorraine is interested in the Nana exhibit at Boston Auditorium, one of the sites of Winterfest. Nanas are interpretations of female figures in chicken wire, cloth, bamboo and iron by Niki de Saint-Phalle and were brought here from Paris. Wendy, 4, is from Newton. (AP Photo)

By EDGAR J. DRISCOLL JR.
Staff Reporter

Winterfest, Boston's big mid-Winter celebration of the arts, gets rolling like a well-packed snowball Friday at the Boston Auditorium.

And what better way to make its debut than by having its opening night performance a sellout?

This was the announcement made by Eli Goldston, Winterfest chairman and chairman of the Cultural Foundation of Boston which is sponsoring the 10-day roundup of the visual and performing arts.

Speaking at a reception for the foundation's trustees in the house of hotel magnate Ernest Henderson Sr., 8 Louisburg sq., Beacon Hill, Goldston said:

"We're off to a good start. We're sold out Friday night for the Gala Ballet.

"This means more people (5000) in one room watching ballet that New England has ever seen before."

WINTERFEST Page 14 19

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Evening Globe
BOSTON, Mass.
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FEB 21 1966

Festival Holiday Spotlights Symphony at Winterfest

PAGE ONE

The Boston Symphony Orchestra, one of the world's great musical organizations, takes the center spotlight on tomorrow's varied holiday progam of Winterfest.

Erich Leinsdorf conducts the perfomance of Brahm's Concerto No. 2 at 8 p.m. at Memorial Auditorium.

Eugene Indjic, 19-year-old Harvad freshman, will be soloist—youngest ever to appear with the full orchestra in a major concert.

The great Martyn Green will star in a musical presentation of excerpts from Gilbert and Sullivan operettas at 4:30 p.m. in Room 200.

Mr. Green, the world's pre-eminent portrayer of Gilbert and Sullivan roles, wrote the presentation himself.

Mac Morgan and Lawrence Keith are also featured, and Anthony Makas conducts.

A brief dialogue about the two famous collaborators connects the musical numbers throughout the production.

At 8 p.m. in the Arena Theater the People's Theater of Cambridge, will put on Shakespeare's "Twelfth Night," directed by Ruth Elder.

Music for children takes the concert stage in Room 200 at 10 a.m., when Mrs. Theresa Putnam directs the New Boston Percussion Trio.

At 11, there will be a Boston school symphonic band concert by 75 young musicians selected from instrumental competitions.

Today's Winterfest program features a 2 p.m. concert by the world-famed La Salle String Quartet of Cincinnati.

The group, performing on a rare matched set of Amati instruments, appears at 2 p.m. at the Sheraton-Boston Hotel.

Tonight at 8 the Trinity Square Playhouse, Rhode Island's only professional theater company presents Eugene O'Neill's "Long Day's Journey Into Night in Room 200.

The Premiere Perfomance Company of Lexington puts on two perfomances, at 7 and 9 p.m. in the Arena Theater, of a music, dance, drama and poetry program entitled "The Perfoming Arts—A Cross Section."

WINTERFEST Page 22 5

was honored at a concert drew an audience too bi the hall.

More than 1000 persons to jam their way into Room 200 at the Auditorium, which seats about 800.

The concert was the main event of a day that drew more than 55,000 persons to the vast auditorium, despite the Winter's coldest weather.

Bernstein's parents, Mr. and Mrs. Samuel Bernstein of Chestnut Hill, were in the audience, along with Mrs. Serge Koussevitsky, widow of the conductor whose protege Bernstein was.

The crowd overflowed the hall, and several hundred—including some who had paid $12.50 per ticket—were turned away at the door.

A mixup in distribution o tickets was to blame for the over-subscription. Festiva Chairman Eli Goldston explained and apologized to the crowd during intermission.

Record 5000 to See Ballet

WINTERFEST
Continued from Page 1

He referred to Friday night's performance of the Gala Ballet, starring Melissa Hayden and Jacques D'Amboise of the New York city Ballet. There will be a performance in the afternoon for children from all over Greater Boston. Some seats for children's groups are still available.

Officially, Winterfest will be launched during the ballet intermission in the Main Auditorium. That's when Mayor Collins will address guests and present the first of a series of 1966 Boston Medals to Henry B. Cabot, president of the Boston Symphony Orchestra. The presentation was to have been a surprise. But the word got out and official announcement has been made.

Goldston, president of Eastern Gas and Fuel Associates, also had good news for those doubting Thomases who thought the festival, budgeted at $250,000, might be a financial bust. So many other worthwhile cultural ventures on a large scale measure in this city have proved just that.

"We don't need money," he said, "thanks to the support of foundations and business."

He said the planning committee had three hoops to go through in getting this big cultural program off the ground. The first two, he said, were "finances" and "quality." Both, he asserted, have been met.

"But the other test is ahead. It is response. We want to encourage everyone to see what we have.

"We think it is an extremely diversified and rewarding program."

Collins said the city, which had been retrogressing for decades, has been turned about in such a way that the "New Boston" can now claim to be one of the leading cities of America.

"Now we may have a new Athens of America as well."

The mayor also said that Winterfest, which will offer some 180 performances and events, fills the void created by the lack of a Boston Arts Festival last Summer.

"We hope this Summer festival can be resumed—hopefully next year," the mayor said.

Some 3000 plywood doors were in the process of going up to divide exhibition areas like a Japanese screen. Collectively they will form a Tokaido Highway, Japan's famous road leading from Tokyo to Kyoto. The symbolism is not without point. Kyoto is Boston's sister city.

One of the first exhibits up, and harbinger of many art exhibits to go on view from leading museums of the area, was a group of "Nanas." Reportedly the most talked about women on Paris' Left Bank, they are crosses between painting and sculpture and are the creation of a 35-year-old French-American artist, Niki de Saint-Phalle. Painted in bright, zany colors, they are made of chicken wire, bamboo and iron covered with glued scraps of cloth, lace and wool.

More than 4000 people are involved in one way or another with the staging of Winterfest, planned as a cultural celebration offering the widest possible range of attractions.

Bernstein Man of the Hour at Winterfest

WINTERFEST
Continued from Page 1

Yesterday was Leonard Bernstein's day at Winterfest.

Boston's own "Lennie," the magnetic composer-conductor with the flashing smile, was honored at a concert that drew an audience too big for the hall.

More than 1000 persons tried to jam their way into Room 200 at the Auditorium, which seats about 800.

The concert was the main event of a day that drew more than 55,000 persons to the vast auditorium, despite the Winter's coldest weather.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

FEB 21 1966

Bernstein Fete Packs 'Em In

By MARGO MILLER
Staff Writer

The Winterfest tribute honoring Leonard Bernstein packed them in like hemidemisemiquavers Sunday afternoon in the Memorial Auditorium's Room 200. The Longy School of Music took part of the hall as a benefit. The box office sales and a generous distribution of "paper" had people standing around the edge of the room and a sizeable overflow in the corridors.

The program of Bernstein's music covered most of his roles except New York Philharmonic conductor, television commentator, pianist, and Broadway composer. The citation accompanying his Boston Medal rectified these omissions by lauding his ability to "inspire in others his own love for music." Mayor Collins made the presentation.

In reply, Bernstein praised the performances by the New England Conservatory of his choruses for "The Lark" conducted by Lorna Cooke De-Varon, mezzo-soprano Jennie Tourel's always refreshing renditions of his song cycles, "La Bonne Cuisine" and "I Hate Music." He also spoke warmly of the Boston Symphony and associate conductor, Richard Burgin, who did his "Serenade for Violin, Strings and Percussion."

In paying honor to him, Boston, Bernstein said, also paid honor to his parents. Mr. and Mrs. Samuel Bernstein were in the audience, as was Mrs. Serge Koussevitzky, widow of the conductor whose protege Bernstein was. Bernstein recalled that the Fifth Commandment bade one honor one's parents, to provide them with plenty of grandchildren, and "as they say in the Irish quarter of Boston 'naches' (blessings), Bernstein quipped.

The Serenade is Bernstein's orchestral setting of Plato's "Symposium on Love." A violin concerto, in effect, it is a lyric and romantic piece, beautifully written for the beauties of the strings. Joseph Silverstein, Boston Symphony concertmaster, was soloist, and assistant principal cellist Martin Hoherman had a prominent part in the dialogue in praise of Eros.

The choruses for Anouilh's "The Lark" were nicely done by the New England Conservatory Chamber Singers. Susan Spacagna was the soprano soloist and Daniel Collins the countertenor.

TRIUMPHANT RETURN of Leonard Bernstein is shared by mother at Boston Auditorium.

Temperatures Soar at Concert

By EDGAR J. DRISCOLL JR.
Staff Reporter

Never on a Sunday had the city's year-old Memorial Auditorium seen anything quite like it.

Winterfest was the reason. It was the coldest day of the year. Yet more than 37,400 people (a festival estimate) had swarmed through the Auditorium's swinging glass doors.

Temperatures soared at the day's main event, a tribute to one of Boston's gifts to music, composer-conductor Leonard Bernstein.

Occasion was a concert by 31 Boston Symphony members, conducted by Richard Burgin, and the New England Conservatory Chamber Singers, conducted by Lorna Cooke de Varon. Jennie Tourel was soloist and Joseph Silverstein was featured violinist.

So popular did "Lennie," who wields the baton over the New York Philharmonic Orchestra, prove, that the concert was oversubscribed.

So much so that the hall, Room 200 at the Auditorium, which comfortably seats around 800, was jampacked with a crowd of 1050 that spilled out into a corridor where hearing was minimal and visibility nil.

What was worse was the fact that more than 300 (police estimate) were turned away at the door. This was quite understandable from a seating point of view. But not from the ticket holders!

Some of them, those turned away, including some VIPs, had paid $12.50 per ticket for the concert, billed as a benefit for the Longy School of Music, Cambridge. Yet many of those inside, including 130 members of the Harvard University Band, which performed twice in the main auditorium, were there on "complimentaries."

Eli Goldston, general chairman of the 10-day cultural jamboree, was among the many festival officials grabbing every available chair in sight to help accommodate the overflow.

He said Winterfest officials had received a report that 750 white Longy "benefit" tickets for the tribute and following reception high up in the Prudential Tower had been distributed.

"In the meantime," he said, "volunteer workers apparently distributed regular Winterfest blue tickets for the concert so close to performance time that the total had not been reported to officials in time to permit a change of location." The main auditorium was vacant.

During the intermission, at which Bernstein received the blue-ribboned Boston Medal, Goldston apologized for the mixup.

As for Bernstein, he was delighted with the attendance.

In thanking the city, "which I love," for the honor, the famed composer, whose music made up the concert, said: "You have also helped me honor the Fifth Commandment. My parents are here to witness this. And there aren't enough ways to honor one's father and mother."

He referred to his parents, Mr. and Mrs. Samuel Bernstein of Chestnut Hill, seated out front.

Doors open at 10 a.m. today.

winterfest

OVERFLOW AT TRIBUTE TO BERNSTEIN

TIGHT BINDING

212

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Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
FEB 20 1966

Show Guide | MUSIC

'Faust' Scenes Slated

The Boston Symphony Orchestra will participate in the Winterfest events this week with a holiday concert Tuesday evening at 8 in the 6000-seat War Memorial Auditorium at Prudential Cente, for which tickets are now on sale to the general public.

In its regular Symphony Hall schedule, which is sold out by season subscription, the sixth open rehearsal will take place Thursday evenin at 7:30 and the eighteenth pair of weekend concerts will be held Friday afternoon at 2 p.m. and Saturday night at 8:30. Erich Leinsdorf, Music Director, will conduct each performance.

AT THE FRIDAY-Saturday concerts in Symphony Hall, Mr. Leinsdorf will conduct the first Boston Symphony performances of Schumann's seven "Scenes from Goethe's Faust," for eight soloists, mixed chorus and boychoir. Soloists, mixed chorus and boychoir. Soloists will be Hermann Prey, baritone, as Faust; Beverly Sills, soprano; Charles Bressler, tenor; Thomas Paul, basso; Veronica Tyler, soprano; Tatiana Troyanos, mezzo-soprano; Florence Kopleff, contralto; and Batyah Godfrey, contralto. The chorus will consist of the New England Conservatory Chorus, Harvard Glee Club and Radcliffe Choral Society. St. Gabriel's Boychoir of Brighton will also participate.

Hermann Prey sang the role of Faust years ago when Mr. Leinsdorf presented the final scene, "Faust's Death," at the Symphony concerts.

Mr. Leinsdorf has invited a Harvard freshman, pianist Eugene Indjic, to make his first appearance with the Boston Symphony Orchestra at the Tuesday evening Winterfest concert. The 19-year-old artist has already been heard by many Boston children at the Boston Pops Esplanade Concerts and the Youth Concerts at Symphony Hall. He will play the Brahms Second Piano Concerto. The remainder of the program, which has been chosen to appeal to both adults and children, will consist of Wagner's rousing Overture to "Die Meistersinger"; "Prelude to the Afternoon of a Faun" by Debussy; and Strauss' fanciful tone poem, "Till Eulenspiegel's Merry Pranks."

All the Winterfest events have been scheduled with the school vacation in mind and ticket prices will be moderate to enable families to attend. Tickets for the Boston Symphony's Tuesday evening concert in the 6000-seat War Memorial Auditorium are $3, $2 and $1. They are on sale at the Auditorium box office (266-9550) and at all ticket agencies.

JOHNNY MATHIS will give a special two and a half hour concert at the Back Bay Theater Tuesday night at 8:30 and will introduce the new singing group, "The Young Americans".

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 18,887

Winterfest Opens In Hub

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The first event will be the premiere of "The Chase," starring Marlon Brando, at the Sack Cheri, adjoining the Prudential, tonight. Tomorrow night, the Gala Ballet, starring Jacques d'Amboise and Melissa Hayden of the NY Ballet, will be held at the auditorium.

A full schedule has been carded for Saturday, including a 4:30 p.m. performance of the Zimbler Sinfonietta, a 20th anniversary concert by this group of Boston Symphony Orchestra players, with James Pappaoutsakos as the soloist. This will take place in Room 200 at the Prudential.

Also on Saturday's schedule are the North End Puppeteers, 11 a.m., Arena Theater; Tartuffe, by Loeb Drama Center, Harvard, 1 p.m., Room 200; Kenneth Martin and Suzanne, pantomimics, 8 p.m., Room 200; dance program 8 p.m. auditorium; international animated film festival, 4 to 6:30 p.m.; seminars, starting at 2 p.m., Sheraton Boston, on Urban Design in Cities.

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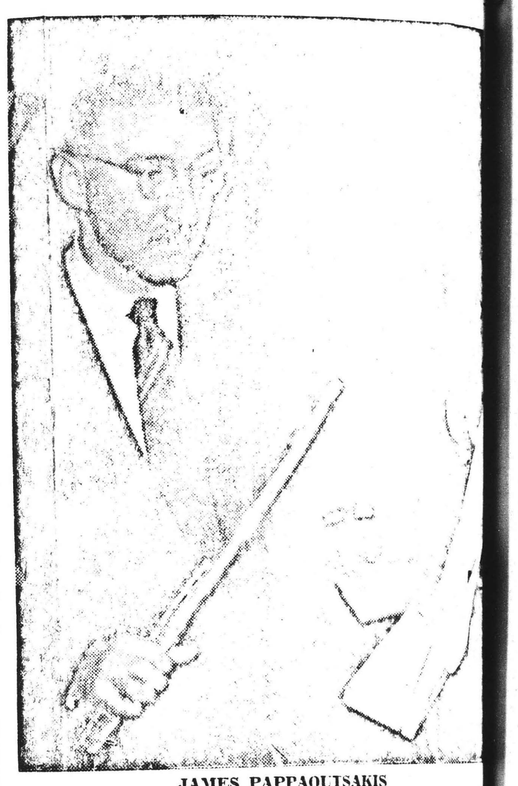
Tickets for all events, including many for children, are available at the center. Children will find an extensive display about Indians and of Indians an interesting part of the Festival, with Chief Grey Cloud on hand. And adults may find the listing of ethnic folk dance programs, especially on Feb. 25, to their satisfaction.

Chairman of the festival is Eli Goldston, board chairman of Boston Gas Co. A number of Boston and national firms have lent their support to this first program by commissioning artists and sponsoring programs as well as lending executives. Among these are Gillette, Raytheon, NE Telephone, C. Pappas, Salomon Br gonquin Gas, Cincinnat Neare, Bibbs & Co., Maly rew, Fifth Third Union Trs



JAMES PAPPAOUTSAKIS

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Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
FEB 22 1966

Winterfest 'So Much for So Little'

By MARY X. SULLIVAN

"Never have so many got so much for so little," (to paraphrase Winston Churchill) sums up the opinion of the thousands of visitors flocking daily to Boston's fabulous Winterfest at the War Memorial Auditorium in the Prudential Center.

The biggest bargain in years is this massive cultural project which has something for everyone from 5 to 90, for brows high, middle and low. And most of it absolutely free.

It is no wonder that more than 100,000 men, women and children attended this unique exposition from the time it opened last Friday night to lights out on Sunday night. By the time it ends next Sunday, the figure may well reach a million.

All the exhibits are free, and so are most of the children's entertainments.

In general, evening events require the purchase of tickets, especially in the main auditorium.

On Tuesday night, for $12.50 each, music lovers may attend the holiday concert of the Boston Symphony Orchestra and also join the guests at a posh party hosted by the Greater Boston Chamber of Commerce following the concert. (There are also tickets to the concert for $2 and $3.)

BRAHM'S CONCERTO

Erich Leinsdorf will conduct a performance of Brahm's Concerto No. 2 at 8 p. m. in the main auditorium, with Eugene Indjic, 18-year-old Harvard freshman, as soloist. He will be the youngest guest star ever to perform with the B.S.O. in a major concert.

The party, which Gov. and Mrs. Volpe are expected to attend, will be held in the Independence Room of the adjoining Sheraton Boston Hotel.

In the exhibition halls, visitors goggle at the Boston Fire epartment's scuba divers playing a nonchalant game of checkers under water; they gaze appreciatively at the Museum of Fine Arts display, and lick icecream cones while watching a traditional tea ceremony in a real Japanese house.

WINTERFEST PROGRAM

At Memorial Auditorium

TUESDAY

Drama Festival, secondary school players, Arena Theater, 10 a. m.

Young Audiences Concert, with professional musicians, Rm. 200, 10 a. m.

Boston schools symphonic band concert: Rm. 200, 11 a. m.

"Mr. Gilbert, Mr. Sullivan and Mr. Green," musical presentation from Gilbert and Sullivan operettas, written by and starring Martyn Green, Room 200, 4:30 p. m.

Boston Symphony Orchestra Erich Leinsdorf conducting. Eugene Indjic, 18-year-old Harvard student, piano soloist, Main Auditorium, 8 p. m.

Film Festival, "What Price Glory," 1926 silent film, 6:30 p. m.

Seminars on poetry, 2 p. m.; poetry workshop, 3:45, main auditorium.

TIGHT BINDING

212

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Sunday Herald
BOSTON, Mass.
Circ. 286,021

FEB 20 1966

Show Guide | MUSIC

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[illegible] sang the role of [illegible] ago when Mr. [illegible] presented the final [illegible] "Death," at the [illegible] concerts.

[illegible]dorf has invited [illegible]

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Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 18,887

047

FEB 17 1966

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JAMES PAPPAOUTSAKIS

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New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 22 1966

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WINTERFEST PROGRAM

War Memorial Auditorium

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Seminars on poetry, 2 p. m.; poetry workshop, 3:45, main auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
FEB 17 1966

SHIRTSLEEVE REHEARSAL OF BOSTON SYMPHONY ORCHESTRA FOR "WINTERFEST" (Dick Fallon photo)

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Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
FEB 17 1966

WINTERFEST festivities here will have sports angle, too, as workmen build ski slide in War Memorial exhibition hall.

MUSIC IN FOCUS — Framed by two harps, Eric Leinsdorf conducts Boston Symphony Orchestra in rehearsal for its part in Winterfest festivities opening Friday in the War Memorial Auditorium. (Dick Fallon Photo)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 16 1966

Soloist

Pianist Eugene Indjic, 19-year-old Harvard student, will be soloist in the Brahms Piano Concerto No. 2 at the Boston Symphony concert Feb. 22 at Winterfest, cultural festival at the Boston Auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 10 1966

Symphony Concert Winterfest Event

The Boston Symphony Orchestra, Erich Leinsdorf, music director, announces the program for its Feb. 22 concert in the War Memorial Auditorium as part of the Winterfest events. The concert will take place at 8 p.m.

Mr. Leinsdorf has invited the 19-year-old Boston pianist Eugene Indjic to be soloist for the evening in a performance of the Brahms Piano Concerto No. 2.

The program will open with Wagner's Overture to "Die Meistersinger", followed by "Prelude to The Afternoon of a Faun" by Debussy. The next work will be "Till Eulenspiegel's Merry Pranks" by Richard Strauss. After an intermission Mr. Indjic will join Mr. Leinsdorf and the orchestra in the Brahms Concerto.

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Post Gazette
BOSTON, Mass.
Weekly Circ. 13,000
FEB 25 1966

WINTERFEST

The ten day spectacular Winterfest began on Friday evening with a Gala Ballet performanced by members off the American Ballet Theatre.

The performers were very good. Principal dancers were Melissa Hayden and Jacques D'Amboise. Other performers were Eleanor D'Anturo, Gayle Young and Paul Sutherland. Miss D'Anturo will soon be touring with Gayle Young and Paul Sutherland. Miss Young is an alumnus of the University of California in Berkeley. Mr. Sutherland's wife is a native of West Roxbury.

On hand for the opening were many of Boston's well known personalities. Mayor John F. Collins announced the winners of the Boston award for distinguished achievement. The two deserving recipients were Roland Hayes and Joseph Cronin.

On Sunday afternoon the Winterfest presented the New England Conservatory Chorus, Lorna Cooke DeVaron, cconductor, Jenney Turrel and several members of the Boston Symphony Orchestra participated in a tribute to Leonard Bernstein. Mr. Bernstein, a native Bostonian whose parents reside in our fair city, accepted the Boston award for distinguished achievement from Mayor Collins. At the reception which followed the concert, Mr. Bernstein greeted many friends, and the writers, as well as many well-wishers and admirers. He told me that he hoped to score another Broadway show in the future. We of Boston and the POST-GAZETTE are very proud of him. Mr. Bernstein has produced great works and has done much ffor the people of my generation. The reception was sponsored by the Longy School of Music. Plans for the reception were successfully carried out by Mesdames Edwin C. Bacon, William Bradford Trafford and Isabella Grandin.

Cynthia Marsh

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
FEB 19 1966

AWAIT SATURDAY PARADE

Kids Preview Winterfest

A dress rehearsal of the gala ballet—for children—featured Boston's Winterfest '66, a 10-day cultural festival, Friday at the War Memorial Auditorium, but adults had to wait until the formal opening at night. For some, however, children and adults, alike—the big excitement comes Saturday when a parade sets out at 9:30 from Commonwealth ave. and Arlington st. to the auditorium.

The Winterfest Queen, blonde Miss Sheryll Joyce Barnes, 22, a Newton school teacher, will be escorted to the auditorium in the parade, which will feature fire trucks, the Fire Dept. band, the Police Dept. drill team and color guard, Marine Corps colors and color guard, the Saugus Blue Belles and six Carol Nash models.

The paraders will be greeted at the auditorium by Mayor Collins and Eli Goldstein, volunteer chairman, heading the cultural foundation at 10 a. m.

Friday's program also was marked by presentation of the Boston Medal for Distinguished Achievement to Henry B. Cabot, president of the Boston Symphony Orchestra.

He is the first of several 1966 recipients of the award, which was introduced a year ago at the dedication of the auditorium when nine persons were honored. The nine included five Greater Boston Nobel Prize winners.

First nighters at the Auditorium had two choices—the ballet starring Melissa Hayden and Jacques D'Amboise of the New York City Ballet in the main auditorium, and a presentation of Moliere's comedy "Tartuffe" in Room 200 with full sets and costumes, by members of the Loeb Drama Center at Harvard.

Saturday's program in the auditorium starts at 10 a. m. with the first of two performances of a puppet play by Geraldine Herrick, who also will show a display of marionettes.

A second performance of "Tartuffe" is set for 1 p. m., while Kenneth Martin and Suzanne will give a pantomime program, "Beyond Words," at 4:30 and 8 p. m., in the Arena Theater.

The Zimbler Sinfonietta, a 20th anniversary concern by a group of Boston Symphony Orchestra players, will be given at 4:30 p. m. in Room 200.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
FEB 13 1966

EUGENE INDJIC

Guest Soloist "Back Home"

PAGE ONE

The Springfield Symphony Orchestra will present its fifth winter subscription concert in Municipal Auditorium next Tuesday evening, February 15, 1966, at 8:30 P.M. This event will feature the local debut as soloist with symphony orchestra of Eugene Indjic, prominent Springfield-reared pianist.

Mr. Indjic, now in his eighteenth year has long been the center of interest among musical people of Western Massachusetts. His many piano recitals over the years have attracted large and enthusiastic audiences. In recent years, Mr. Indjic has appeared as piano soloist with many of the nation's major orchestras including those in Pittsburgh, Cincinnati, Washington and with The Boston Pops, however, his appearance next Tuesday marks the first time he has collaborated with orchestra here. One week after his Springfield concert he will be featured as soloist with The Boston Symphony under Erich Leinsdorf's direction at a special concert in Prudential Center.

The program for Springfield Symphony concert will consist of Paul Creston's "Invocation and Dance", Symphony No. 6 ("Morning") by Franz Josef Haydn and the Piano Concerto No. 2 by Johannes Brahms.

Tickets for this concert are now available at Forbes & Wallace Box Office (located in The Friendship Room, Main Floor near the Pynchon St. entrances) and are priced at $2.25, $3.50, $4.50 and $1.00 for students. A box office at Springfield Municipal Auditorium will open 7:00 P.M. on Tuesday and can be reached by telephoning 739-4728.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
FEB 19 1966

EUGENE INDJIC, 18-year-old pianist and Harvard freshman, rehearses with Erich Leinsdorf and the Boston Symphony Orchestra for a special Winterfest holiday concert next Tuesday night in the War Memorial Auditorium. He will play the Brahms Second Piano Concerti. Born in Yugoslavia, the pianist is the youngest artist ever to appear with the Boston Symphony Orchestra, although thousands of Boston children have heard him in the Youth Concerts, Boston Pops and Esplanade concerts.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 22 1966

School Children Jam Winterfest

More Than 25,000 Enjoy Exhibitions

By RICHARD REMMES

Thousands of vacationing Greater Boston school children streamed to War Memorial Auditorium Monday to view the scores of special young adult attractions at Winterfest '66.

Fair weather and warmer temperatures brought an extra surge of the younger set to the cultural extravaganza so that a morning performance of "Jack and the Beanstalk" had to be repeated twice to avoid disappointing hundreds of youngsters.

Another children's attraction, the International Animated Film Ex-

(Continued on Page Six)

(AP Photo)

WIRE FIGURINE in art exhibit at Winterfest puzzles six-year-old Anne Elizabeth Kent of Winchester, who was among the thousands of tots at the cultural festival.

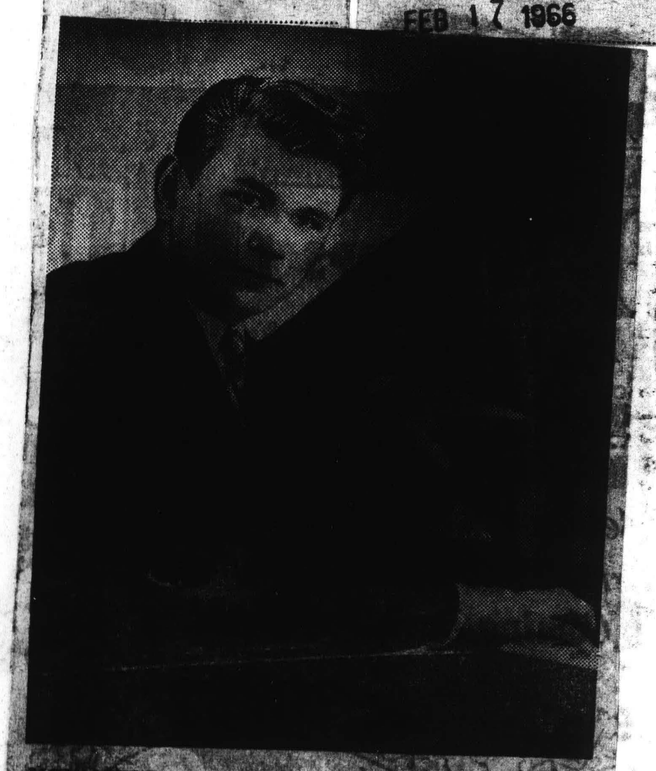
The girls gathered around the many craft exhibits and paid spe-

Winterfest Schedule

10 a.m.—CONCERT (Room 200) For Children, New Boston Percussion Trio.
11 a.m.—CONCERT (Room 200) Boston Schools Symphonic Band.
4:30 p.m.—MUSIC (Room 200) "Mr. Sullivan, Mr. Gilbert and Mr. Green."
8 p.m.—DRAMA (Arena Theater) "Twelfth Night," by People's Theatre of Cambridge.
8 p.m.—CONCERT (Main Auditorium) Boston Symphony Orchestra.

Traveler (e)
BOSTON, Mass.
Circ. 155,060
FEB 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
FEB 17 1966



YOUNGEST soloist ever to appear with full Boston Symphony Orchestra, Eugene Indjic, 19, will play Brahms' Second Piano Concerto during Winterfest concert [illegible] Auditorium on Feb. 22. Indjic, native of [illegible], has [illegible] the Esplanade Concerts with the Boston Pops.

Jam Winterfest

Shera- the Main Auditorium with Erich available for a gala champagne
rform- Leinsdorf conducting and Eugene reception after the concert in the
"Long Indjic, soloist. Tickets are still Sheraton Boston.
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SMART SET By ROSE WALSH

Society, Buffs Alike Cheer Symphony

Many of the music lovers who attended Tuesday night's impressive full orchestra performance of the Boston Symphony Orchestra, under the direction of its famed conductor, Erich Leinsdorf, in the War Memorial Auditorium are veteran Friday afternoon Symphony devotees. There were also B.S.O. buffs of varying ages who had only heard the famed musicians on recordings and were thrilled to have this opportunity to see and hear them in person.

And thre were excited young Harvard classmates (and prominent Harvard alumni) of personable, talented 18-year-old freshman Eugene Indjic crowding around him and shaking his hand after his thrilling Brahms piano concerto No. 2 in B-flat. He had received a standing ovation fro the audience and an accolade from Mr. Leinsdorf for his performance.

Glowing with pride but remaining quietly in the background was his slim, attractive, charming mother, Mrs. Barbara Indjic who came from Yugoslavia to make her home in Springfield with her hon when he was only 4 years old. Harry Ellis Dickson, first violinist of the Boston Symphony Orchestra, who discovered Eugene's talent when the boy was 12 years ond, was the first to congratulate his mother.

Sponsors for the Winterfest highlight was the Cultural Affairs Committee of the Greater Boston Chamber of Commerce. Its officers, directors and members hosted the trustees and performing members of the Orchestra after the performance at a gala champagne reception in the Independence Room of the Sheraton Boston Hotel.

During the evening Mayor John F. Collins presented a 1966 Boston medal to Henry Lee Shattuck and to Henry B. Cabot, president of the board of trustees of the Boston Symphony. Mrs. Cabot accompanied her husband. Joining in felicitations to the [illegible] and the members of the Orchestra were Trustee Emeritus Oliver Wolcott and Mrs. Wolcott, Rev. Theodore P. Ferris, Msgr. Edward G. Murray, Mrs. James H. Perkins (only woman trustee); the Henry A. Laughlins, the John L. Thorndikes, the Talcott M. Banks, the Robert H. Gardiners, the Francis W. Hatches, the John T. Noonans, Mr. and Mrs. E. Morton Jennings, Jr.; Abram T. Collier (president of the Greater Boston Chamber of Commerce;) George I. Hohnbough (president of Chandlre School for Women); the Robert Ml Brushes among others.

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FRIDAY afternoon at 3:30 in the Independence Room of the Sheraton Boston Hotel, a seminar on "The Massachusetts Council on the Arts; Its Projects and Prospects" is on the Winterfest program. Participating in the lively discussion open to the public, are the moderator Robert Gardner, Carpenter Center for Visual Arts, Harvard University; David McCord, Boston poet; Daniel Pinkham, Boston organist and composer; Alfred Duca, Boston sculptor; and Eliot Norton, drama editor, Boston Record American Advertiser. The Council is the new organization set up to increase interest in the various cultural organizations in the state. Usher duties will be shared by the Ladies Committee of the Charles Playhouse under the direction of Mrs. Edwin C. Bacon.

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CELEBRITIES are coming here for the long-delayed premiere of The Playboy which takes place Friday night at its expensively-renovated Park sq. locale, across from the Boston Public Garden. The spectacular opening will benefit a great cause, the United Cerebral Palsy of Greater Boston.

Reservations for the premiere have been made by Mr. and Mrs. Ernest Henderson III, the Paul Volpes, the Leslie Snowdens, the James J. Hoars, the Roscoe Hayes, the Bernard Weinstocks, the John Christophers, the David Skinners, the Rubin Epsteins, the Angelo Zakas, the Benjamin Goodales, the Kareem Hajjars, Col. N. Duncan Harris, the Walter Belangers and the Maynard Pownings.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
FEB 24 1966

APPLAUDED—Mrs. Max Dean, who had attended Tuesday night's brilliant Boston Symphony Orchestra concert in the War Memorial Auditorium, congratulates Mrs. Barbara Indjic of Springfield, mother of the youthful Harvard piano soloist who received a standing ovation for his performance.
Record American Photo, Leo Renahan

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Vacationing School Children Jam Winterfest

(Continued from First Page)

hibit, was offered again Monday by popular demand.

Attendance for the first day of February vacation was set at more than 25,000. In the previous three days 99,000 visited Winterfest.

Arriving in small neighborhood or school groups or as families trailing behind their mothers, the tots crowded around the numerous exhibits and demonstrations for closer looks at many things that had been introduced to them through history or story books.

The best crowd pleasers for the children appeared to be live exhibits especially those with animals such as the Boston police dog demonstration or the Boston Boological Society's Zoomobile where they could pet the animals.

The boys flocked to the Indian crafts exhibits where you can see a real wigwam or tomahawk and to the scale model of the Apollo spacecraft, complete with three fully suited astronauts. And their eyes did not escape the antique autos or model planes in the exhibit hall.

The girls gathered around the many craft exhibits and paid special attention to the Museum of Fine Arts artist who completed a canvas before their very eyes.

For many, the history they learned through the textbooks came alive with a tour of the Heritage Center and through the numerous paintings and Americana of many historical periods.

While the children enjoyed this unique view of the many phases of culture, the parents seemed to enjoy it just as much.

STRING QUARTET

Not all of Monday's performances were for children, the La Salle String Quartet of Cincinnati drew an overflow crowd to the Constitution Room of the Sheraton Boston and evening performances of Eugene O'Neill's "Long Day's Journey Into Night" by the Trinity Square Players and of "The Performing Arts—A Cross Section," delighted the adults.

Tuesday, in addition to the scheduled performances, the Heritage Center opposite the Auditorium, will present a special Washington's Birthday program featuring an Army infantry unit dressed in Continental uniforms.

The highlight of Tuesday's schedule is the Boston Symphony Orchestra concert at 8 p.m. in the Main Auditorium with Erich Leinsdorf conducting and Eugene Indjic, soloist. Tickets are still available for a gala champagne reception after the concert in the Sheraton Boston.

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Record-American (m) (e)
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Circ. 450,248
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Circ. 155,060
FEB 16 1966

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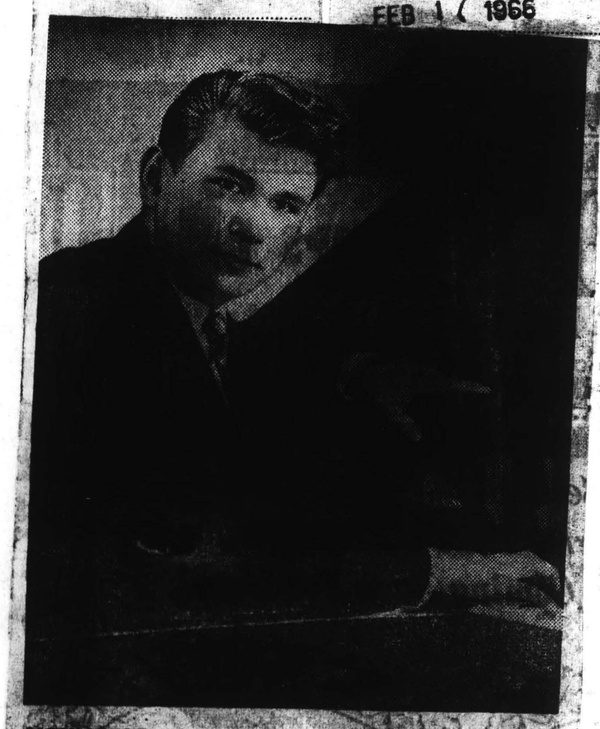
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
FEB 17 1966



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Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 16 1966

HIRSCH ON THEATER

Is Boston Leader in Culture, Or Do We Just Talk a Lot?

By SAMUEL HIRSCH
Drama Editor

There is an old spiritual we know that sings of man's earthbound yearning for a place in Heaven, and one line, in particular, has always carried a special meaning beyond the content of the rest of the hymn: "Lots o' people talkin' 'bout Heaven ain't goin' there."

That's what we remember when we hear the current, animated talk about the cultural explosion, government support of the arts, foundation cultural spending and arts councils. "Lots of people talkin' 'bout culture and arts councils ain't gonna get 'em."

Lots of Talk

We recently attended a panel discussion sponsored by the Junior Advertising Club of Boston at which the current cultural situation in Boston was discussed. Lots of people talked about culture and an arts council for Boston, but nobody got to Heaven at least while we were there.

Last Thursday, George Alan Smith, executive administrator of the American National Theater and Academy, warned the corporate community of Boston at a meeting at the Sheraton-Boston that its reputation and standing as the "Athens of America" was in danger. He pointed to the demise of the arts festival, to the deficits that continue to plague the Boston Symphony Orchestra, the Boston Opera Group, the Boston Ballet, and he regretted that the ANTA-sponsored National Repertory Theater was not planning to include Boston in its next year's tour because of apathy at the box office during the last three tours.

"Massachusetts is flirting with the creation of an arts council," he stated, "and one may suppose this will come to pass, though many Bay Staters are asking 'When?' I am told that Boston is regarded as artistically sufficient, so that the council will turn its attention to Worcester and Western Massachusetts. Everything would appear well in that concept but the premise."

Mr. Smith was not aware at the time of his challenge that the Cultural Foundation of Boston was offering Winterfest '66 to fill the void left by the withering away of the arts festival, and had announced a 10-day festival of the arts that would run the gamut of the performing and graphic arts at the War Memorial Auditorium, Feb. 18 through 27.

Heated Reaction

However, cultural and civic leaders of Boston knew what was stirring in Athens and reacted with some heat to Smith's criticism. Their responses were recorded in last Sunday's Herald, and ranged from "hardly worth answering—it's the hounds baying at our heels"—to a warning from Perry Rathbone, director of the Museum of Fine Arts, that "Boston should look to its Athenian laurels, nevertheless. The enemies of this coveted title are self-satisfaction and complacency."

Reached in New York for a reaction to these reactions to his talk, Mr. Smith, born and raised in Northampton, was "utterly delighted to have stirred up such a backlash. If I was able to arouse the citizens to a self-consciousness of their responsibilities to the arts in Boston, then the trip was worthwhile. It's easy to carp and find fault, but if the results of my prodding are healthy, then I'm pleased. I was particularly glad to hear Mr. Rathbone's perceptive admonition, and I hope Boston listens to him."

Mr. Eli Goldston, president of the Cultural Foundation, and spearhead of a new cultural spirit in Boston, was asked for his response to Mr. Smith's statement that we have lost our Athenian image, and his answer was characteristically dynamic.

"It's a strange coincidence," he said, "that Mr. Smith should express this opinion just at the time when we are working up to Winterfest, an activity in which the Athenian tradition of broad support and participation in cultural events is being re-enacted. The names and titles of the trustees of the sponsoring Cultural Foundation of Boston, and the Winterfest committee dramatizes how its support comes from all of Boston's ethnic groups, all of its vocational fields and its major cultural enterprises.

Where Else?

"In what other American city are poetry, choral and instrumental music, original graphic and design work being commissioned by the municipal government, by local industries, utilities and financial firms? In what other American city is a festival being offered at popular prices and including discussions by authorities on current major issues, with exhibits of civic departments and the arts and crafts, with performances by leading local and national dance, dramatic and musical groups?

"Mr. Smith is right in reminding us that a new mass audience and new source of financial support must be sought for the arts and humanities. Robert Gardner, head of the Massachusetts Council on Arts and Humanities, in one of the Winterfest seminars will review plans and prospects in this area with an active panel and audience participation.

"We are inviting Mr. Smith to attend the entire 10 days and then to comment at the seminars on the Arts in Massachusetts and on "Boston in the Age of John Fitzgerald Kennedy" to see if his attendance here won't lead him to restore the 'Athens of America' title to the New Boston."

George Alan Smith seems to have pointed our eyes in the direction of Heaven, and Winterfest promises to open the pearly gates of culture. Now, is Boston going to keep talking—or is Athens interested in action?

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Vineyard Gazette
EDGARTOWN, Mass.
Weekly Circ. 5,758
FEB 25 1966

MR. BERNSTEIN HONORED

Leonard Bernstein was honored at the War Memorial Auditorium in Boston on Sunday, when the Boston Symphony Orchestra and the New England Conservatory Chamber Singers performed a program of his music.

Mr. Bernstein, who is a summer resident of the Vineyard, is a former resident of Lawrence and Brookline, and so it was that Boston responded warmly to the achievements of virtually a native son, noted not only for his compositions but also for his superb showmanship and musicality as conductor of the New York Philharmonic Orchestra. The program was a part of the Winterfest '66 series of cultural events which have been held in the city this winter.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
FEB 20 1966

society

Gala Tribute To Bernstein

By ROSE WALSH

BOSTON can be ever so proud of its deep love for music which has "taken rank as the highest of the fine arts" here. We have the greatest opportunities of hearing the finest music in the world beginning with our own world-renowned Boston Symphony Orchestra. This afternoon 31 members of the BSO will participate in a "Tribute to Leonard Bernstein," a concert composed entirely of Bernstein compositions in the War Memorial Auditorium. Richard Burgin will conduct the orchestra's part of the program, "Serenade for Violin and Strings" featuring Joseph Silverstein, violinist.

ROSE WALSH

Mrs. Isabella Grandin, Boston socialite, and A. Fred Prager, represent the Tribute co-sponsors, the Longy School of Music and the Cultural Foundation of Boston. On the social side, a reception will follow the music in the reception room on the 49th floor of the Prudential Tower.

Among the many volunteers who have taken part in the preparations are Mrs. Gardner Cox, the Elliot Forbeses, the Guy Norrisses, Mrs. Gilbert Oakley, Mrs. John R. Pappenheimer, the Anthony Pickmans, Mrs. Prager, Mrs. Walter N. Scott, Dr. Edgar B. Taft, Mrs. James Terry and the Jose deVarons.

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Turn to Page A2, Col. 2

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Parkway Transcript
BOSTON, Mass.
Weekly Circ. 6,426
FEB 16 1966

Special Winterfest Program By Boston Symphony on Feb. 22

Boston is probably the only city in the United States where so many people want to hear its great symphony orchestra and all of its Symphony Hall concerts are sold out year after year.

However, the doors will open shortly on a rare opportunity to hear the Boston Symphony Orchestra for those who cannot attend its regular concerts. Erich Leinsdorf will conduct the Orchestra in a special holiday concert during the new Boston Winterfest on Tuesday evening, Feb. 22, in the 6000-seat War Memorial Auditorium at Prudential Center.

Mr. Leinsdorf has invited a Harvard freshman, pianist Eugene Indjic (IND-jick), to make his first appearance with the Boston Symphony on this occasion. The 19-year-old artist will be one of the youngest soloists ever to appear with the orchestra. He will be heard in the Brahms Second Piano Concerto.

The program chosen by Mr. Leinsdorf for the holiday concert will appeal to young and old alike. It will open with Wagner's rousing Overture to "Die Meistersinger" (Dee MICE-tersinger) and continue with the "Prelude to the Afternoon of a Faun" by Debussy. This will be followed by Strauss' fanciful tone poem, "Till Eulenspiegel's (OIL-enshpeegel's) Merry Pranks." After an intermission Mr. Indjic will join Mr. Leinsdorf and the Orchestra in the Brahms Concerto.

All the Winterfest events have been scheduled with the school vacation in mind and ticket prices will be moderate to enable families to attend. Tickets for the Boston Symphony Orchestra's Feb. 22nd concert in the 6000-seat War Memorial are on sale at the Auditorium Box Office, Box 161, Prudential Center Station, Boston 02199, and at all ticket agencies.

Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 11 1966

B.S.O. Program At Winterfest

The program has been announced for the Boston Symphony Orchestra's concert during Winterfest. The Washington's Birthday event will begin at 8 p.m. in Boston Auditorium. Erich Leinsdorf will conduct.

Nineteen-year-old pianist Eugene Indjic, a native of Waban, will be soloist in the Brahms Concerto No. 2, the finale of the program. The concert will open with the Overture to Wagner's "Die Meistersinger," followed by Debussy's "Prelude to the Afternoon of a Faun" and the Strauss tone poem, "Till Eulenspiegel's Merry Pranks."

Indjic distinguished himself as a pianist several years ago, when at the ages of 12 and 13 he won the New England Merriweather Post Auditions, judged by Arthur Fiedler, Harry Ellis Dickson, and the late Cyrus Durgin, Globe music critic. He has appeared several times as soloist in the youth concerts at Symphony Hall and the Esplanade concerts.

Last season, taking a leave from his schooling at Phillips Andover Academy, he gave a series of concerts in Denmark, Holland and Italy. Now a freshman at Harvard, he has studied for several years with Alexander Borovsky.

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FEB 17 1966

Concert and Reception Tickets Still Available

Tickets for the Boston Symphony Orchestra Benefit Concert and champagne reception, the gala event of Winterfest, may still be purchased today from the Chamber of Commerce 125, High St., Boston, telephone 426-1250. The 8 pm concert Friday at War Memorial Auditorium will be conducted by Erich Leinsdorf, and the reception, hosting the members of the Bostonn Symphony, will follow at 10 p. in the Independence Ballroom of the Sheraton Boston.

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MR. BERNSTEIN HONORED

Leonard Bernstein was honored at the War Memorial Auditorium in Boston on Sunday, when the Boston Symphony Orchestra and the New England Conservatory Chamber Singers performed a program of his music.

Mr. Bernstein, who is a summer resident of the Vineyard, is a former resident of Lawrence and Brookline, and so it was that Boston responded warmly to the achievements of virtually a native son, noted not only for his compositions but also for his superb showmanship and musicality as conductor of the New York Philharmonic Orchestra. The program was a part of the Winterfest '66 series of cultural events which have been held in the city this winter.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Parkway Transcript
BOSTON, Mass.
Weekly Circ. 6,426
FEB 16 1966

Special Winterfest Program By Boston Symphony on Feb. 22

Boston is probably the only city in the United States where so many people want to hear its great symphony orchestra and all of its Symphony Hall concerts are sold out year after year.

However, the doors will open shortly on a rare opportunity to hear the Boston Symphony Orchestra for those who cannot attend its regular concerts. Erich Leinsdorf will conduct the Orchestra in a special holiday concert during the new Boston Winterfest on Tuesday evening, Feb. 22, in the 6000-seat War Memorial Auditorium at Prudential Center.

Mr. Leinsdorf has invited a Harvard freshman, pianist Eugene Indjic (IND-jick), to make his first appearance with the Boston Symphony on this occasion. The 19-year-old artist will be one of the youngest soloists ever to appear with the orchestra. He will be heard in the Brahms Second Piano Concerto.

The program chosen by Mr. Leinsdorf for the holiday concert will appeal to young and old alike. It will open with Wagner's rousing Overture to "Die Meistersinger" (Dee MICE-tersinger) and continue with the "Prelude to the Afternoon of a Faun" by Debussy. This will be followed by Strauss' fanciful tone poem, "Till Eulenspiegel's (OIL-enshpeegel's) Merry Pranks." After an intermission Mr. Indjic will join Mr. Leinsdorf and the Orchestra in the Brahms Concerto.

All the Winterfest events have been scheduled with the school vacation in mind and ticket prices will be moderate to enable families to attend. Tickets for the Boston Symphony Orchestra's Feb. 22nd concert in the 6000-seat War Memorial are on sale at the Auditorium Box Office, Box 161, Prudential Center Station, Boston 02199, and at all ticket agencies.

Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 11 1966

B.S.O. Program At Winterfest

The program has been announced for the Boston Symphony Orchestra's concert during Winterfest. The Washington's Birthday event will begin at 8 p.m. in Boston Auditorium. Erich Leinsdorf will conduct.

Nineteen-year-old pianist Eugene Indjic, a native of Waban, will be soloist in the Brahms Concerto No. 2, the finale of the program. The concert will open with the Overture to Wagner's "Die Meistersinger," followed by Debussy's "Prelude to the Afternoon of a Faun" and the Strauss tone poem, "Till Eulenspiegel's Merry Pranks."

Indjic distinguished himself as a pianist several years ago, when at the ages of 12 and 13 he won the New England Merriweather Post Auditions, judged by Arthur Fiedler, Harry Ellis Dickson, and the late Cyrus Durgin, Globe music critic. He has appeared several times as soloist in the youth concerts at Symphony Hall and the Esplanade concerts.

Last season, taking a leave from his schooling at Phillips Andover Academy, he gave a series of concerts in Denmark, Holland and Italy. Now a freshman at Harvard, he has studied for several years with Alexander Borovsky.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 17 1966

Concert and Reception Tickets Still Available

Tickets for the Boston Symphony Orchestra Benefit Concert and champagne reception, the gala event of Winterfest, may still be purchased today from the Chamber of Commerce 125, High St., Boston, telephone 426-1250. The 8 pm concert Friday at War Memorial Auditorium will be conducted by Erich Leinsdorf, and the reception, hosting the members of the Bostonn Symphony, will follow at 10 p. in the Independence Ballroom of the Sheraton Boston.

Rose Walsh Writes:

Continued from Page A1

Tonight the Civic Symphony Orchestra of Boston gives its second concert of the season at 8:30 as a Winterfest feature in the War Memorial Auditorium. Guest soloist, Mrs. Virginia Marks, (coming here from Washington, D. C.) will play Listz Piano Concerto No. 1.

Again, the social angle enters with a 6 o'clock preconcert dinner at the Sheraton Boston Hotel honoring Walter Piston, composer, whose Boston premiere of "Pine Tree Fantasy" is included in the program. Among the many guests wil be william H. Ganick, orchestra president, and Mrs. Ganick, the Allen Barrys, the Edward F. Chases, Mrs. John J. Donahue, the James L. Summers, Capt. Gordon Hartley, Commanding Officer of the USS WASP and Mrs. Hartley, the Paul Bernats, the Joseph R. Wallaces, Dr. and Mrs. George Richardson, Msgr. Joseph Alves, the Samuel Newmans, the William Katzes, the Arthur O'Learys and Dr. Simon P. Devine, chairman of the dinner.

★

As a tribute to Boston's Symphony Orchestra and all that it has done to enrich the cultural life of the city, directors and members of the Greater Boston Chamber of Commerce are giving a reception Tuesday night at 10 o'clock in the Independence Ballroom of the Sheraton Boston Hotel.

This festive vent will follow a full orchestra performance (Erich Leinsdorf conducting) in the ar Memorial Auditorium at 8 o'clock. For his program Mr. Leinsdorf has chosen Wagner's Overture to "Die Meistersinger"; Debussy's Prelude to the Afternoon of a Faun; Strauss' Till Eulenspiegel; and Brahms Piano Concerto No. 2 in B-flat with Eugene Indjic, soloist.

Both the concert and reception will benefit the Cultural Foundation of Boston. Serving with George I. Rohrbough, chairman of the recently-created committee of Cultural Affairs, are Robert M. Brush, senior vice-president of the Sheraton Corp. of America; Abram T. Collier, vice-chairman of the board, John Hancock Mutual Life Insurance Co.

Rose Walsh

Continued from

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TUESDAY

Daughters of athonic Court Lakshida, Court St. John's Hudson, is sponsoring public whist party 8 p. m. charity fund; co-chairmen Jaissle and Irene

THURSDAY

Daughters of athonic Court St. John's Hudson, is sponsoring public whist party 8 p. m. charity fund; proceeds Irene Genology" by Davidson.

WEDNESDAY

Meet 1 p. m. at the Mary Draper.

Court Immaculate Conception in Mission Church Roxbury, will hold a public Room 8:30 p. m.; co-men, Mildred O'Connor Virginia Watkins.

Court Ausonia, North End, aying a Blitz Party 8 p. m. School Hall, St. Mary's School St.; chairman, Mrs. Cardie.

Court Our Lady of the Brighton, Brighton, will a Calendar Party at 8 at V. F. W. Bungalow, chairman, Lena

Michael Murphy, grand re- gent. Proceeds go to Pius Society St. James the Apos- tle.

217

Morning Globe
BOSTON, Mass.
Circ. 221,211

JAN 31 1966

Jr. League Benefit Set

By MARJORIE W. SHERMAN
Globe Society Editor

Today in Society

Their good works division and their organization are international in scope, yet they are probably called "Proper Bostonians" more often than any other group—but they've found a way to discard the tag for a night.

The Junior League of Boston will invade the "Improper Bostonian" room of "Your Father's Mustache" for an after-theater party following the League-sponsored Mar. 1 preview of Gogol's "The Inspector General" at the Charles Playhouse. Proceeds will go to the League's civic projects.

Highlighting the entertainment will be "The Mustache Stompers" who just appeared at the White House.

The Charles Playhouse, which also initiated the Garland benefit with a special performance of Shaw's "Major Barbara," is at the forefront of many a benefit, and the playhouse sponsors held their own party at the Gardner Museum. Saturday, the playhouse opened the third of this season's original musicals of children with "Pinocchio." The vacation repertory week Feb. 21 through 25 will offer "Beauty and the Beast," as well as Pinocchio, which continues each Saturday with 11 and 2 o'clock performances.

Dinner parties preceding the Junior League Mar. 1 benefit will include those of Mrs. Charles A. Coolidge Jr., Mrs. Frederick Haffenreffer, Mrs. George Seybolt, Mrs. Dwight Evans and Mrs. Arthur Hilsinger Jr., league president. Others include Mrs. Keith Steele, Mrs. John H. Carter, Mrs. Henry Bowen, Mrs. Melville Chapin, Mrs. Henderson Inches Jr., Mrs. Victor Kazanjian, Mrs. Robert Niles and Mrs. Arthur Nelson.

Mrs. Charles J. Kittredge Jr. of Weston is chairman of the League's Ways and Means Committee responsible for the benefit.

Communities represented on the committee, include Lincoln, Mrs. Sterling Dow 3d; Manchester, Mrs. Russell Steinert; Cohasset, Mrs. Charles L. Smith; Marblehead, Mrs. H. Alden Johnson Jr.; Brookline, Mrs. Samuel Shaw 2d; Boston, Mrs. Garret Schenck and Mrs. J. Wallace McMeel.

★

Five Harvard law students who traveled from London to Bombay and filmed their difficulties enroute, will show the pictures Feb. 17 at 8 p.m. at the college Club under the auspices of the English Speaking Union. Mrs. Martin Bovey Jr. is chairman of the evening, which will begin with a sherry reception at 7:30.

★

Richard Burgin and the Boston Symphony Orchestra, will take part in the Feb. 20 Winterfest program at the Prudential Center. Leonard Bernstein, composer-conductor of the New York Philharmonic, and Lorna Cooke (Mrs. Jose de Varon), composer-director of the New England Conservatory Chorus, will be fellow-guests.

The chorus will do chorales from "Lark," a Bernstein composition. The 3:30 program will be followed by a reception at which Bernstein will receive a City of Boston Award from Mayor Collins. The program will benefit the Longy School of Music, and is part of the Feb. 18-27 winterfest expected to bring thousands of visitors to Boston.

★

Fresh from three years of managing the Harvard University scientific expeditions in Ecuador, David Norton will speak Tuesday night at the Pan American Society, 75A Newbury St., on "Tiny Neighbor with Big Problems." He will illustrate his talk with color slides.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

FEB 6 1966

A 'Folkfest' at Boston's 'Winterfest'

By L. F. MacDONALD

A two-day "Folkfest" with demonstrations of bluegrass, rhythm and blues, ragtime and other familiar folk music will wind up Boston's first "Winterfest" in a burst of banjo strumming and singing.

The "Folkfest," scheduled for Feb. 26-27 in the War Memorial Auditorium, will include day and night-time concerts as well as workshop demonstrations of vocal and instrumental techniques.

Among the performers are Pete Seeger, who will show folk films and give workshop demonstrations of country fiddling. Country music makers will include the New Lost City Ramblers, the Stanley Brothers, Cousin Emmy, Roscoe Holcomb, and Doc Watson.

In the blues category: Muddy Waters, Son House, and the Chamber Brothers; in the topical folksong category: Jackie Washington, Mimi and Richard Farina, Phil Ochs, Tom Paxton, Jim Kweskin and his jug band, Jean Redpath and many others.

The folk demonstration sessions will run 1-5 p.m. both days.

"Winterfest" gets under way Thursday evening, Feb. 17, with the movie "The Chase," which will be shown at the new Cheri Theater, near the auditorium. Proceeds will benefit "Winterfest."

The first full day of activities at the auditorium is Friday, Feb. 18. There will be performances at 2:30 and 8 of the Gala Ballet, starring Jacques D'Amboise and Melissa Hayden and a company of 15 dancers.

From then until Sunday evening, Feb. 27, "Winterfest" will be a showcase for many local cultural organizations. These will include the Charles Playhouse Musical Theater for Children and the Harvard Dramatic Club on Feb. 18; the North End Puppeteers and the Zimbler Sinfonetta on Feb. 19; the Harvard University Band, the Boston Symphony and the Civic Symphony Orchestra of Boston on Feb. 20; the Magic Carpet Players, the Secondary Schools Drama Festival on Feb. 21; Young Audiences, Boston Schools Symphonic Band, People's Theater of Cambridge, and the B.S.O. on Feb. 22.

Also, a choral concert, combining groups from Lexington, Springfield and Brandeis University on Feb. 23; Riverview Children's Theater on the 24th; the Theater Company of Boston and Dance Circle of Boston on the 25th; the Boston University Symphony Orchestra on the 26th and 27th and the Dramaturgy Guild on the final day of the festival.

Visiting performers at "Winterfest" are the La Salle String Quartet, Providence's Trinity Square Playhouse, and a show called "Mr. Gilbert, Mr. Sullivan and Mr. Green" on Feb. 21; the Karamu Theater from Cleveland on Feb. 24-25.

Besides the main auditorium, 'Winterfest" activities take place in the Arena Theater and in Room 200. Display areas on both floors will be devoted to exhibitions from museums, City of Boston departments, and a variety of local institutions and organizations.

Times (e)
BEVERLY, Mass.
Circ. 7,991

FEB 12 1966

Boston Symphony At Winterfest On Feb. 22

Boston is probably the only city in the United States where so many people want to hear its great symphony orchestra and all of its Symphony Hall concerts are sold out year after year.

However, the door will open shortly on a rare opportunity to hear the Boston Symphony Orchestra for those who cannot attend its regular concerts. Erich Leinsdorf will conduct the orchestra in a special holiday concert during the new Boston Winterfest on Tuesday evening, February 22, in the 6,000 - seat War Memorial auditorium at Prudential Center.

Mr. Leindorf has invited a Harvard freshman, pianist Eugene Indjic (IND-jick), to make his first appearance with the Boston Symphony on this occasion. The 19-year-old artist will be one of the youngest soloists ever to appear with the orchestra. He will be heard in the Brahms "Second Piano Concerto."

"The program chosen by Mr. Leindorf for the holiday concert will appeal to young and old alike. It will open with Wagner's rousing Overture to "Die Meistersinger" (Dee MICE-tersinger) and continue with the "Prelude to the Afternoon of a Faun" by Debussy. This will be followed by Strauss' fanciful tone poem, "Till Eulenspiegel's (OIL - enshpee - gel's) Merry Pranks." After an intermission Mr. Indjic will join Mr. Leindorf and the orchestra in the Brahms Concerto.

All the Winterfest events have been scheduled with the school vacation in mind and ticket prices will be moderate to enable families to attend. They are on sale at the Auditorium Box Office, Box 161, Prudential Center Station, Boston 02199, and at all ticket agencies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

FEB 9 1966

Indjic Will Make Debut With Boston Symphony

It was learned Tuesday that Eugene Indjic will make his debut with The Boston Symphony Orchestra under the direction of Erich Leinsdorf on the 22d. His Boston appearance will be part of the special Winterfest Series at Prudential Center and will take place just one week after his local orchestral debut with The Springfield Symphony on the 15th.

Though young Mr. Indjic has appeared as soloist with The Boston Pops, Cincinnati Symphony, Pittsburgh Symphony and Washington National Symphony Orchestra, his debut with the famed Boston Symphony will be the climax of his still youthful career. His appearances before Springfield audiences also must not be minimized for Mr. Indjic has been aided by many local citizens in furthering his career, and his appearance next Tuesday on the stage of Springfield's Municipal Auditorium before a large audience of well-wishers is a significant experience for such a young artist.

Tuesday's program will be conducted by the orchestra's permanent conductor and music director, Robert Staffanson and will feature the Piano Concerto No. 2 by Brahms as the major work. Also included on the program will be an early Hadyn symphony, No. 6 ("Morning") and "Invocation and Dance" by the contemporary American composer, Paul Creston.

Tickets for this concert are now available at Springfield Symphony headquarters, 49 Chestnut St. and will be sold at Forbes & Wallace Box Office on Monday and Tuesday only. A box office will open at the Auditorium at 7 on the 15th.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

FEB 15 1966

Staffanson In Boston Debut Feb. 23

Robert Staffanson conductor of the Springfield Symphony Orchestra and Chorus, will make his Boston debut Feb. 23 in a special Winterfest concert at War Memorial Auditorium. The Springfield Symphony Chorus and conductor Staffanson will be featured in a performance of "Te Deum" by Franz Joseph Haydn.

Joint Concert

The one-hundred sixty-member Symphony Chorus will also be heard that evening in a joint performance with other choruses in works by Jacob Avshalomov and Robert Ward.

The concert is part of Winterfest, a project of the Cultural Foundation of Boston which will present more than 80 different performing groups from Feb. 18 to Feb. 27. Winterfest is an outgrowth of a festival of events which launched the Prudential Center's first season last year and embraces all performing and graphic arts.

The Springfield Symphony Chorus is the first outside the Greater Boston area to be invited to participate—a reflection of the high esteem the Springfield Symphony Chorus has throughout New England.

A great variety of concerts; theater, dance, film, and lecture events are planned for the coming festival. Of particular interest to Western Massachusetts music lovers will be a concert by the Boston Symphony Orchestra featuring 19-year-old Springfield pianist Eugene Indjic. It will be Indjic's debut with the BSO.

Indjic appears as soloist with the Springfield Symphony tonight at Municipal Auditorium.

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 21 1966

BSO Concert In Auditorium For Winterfest

Two programs of even more than usual significance are to be presented by the Boston Symphony Orchestra, Erich Leinsdorf conducting, this week. The orchestra is participating in the current Winterfest with a Washington's Birthday concert in the 6000-seat War Memorial Auditorium Tuesday at 8 p. m.

It also will mark the debut of Eugene Indjic, 19-year-old Harvard freshman, with the BSO, playing the second Brahms concerto (Op. 83, in B flat). Before intermission Wagner's overture to his "Mastersingers of Nuremberg," Debussy's orchestral prelude to Mallarme's "Afternoon of a Faun," and "Till Eulenspiegel's Merry Pranks" (Op. 28) by Richard Strauss will be presented.

The weekend will bring first BSO performances of Robert Schumann's seven scenes from Goethe's "Faust" for eight soloists, mixed chorus and boys' choir. This little-heard masterpiece will be presented Friday at 2 p. m. and Saturday at 8:30 p. m., after an open rehearsal Thursday at 7:30 p. m.

Soloists will be Hermann Prey, baritone, as Faust; Beverly Sills, soprano; Charles Bressler, tenor; Thomas Paul, basso; Veronica Tyler, soprano; Tatiana Troyanos, mezzo-soprano, and Florence Kopleff and Batyah Godfrey, contraltos. Also participating are the New England Conservatory Chorus, Harvard Glee Club and Radcliffe Choral Society and St. Gabriel's Boy Choir of Brighton.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Suburban Free Press
NATICK, Mass.
Weekly Circ. 10,039
FEB 17 1966

10-Day Program of Music, Art Planned For Boston's First Annual Winterfest

Three original pieces of music specially commissioned from three of the world's foremost composers, will highlight the music festivities of Boston's Winterfest scheduled for Feb. 18-27 at the city's new War Memorial Auditorium.

A 10-day pageant of the arts, Winterfest '66 is one of the nation's newest and most ambitious cultural festivals, offering the people of Boston and New England a sampling of the region's outstanding cultural treasures both in the performing and graphic arts, at token admissions charges, and in many cases matching them with outstanding attractions from around the country.

In addition, the program includes lectures, discussions and seminars on major topics, films, 120,000 square feet of displays, exhibits, arts and crafts demonstrations, civic luncheons and dinners, fashion shows, specially commissioned works of poetry and music, and many more features.

Darius Milhaud, France's foremost composer, Gardner Read, distinguished professor of composition at Boston Univ., and Hall Overton of the Julliard School of Music faculty, have written the three original pieces of music for violin and orchestra to be played by Roman Totenberg and the Boston Univ. Orchestra at two concerts scheduled during Winterfest.

Beside the three new compositions, the concert will feature soloists from Mr. Totenberg's talented class at Boston Univ.

According to Winterfest officials, on Sunday, Feb. 20, there will be a reception held in honor of composer and conductor Leonard Bernstein of the New York Philharmonic Orchestra. The 3 pm concert of Bernstein's work will be performed by members of the Boston Symphony Orchestra.

"Gilbert and Sullivan and Green", a selection from Gilbert and Sullivan operettas will be presented on Sunday and Monday evenings, Feb. 20 and 21.

Six hundred voices of the Lexington Choral Society, Springfield College and Brandeis Univ. will combine on Feb. 23 to present a newly commissioned work, "City on the Hill," which is a vocalization of President-elect Kennedy's address to the Massachusetts legislature.

The famed LaSalle String Quartet, a chamber music ensemble consisting of three violinists and a cellist, will make two appearances during the 10-day Winterfest period. As the quartet in residence at the College - Conservatory of Music, Univ. of Cincinnati, the quartet is still receiving acclaim from critics throughout Europe and the Scandinavian countries resulting from their recent eighth international tour.

Boston's own Symphony Orchestra will perform on Tuesday, Feb. 22. They will be following a program "Young Audiences," which will present professional musicians performing works of interest to children. "Young Audiences" will be presented on Monday morning, Feb. 21, at 10 am.

The Eureka Marching Band, a colorful group of jazz musicians from world-famous Bourbon st in New Orleans, will add a different note to the musical treats of Winterfest. he Eureka Marching Band will perform on Thursday evening, Feb. 24, and will begin the Folk Festival portion of Winterfest, which will dominate the last two days of the affair.

Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 23 1966

R.I. Players, BSO Share Festival Honors

By MARJORIE W. SHERMAN
Globe Society Editor

Winterfest laurels certainly go to blonde, chic Smoky (Mrs. Edwin) Bacon who has not only found lost VIP's, but lugged chairs for standees at sellouts, held the critics' seats (by kneeling on the chairs), and even solved a backstage problem

WINTERFEST'S tireless Smoky (Mrs. Edwin) Bacon makes sure that all is well backstage for the festival's Providence guests, Trinity Square Playhouse. With her—Michael Tschudin, who designs lighting effects for the playhouse when he's not writing the book for Harvard's Hasty Pudding show.

dience has to hike half a mile in near-zero temperature—not even Smoky Bacon can do anything about the miserable parking situation. She was interested in Michael Scott's set designs and the lighting effects by Harvard's Michael Tschudin of Hasty Pudding fame, for on-the-go, accomplished Smoky will help set the scene for the Institute of Contemporary Art's May "Gallery - Go - Round," and she's been asked to design the invitations for the ball for Boston's first Mexico Week, April 17-23. She did a most effective outsize block print for the Charles Playhouse's elegant Gardner Museum party.

Speaking of elegant parties, the Chamber of Commerce should have its own medal as well as the one the Chamber presented to Henry B. Cabot, Boston Symphony Orchestra president, for the Sheraton - Boston reception following the orchestra's special Winterfest concert at Memorial Auditorium. Great bouquets were fragrant in the light from the glittering chandeliers as the eminent guests came into the Independence Room, where champagne sparkled in honor of the orchestra members as well as the trustees and their guests.

Sherwin Badger and Robert Brush were among the hosts with Chamber president Abram Collier, at this singularly appropriate Washington birthday occasion, as were Bennett Keenan of the New England Merchants National Bank, which so graciously lent its fabulous premises for the Winterfest-Longy School reception for Leonard Bernstein earlier this week.

Special Winterfest Program By Boston Symphony on Feb. 22

Boston is probably the only city in the United States where so many people want to hear its great symphony orchestra and all of its Symphony Hall concerts are sold out year after year.

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All the Winterfest events have been scheduled with the school vacation in mind and ticket prices will be moderate to enable families to attend. Tickets for the Boston Symphony Orchestra's Feb. 22nd concert in the 6000-seat War Memorial are on sale at the Auditorium Box Office, Box 161, Prudential Center Station, Boston 02199, and at all ticket agencies.

West Roxbury Transcript
BOSTON, Mass.
Weekly Circ. 7,226
FEB 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Harvard Crimson
CAMBRIDGE, Mass.
Circ. 3,800
FEB 26 1966

The Concertgoer

Boston Symphony Orchestra

Eugene Indjic, soloist, at the War Memorial Auditorium Tuesday night

Labelled the "musical highlight of *Winterfest*," Tuesday's Boston Symphony concert marked the first appearance of a Harvard undergraduate as soloist, pianist Eugene Indjic '69. His performance certainly justified the honor; an achievement even more impressive considering the piece, the hall, and the conductor. Indjic chose to play Brahm's *Piano Concerto No. 2*, one of the largest and most formidable of piano works. Aside from its extreme technical demands, the concerto presents a challenge of organization; most critically, of pacing and uniting the sprawling first movement, a problem of drama as well as form. The last three movements, while structurally far less awesome, pose their own questions of spirit and emphasis. Moreover, Brahms was the first composer to have the orchestra borrow extensive material from the soloist, rather than vice versa. Hence in this concerto the pianist bears responsibility for the initial shaping of many themes.

When assessing a musician, the impressions of a single performance may be misleading, especially when the restraints of an orchestra are involved. Yet Indjic is obviously an artist of great promise, with strong, sure hands and a sound musical imagination. His approach to the Brahms concerto reflected the precision and fidelity of today's younger school of pianists, though occasionally suggestive of Gilels' savagery (in the first movement) and Richter's coloristic indulgences (in the third and last). In his best moments, Indjic displayed a facility ranging from unerring power to an unbroken legato touch. However, it is important to add that his technique has not yet reached the point where he can freely concentrate upon interpretation alone.

The merits of Indjic's showing were his own; the contributions of conductor Erich Leinsdorf fell rather short of the inspirational. While visibly concerned with keeping orchestra and soloist together, he allowed them repeatedly to part company, primarily in the second movement. Orchestral climaxes seemed halfhearted, and the solo playing (that of cellist Jules Eskin) almost mediocre. For all his apparent courtesy, Leinsdorf did little to assist the pianist in matters of detail, and in several instances appeared to intimidate Indjic into hasty exits.

It is the popular, overplayed works which most often reveal the real character of a conductor. Leinsdorf's accounts of the *Meistersinger Prelude*, the *Prelude to an Afternoon of a Faun*, and *Till Eulenspiegel*, all preceding the Brahms, only further confirmed the painful facelessness of his style. Behind his strange podium histrionics and overliterate interpretations lies a dominant inability (or worse, an unwillingness) to truly communicate with his musicians. Amidst this pedestrianism, most of *Till's* grotesque humor was lost, along with the overt charm of the Debussy *Prelude*. Season after season of such readings serve only to dull the sensibilities of entire audiences.

An equally ignored situation for the BSO Trustees to consider is the basic unsuitability of the War Memorial Auditorium for serious music. It makes little sense to make concerts accessible to large numbers if the sound is barely audible in a sizeable portion of the hall.

—JEFFREY B. COBB

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
FEB 2 3 1966

Pupils On Vacation Swell Festival Crowd

School children on vacation helped swell crowds again today as Winterfest 66, Boston's 10-day cultural festival, continued with concerts, drama and seminars.

The Heritage Center depicting events leading up to the Revolutionary War, proved a favorite attration

The roar of cannon, crack of musket shots and the tramping of feet, brought home the significance of George Washington's Birthday to thousands who visited the center in the shadow of the Prudential ocmplex yesterday.

Today's series of Winterfest events began with a young audience concert by the Pro Arte Woodwind Quintet in the War Memorial Auditorium.

FOLK DANCES AND MOVIE

This afternoon local groups were performing children's ethnic folk dances in the main auditorium at 2:30, and the movie "Harps of Burma" was beink shown in the film theater at 3:30 and 5:30.

Other events included a performance of "The Beauty and the Beast" by the Charles Palyhouse for children in Room 200 at 4 p.m. at the auditorium, "Twelfth Night" by the People's Theater of Cambridge in the Arena Theater at 8 p.m. and "City on a Hill," a choral concert in the main auditorium at 8 p.m.

n addition to the program of special events more than 100 cultural exhibits are on display. It is estimattd that 90,000 persons saw them yesterday.

The highlight of last night's program was a concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf in a rare local appearance outside Symphony Hill. The concert, which was a sellout, featured piano soloist Eugene Indjic of Springfield, a freshman at Harvard.

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The New York Times
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MAR 2 0 1966

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DEC 30 1966

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by Miriam Tod

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Pupils On Vacation Swell Festival Crowd

School children on vacation helped swell crowds again today as Winterfest 66, Boston's 10-day cultural festival, continued with concerts, drama and seminars.

The Heritage Center depicting events leading up to the Revolutionary War, proved a favorite attration

The roar of cannon, crack of musket shots and the tramping of feet, brought home the significance of George Washington's Birthday to thousands who visited the center in the shadow of the Prudential ocmplex yesterday.

Today's series of Winterfest events began with a young audience concert by the Pro Arte Woodwind Quintet in the War Memorial Auditorium.

FOLK DANCES AND MOVIE

This afternoon local groups were performing children's ethnic folk dances in the main auditorium at 2:30, and the movie "Harps of Burma" was beink shown in the film theater at 3:30 and 5:30.

Other events included a performance of "The Beauty and the Beast" by the Charles Palyhouse for children in Room 200 at 4 p.m. at the auditorium, "Twelfth Night" by the People's Theater of Cambridge in the Arena Theater at 8 p.m. and "City on a Hill," a choral concert, in the main auditorium at 8 p.m.

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New York World-Telegram and The Sun
D. 373,819 SAT. 142,176
MAR 1 1966

Travel and Resorts

Boston Winterfest Sets Cultural Pace

By ROBERT MEYER, JR.
Travel Editor

By the time Boston's first annual 10-day Winterfest reached its climax, in the huge year-old War Memorial Auditorium last Sunday, the city had established a practical pilot festival which might be used as a guide by other communities which have new civic and cultural centers and are looking for ways to use them.

Bostonians can thank their energetic, culture-minded Mayor John F. Collins for this idea, and a corps of businessmen directed by Eli Goldston, president of the Cultural Foundation of Boston Inc., for implementing it.

There were some old-family names on the voluminous Winterfest '66 Committee, but social status was definitely not a prerequisite for membership. Rather, the emphasis was on names that are identified with the New Boston that is growing upward and outward.

* * *

Actually, the Winterfest was a sort of extension of the War Memorial Auditorium's dedicatory celebration just one year ago. It was timed to coincide with the week-long school holiday most young people in the Greater Boston area enjoy around Washington's birthday.

So many students turned out to view the exhibits that the mayor urged the cultural foundation to work up an annual event which would call attention to the city's cultural activities.

Most of the daytime events were geared to the interests of elementary and high school students, but there were also seminars and workshops in which prominent authors, clergymen, designers, doctors, lawyers and other professionals participated. There were so many meetings each day the overflow from the auditorium was accommodated in the Sheraton-Boston Hotel which adjoins the auditorium.

* * *

Some of the forward-looking seminars included "Urban Design or Urban Disaster;" "City Lights, the Creation of an Exciting Nightscape;" "The Social and Ethical Reorientation of Churches in Our Time;" "What Makes Modern Poetry Modern;" "The Revolution in Criminal Justice;" "Boston in the Age of John Fitzgerald Kennedy;" "Art in Boston," and "On Understanding Contemporary Atheism."

At night the entertainment included ballet, choral concerts, drama, films, poetry and popular and symphonic music.

Melissa Hayden and Jacques D'Amboise of the New York City Ballet headed a company of 15 ballet dancers. There were performances by the Dance Circle of Boston, described as "the city's only modern dance group," and programs of folk dances from around the world for young people and adults.

* * *

Two commissioned choral works were heard: Sweet Freedom's Song," by Robert Ward, and "City Upon a Hill," a cantata by Jacob Avshalomov, who gained his inspiration from an address President-elect Kennedy delivered to a joint convention of the two houses of the general court of Massachusetts on January 9, 1961.

Most of the choral offerings were in a traditional vein, but "The Swallows of Salangan," by Morton Feldman, sounded as contemporary as electronic music. Obviously bewildering to many listeners, nevertheless the music of mass flight was pleasantly performed by the Brandeis University Choral Union and Tufts University Chorus.

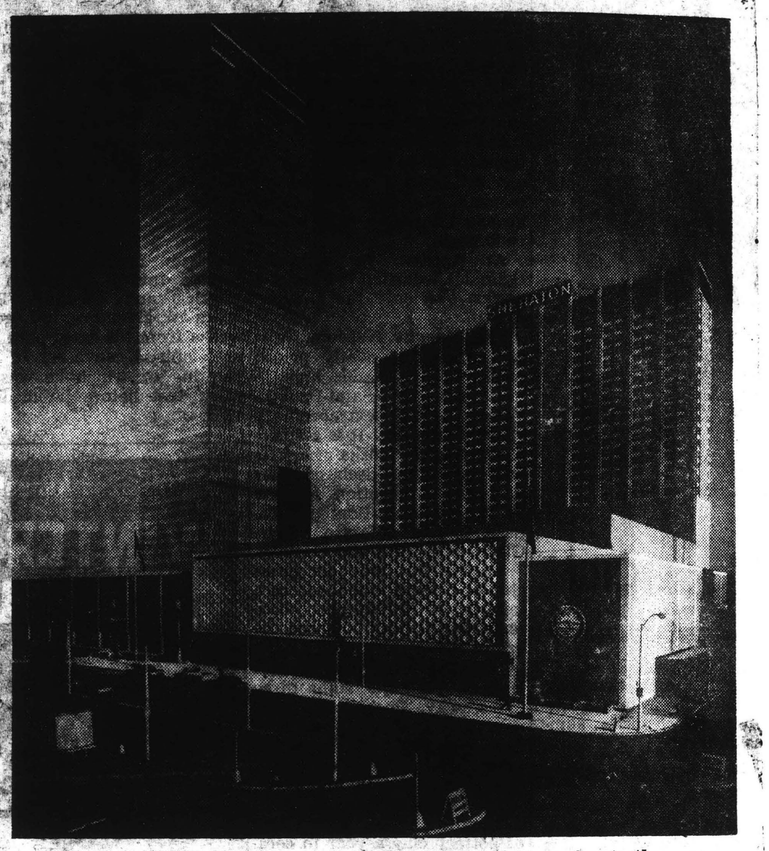
Martyn Green, regarded by some authorities as "the greatest living portrayer of Gilbert and Sullivan roles," was imported to star in an evening of dialogue about the world-famous collaborators interspersed with music.

Other notable importations included the Eureka Brass Band and Storyville Ramblers from New Orleans, and Cleveland's celebrated Karamu Theater. The actors from Ohio performed Pinter's "The Birthday Party."

* * *

There was some professional criticism of the concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf, the critics contending that the cavernous auditorium's unflattering acoustics put the orchestra at a disadvantage.

Although the point was well taken from the aesthetic point of view, it should also be remembered that the popularity of the orchestra in its own smaller Symphony Hall limits the number of people who can hear it in its preferred ideal surroundings. Last week at the auditorium those who found it difficult, if not impossible, to hear the Boston Symphony elsewhere welcomed the opportunity the festival gave them to enjoy it.



A Winterfest in Boston's new Auditorium brought new fun to the area.

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Post Gazette
BOSTON, Mass.
Weekly Circ. 13,000
MAR 4 1966

CONCERT REVIEW AT WINTERFEST

The musical highlight of Winterfest occurred Tuesday night at the War Memorial Auditorium with the appearance of the Boston Symphony Orchestra under the direction of its conductor, Erich Leinsdorf.

The first part of the program consisted of three well known orchestral pieces: Prelude to "Die Meistersinger von Nurnberg", Wagner; Prelude to the Afternoon of a Fawn, Debussy; and Till Eulenspiegel, Strauss. All three received good performances.

During intermission Mayor John F. Collins presented the sixth 1966 Boston Medal for Distinguished Achievement to Henry B. Cabot, 71, president of the Boston Symphony trustees. The entire orchestra stood up while the medal was being presented. Also receiving an award was Henry Lee Shattuck, "lawyer and legislator."

The musical highlight of the evening came after the intermission, with the performance of the Brahms second piano concerto, with Eugene Indjic as soloist. This young man showed a good sense of rhythm and tecnic in his playing. The lyrical qualities of the second and third movements needed a more mature handling than was given to them, but this will come with age and more familiarity with the music. A capacity audience gave the soloist well deserved applause.

A fine concert and one Winterfest should be proud of.

Daniel J. Mazelka

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
FEB 23 1966

Indjic acclaimed

Winterfest symphony

By Harold Rogers

ARTS
ENTERTAINMENT

"It's not that the acoustics in here are downright bad," said a friend last night at the War Memorial Auditorium. "But they're poor."

They are indeed. They're so poor that when the Metropolitan Opera appeared in the Auditorium last spring, the sound was "electronically reinforced."

Amplification may be necessary — even preferred — in a barn the size of the new Auditorium; but it is one of those modern devices that should be resisted in the field of "live" serious music. It is acceptable enough with pop and folk music; nobody really expects today's pop and folk singers to work without a mike. Few members of our younger generation know that there's such a thing as music without amplification.

But in the field of serious music "electronic reinforcement" can make the Mario Lanzas sound like Carusos. And the critic is deprived of his usual points of reference for rendering a judgment.

This may be what was troublesome about last night's Boston Symphony concert, sponsored by Winterfest at the Auditorium. Three mikes hung from the ceiling over the orchestra. There was at least one more in the footlights in front of the piano. But a Boston Symphony spokesman could not tell me if amplification was actually used. ("They did play around with it," some one said, "during rehearsal.")

All of which brings us to the point of Eugene Indjic's performance of the Brahms Concerto No. 2. This 18-year-old pianist made his debut with the Boston Symphony last night. It was one of the most important events thus far in his blossoming career. Twice I have heard him at the Pops under Arthur Fiedler's direction, and he was astonishing for his musical maturity—his ability to match an extraordinary technique with emotional warmth.

But at the outset last night he seemed to have retrograded. His Steinway sounded larger than life. (Amplification?) The tone was big and hard. Was Mr. Indjic truly banging? Or was electronic reinforcement responsible for making him sound as if he were banging?

Since he has been appraised under ideal conditions at Symphony Hall, he must be given the benefit of the doubt. If amplification was used last night, it was apparently turned down after the first movement. A few tints and shades came into his playing during the Allegro appassionato and the Andante.

Amplification or no, Mr. Indjic proved himself a brilliant technician. At the moment he may be in that period of his development where technique is uppermost in his studies. And he may be forgiven if his poetic nature was lost in the barn and the many uncertain conditions obtaining there.

Mr. Indjic received a tremendous ovation. His listeners, who filled the auditorium, recalled him again and again to the stage.

Erich Leinsdorf opened the program with to "Die Meistersinger," Debussy's "Afternoon of a Faun," and Strauss's "Til Eulenspiegel."

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SPRINGFIELD PIANIST STEALS SHOW

BSO Thrills Winterfest

In one of its rare local appearances outside Symphony Hall, the world-famous Boston Symphony Orchestra under the direction of Erich Leinsdorf presented a special Winterfest concert last night before several thousand music lovers at War Memorial Auditorium. One of the highlights of the evening was the brilliant performance of Eugene Indjic, of Springfield, piano soloist and freshman at Harvard.

During intermission Mayor Collins awarded the city's new "Boston Medal" to Henry B. Cabot, president of the board of the Boston Symphony, and Henry L. Shattuck, a former Massachusetts Legislator and member of the Boston City Council.

Later the Greater Boston Chamber of Commerce feted the orchestra members at a reception in the Independence Ballroom of the Sheraton Boston Hotel.

The impressive Washington's Birthday program will be followed with an equally splendorous list of events.

The world premiere of a new cantata honoring the late President Kennedy will be held tonight at the auditorium.

The late President's historic pre-inaugural speech to the Massachusetts Legislature has been set to music as "City Upon A Hill" under special commission of the sponsoring officials

See Photos in Centerfold

of the 10-day cultural extravaganza.

Winterfest General Chairman E[illegible]ldston expressed elation a[illegible] huge holiday turnout.

"The police have estimated that more than 100,000 persons were in the area of the Prudential Center — probably the largest outpouring Boston has ever seen for an event of this kind," he said.

Manager Max Dean of the Sheraton Boston said that the hotel accommodated the largest crowds it has had since it opened, and Thomas Allsopp of the Prudential Center said,. Facilities of the center, particularly the skywalk, were taxed to the utmost." He said people waited for an hour and a half to get up to the skywalk and recommended that for the duration of the Winterfest people wanting to go up to the skywalk should get their tickets early.

The Martyn Green concert of Gilbert and Sullivan selections was sold out and police were busy reuniting about 20 lost children with their parents.

The Auditorium doors opened at 10 a. m., and five minutes after that, all 950 seats in Room 200, including 150 that had been added during the night, were packed with children attending a concert by the New Boston Percussion Trio.

The trio consisted of pianist Allen Barker, and percussionists Arnold Huberman and James Latimer, who not only played drums, tympani, xylophones, etc, but let members of their audience take a hand at it, too.

As soon as that concert ended, the room was emptied and another 950 moppet-style music lovers trooped in for another concert, this one by the Boston Schools Symphonic Band, with Peter C. Siragusa as director.

Those who didn't attend the concerts were having a grand old time touring the two large exhibition halls to gaze at the sculptures, paintings, displays, and demonstrations.

It was there, at a display of Williamsburg, Va., which depicted colonial life, that they learned about George Washington's big feet.

And it was there, as well, that they watched a shoemaker and a silversmith practice the crafts of that time in history.

There were some Boston police putting their K-9 dogs through their paces . . . there was the zoomobile that featured lion cubs, a white llama that seemed to love kids, and o boa constrictor who was kept well out of reach.

There were all kinds of things, including a "Lost Kid's Corral," which was set up Tuesday because, on the day before, some children had become separated from their parents.

But, everything went to well on the holiday that not a single adult got lost.

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Musically Speaking

Winterfest: Brickbats, Accolades and a Warning

By MICHAEL STEINBERG

Winterfest must have entertained many of its half million visitors and it will have left some of them bored and exasperated. Now, in retrospect, it leaves some people elated, a few perhaps altogether disgusted, and some both hopeful and worried.

Here follow some notes on what one musician observed during a week's comings and goings.

The music that was offered during Winterfest included a number of interesting and valuable things. It would be fine to see the commissioning of works continue, especially if they are of the kind that are not bound to the specific occasion only and that are likely to find opportunity for further performances, for example the Milhaud, Overton, and Read pieces for violin and chamber orchestra.

The serious side of contemporary music was perhaps under-represented, the side that is between Robert Ward and Morton Feldman. It was, on the other hand, good that there was no one to say "no" to a performance of Feldman's "Swallows of Salangan" or, for that matter, the electronic amplification of a conductor's brainwaves.

It is easy to imagine such a festival under the control of people who would insist on another performance of Randall Thompson's "Alleluia" instead.

The one unmitigated musical disaster was the choral concert. The least touch of common sense, not to say sophistication, should have aborted the embarrassment of Avshalomov's "City On A Hill," a piece that is perhaps fortunately bad enough so as to be unlikely to bring wide discredit to the name of Boston by extensive future performances.

That whole concert represented the side of Winterfest that is most seriously vulnerable to criticism: the carnival atmosphere and the concern with quantity at the expenses of quality. The important matter so often seemed to be THAT something was done, not HOW it was done, nor whether it was done in such a way as to make its very doing worthwhile.

Music was generally presented under conditions that ranged from unsatisfactory to impossible. It was inevitable that someone had to write a letter of the sort that was published in The Globe of Feb. 26:

". . . the concert was for all the people of Boston and they were there . . . it was not a private salon . . ." and similar red herrings and claptrap.

This was about the concert by the LaSalle Quartet that was so spoiled by the acoustic properties of the room, by the uncontrolled entrance of latecomers, the slinking about of photographers, and the hammering and dish-clattering from next door.

So far as I know all concerts here, except those of the Harvard Musical Assn., are for "all the people of Boston," and if having a concert at 2 o'clock on a weekday afternoon is not discriminatory in favor of the leisured, I do not know what is.

More to the point, though, photographers and other disturbances do not belong at concerts. They as generally absent from other concerts, because the providing of the best possible conditions for listening and for playing are considered part of the obligation owed by management to the artists it engages and the public whose money it takes.

The Winterfest management ought to insist on nothing less. Moreover, what the best listening conditions are had best be determined by the strictest possible standards—the point is a human one of courtesy as well as one of artistic idealism—and not by the standards of starry-eyed letter-writers with their fallaciously applied idea of artistic democracy and doubtful notion of what is involved in playing a Haydn quartet or in listening to one.

One of Boston's radio stations added to every announcement of the Boston Symphony's Winterfest concert a warning to those who had never heard the orchestra in Symphony Hall or at Tanglewood that its sound in the War Memorial Auditorium was not its real sound.

That brings up one aspect of one of Winterfest's most serious problems: the facilities for good listening simply do not exist at the new Auditorium.

Is Winterfest irrevocably wedded to the use of the War Memorial Auditorium to the exclusion of the city's other and better facilities? Is there hope for concert, theatrical, operatic, dance performances in places more adequately equipped to house them?

When the fund-raising gets underway for the 1967 Winterfest, a selling point will surely be that the Boston Symphony, the LaSalle Quartet, and such other organizations were presented in 1966. That will sound grand and persuasive, and few will think to ask if these events took place under proper conditions.

The important thing, however, is not a list of names and credits, but of solid and valuable accomplishment. Winterfest must determine what it is in a position to do worthily, concentrate on that, and give the best quality. Only that way can it contribute usefully to the health of the arts in Boston.

Finally, it is important that the financial implications of Winterfest not be misunderstood. We have already heard much about sound budgeting and we are going to hear more. That Winterfest balanced its books is remarkable, but people should not be so dazzled by that accomplishment as to expect all artistic enterprises to stop losing money.

The Boston Symphony, the Opera Company of Boston, the Boston Ballet, the theater companies, are going to continue to be money-spending operations, not money-making ones, and they will continue to need the maximum of sympathetic and generous public support.

And not least, what will be the Cultural Foundation's attitude toward these highly deserving and extremely needy established organizations? It may be that we need to be sure of shoring up what we have even more than a showy carnival of the arts.

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Winterfest outcome assessed

By Nora E. Taylor
Staff writer of The Christian Science Monitor

Boston

Winterfest stocktaking time has arrived. The big question is in two parts: Was the festival a significant cultural event? Should it be continued?

The answer to both, in the opinion of knowledgeable observers, is a slightly qualified 'yes.' Yes, if chaos can be resolved. Yes, if standards can be not only maintained but raised.

Partly the answer depends on what is meant by significant. And significant to whom? The artistically literate of the Boston area are almost surfeited with events during the season. Yet, even for them, Winterfest was fun.

According to promoters and participants, a full four-fifths of those listening to music, watching theater, joining folk singing at the festival, had rarely — or never before — been personally present at such events.

Popcorn munched

Paying their dollars, they meandered into the auditorium, crunching popcorn at the symphony, quieting babies. One man even tried to bring his dog in to listen.

From the city's underprivileged areas, from out of town, from every stratum of society they came—550,210 of them.

To some 440,000 people then, Winterfest was culturally significant. It was their first brush with what the Boston area offers constantly. Conceivably they will be encouraged to attend a theater or a concert as the result of their Winterfest visits.

There is, indeed, no doubt that the gala realized its own goals, defined by Eli Goldston, chairman. These were: (1) a civics lesson for children. (Police dog and fire department frogmen demonstrations showed police as protectors and heroes); (2) A showcase to stimulate local performing arts, and arts and crafts; and (3) An invitation to new audiences, hitherto untouched by artistic experience.

Goals held valid

These goals are valid. Even in future Winterfests they still would be. In large urban areas there are always thousands who can benefit from such a carnival-cum-festival.

As George Hamlin of Loeb Drama Center explained, "Lots of people obviously didn't know what they were coming to. Some of them stayed around to talk to our students. 'This is really awfully good. Do you do it all the time?' they asked."

Such comments underline that a widening of horizons beyond the TV tube took place at the festival.

There remains the question of whether Winterfest was culturally significant, as opposed to valuable for the underprivileged. And whether it is an asset to a city experiencing a physical renaissance.

Interest sparked

Observers note one overriding value, which was the same at the now-suspended summertime Boston Arts Festival. Winterfest sparked interest in cultural affairs and linked them with the city. Consolidating displays and performances in a core, as Mr. Goldston calls it, acts as a magnet to a crowd. And from the crowd recurring audiences are distilled. Audiences, that is, for the city's regular artistic events.

There were important problems at Winterfest, but largely attributed to first-year jitters.

Spectators emphasized the following:

Acoustics were far from ideal.

In Room 200 the seating could not be arranged for good sight lines without reducing capacity drastically.

The film theater was not soundproofed from events in the demonstration areas.

Among the displays, the lively ones needed better handling. Only the first few rows of children and parents could see what was going on.

Suggestions offered

The pervading odor of popcorn and hot dogs, which an open-air carnival disperses, was obnoxious at the auditorium. And empty popcorn boxes among sculptural objects are, not pop art.

Another year, an earlier start, and a more professional staff could eliminate many of these drawbacks, it is felt.

Suggestions for the future, not concerned merely with eliminating the chaos that resulted from oversold performances, late starts, and events switched to different locales, include: the Auditorium to remain the core of the festival, but with some festival performances to be located in fringe halls already dedicated to such purposes; and more participation by Greater Boston's home-grown cultural circles—art galleries, orchestras, choruses, crafts, and so on.

Future gains seen

Among those participating in the first venture, praise for the festival generally ran high, even when salted with some sharp comments about disorganization.

Robert Alexander, director of the Charles Playhouse Children's Theater, Mr. Hamlin of Loeb Drama Center, Helen Sevagian of Boston Public Library, Sylvia Purvins of the Museum of Fine Arts, David Wheeler, director of the Theater Company of Boston, for instance, agreed in substance with Thomas D. Perry Jr., manager of the Boston Symphony, who said:

"Great crowds of all sorts, rich and poor, young and old, lots of people previously untouched by the orchestra, and many youngsters of 17 to 20 attended."

This last observation was pertinent to the festival's values. Entice the young, and the future of the arts is assured.

Winterfest was budgeted at $250,000. It will come out costing very close to that figure. Business concerns pledged $125,000. The rest came from tickets, advertisements, and foundations. The Boston Permanent Charities Fund, for instance, gave $35,000.

'Seed' provided

That first $125,000, though, was the "seed" for the festival. Mr. Goldston asks that letters and postcards about the festival be sent to Mayor John F. Collins, the originator of Winterfest. If a favorable shower pours in, Mr. Goldston believes, big business will be impressed and "seed" further festivals.

It could even benefit the suspended Boston Arts Festival. Dr. George Richardson is chairman of that body, which is wrestling with the problem of some $100,000 in back debts. In a carefully guarded but not altogether unfavorable comment, he said:

"I think Boston needs an arts festival. And I don't think Winterfest has decreased the appetite for it. I think the success of Winterfest will help cultural events of this sort."

With the failure of the Metropolitan Boston Arts Center Theater and the present plight of the summer arts festival, he added, if Winterfest had not been a success, it could have been "three strikes and you're out."

As it is, new interest in artistic events has been stimulated in commercial circles. Boston today has a good chance of building once more a mature, integral, cultural image, such as city leaders feel its physical renewal demands.

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FEB 21 1966

(Herald Staff Photo by Paul A. Doherty)

BACK BAY GLITTERS on the icy waters of Charles River as Winterfest, Boston's most ambitious cultural endeavor in recent years, draws thousands to the War Memorial Auditorium.

AUDITORIUM'S ROOM 200 JAMMED

Bernstein Concert Tribute Well-Meant, but Ineven

By McLAREN HARRIS

What promises to have been one of the best-attended events of Winterfest 66, the concert tribute to Leonard Bernstein, held Sunday in Room 200 of the War Memorial Auditorium, emerged as a mixture of forthright artistry and unpreparedness.

Room 200 itself is a sizeable meeting room on the Auditorium's second floor, converted by temporary seating and a makeshift stage into an expedient (and overfilled) concert hall, though neither the acoustics, the lighting nor the ventilation would qualify it as such at another time.

Wide Variety

On the program were Mr. Bernstein's eight choruses, three French secular and five Latin sacred, from "The Lark," by Jean Anouilh; two song cycles, "La Bonne Cuisine" and "I Hate Music," sung by soprano Jennie Tourel; and the Serenade for Violin, String Orchestra, Harp and Percussion, a five-movement musical representation of Plato's symposium on love.

The New England Conservatory Chamber Singers, conducted by Lorna Cooke de Varon, swept through the "Lark" choruses right nobly, holding to the stark rhythmic scheme and delivering the varying vocal effects with equal ease—here detached, almost staccato, there sustained, nearly breathless. The lines, particularly those for countertenor (Daniel Collins), range from sweeping curves to jagged angularity, and along with them the harmonies, often parallel, are reminiscent of Poulenc—certainly no less masterful.

Jennie Tourel, whose voice still affords ample pleasure, projected a good deal of jocularity and naivete into Mr. Bernstein's version of the French Chef, or the "Cuisine" cycle of four recipes for plum pudding, oxtail ragout, an oriental dish and a rabbit stew. In "I Hate Music" she was a perfect 12-year-old, citing her desires and dislikes and eclaring herself a person like other persons.

The concluding Serenade displayed sensuous sonoric possibilities for the strings and solo lines of tender beauty in familiar formal structures. Beyond that it would be difficult to make much futher evaluation, for the performance by Joseph Silverstein and members of the Boston Symphony, conducted be Richard Burgin, ovbiously lacked sufficient rehearsal to untangle catchy rhythmic figures and a juxtaposition of dissimilar meters. It deserves better.

The reception for Mr. Bernstein and the performers was warm.

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Union (m)
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6000 Applaud

Indjic in 'Phenomenal' Performance in Boston

BOSTON—A capacity crowd of more than 6000 persons joined conductor Erich Leinsdorf and members of the Boston Symphony Orchestra Tuesday night in a thunder of applause for Eugene Indjic's phenomenal performance of Brahms' Second Piano Concerto.

Part of Winterfest

The 18-year-old Springfield pianist's debut with the world famous Boston Symphony Orchestra was part of Boston's nine-day cultural extravaganza, Winterfest. The concert was held in the new War Memorial Auditorium of the Prudential Center and marked one of the rare local appearances of the Boston Symphony Orchestra outside Symphony Hall.

Indjic performed the concerto with the assured bravura of a seasoned soloist and displayed a musical sensitivity which is both creative and appealing.

His performance of the Brahms piano concerto proves that his vigorous appeal is not merely a product of youthful impetuosity but of a mature and highly refined musical mind.

At first Leinsdorf's interpretation of the first two movements seemed a bit to precise. One had the feeling that he was restraining the young soloist but as the composition progressed the intimate relation of every textural strain seemed to work itself out. The playability of the piece seemed highly dependent upon the balance and tension between the piano and orchestra.

Precision Evident

The first movement, Allegro Non Troppo, was in sonata form. The solo horn opened stating the first theme and was followed by a flute and woodwinds in an answering strain. The precision of the first movement was visually evident as Indjic mechanically added rolling arpeggios to the opening melody.

Even during the stormy interlude that followed Leinsdorf never gave Indjic the opportunity to do more than tempt the orchestra to an equally vehement restatement.

In other hands the piano might have dominated the whole movement but Leinsdorf and Indjic interwove the piano and orchestra in such a way that the listener became well aware of the relation of texture and thought. Rather than pass over the movement in expectation of a Brahmsian outburst they made the listener brood over the mood and qualitative expression of the movement. Brahms is not that simple, they seemed to be saying.

The second movement began with a vigorous piano solo and provided a great deal of leeway and opportunity to exploit the potential of both the orchestra and Indjic. Leinsdorf forced the listener to hear the orchestra as well as the piano.

Listener Prepared

By the beginning of the third movement it was clear that Leinsdorf's intention was to get the audience consciously aware of the whole concerto as much as possible. He had been preparing the listener for the third and most beautiful of the four movements.

The third movement is normally a slow andante, the main melody being sung at the start by a solo cello. Leinsdorf, however, virtually brought the music to a crawl as Indjic delicately played the lullaby-like melody which follows the famous cello opening. The audience was fascinated.

Then without pause (Leinsdorf had paused at the end of the first two movements) the orchestra began the finale, a highly original rondo. The music was buoyant and expressed a joyous attitude. It was no mean feat for Indjic to maintain the strict line of interpretation imposed by Leinsdorf but it was apparent as he stormed through the last movement that both he and Leinsdorf understood what Brahms was trying to say.

The concerto ended as Indjic drove home the sense of flamboyant ease, freedom and coolness that must have filled Brahms: Vienna, summer of 1881.

Controversy Resolved

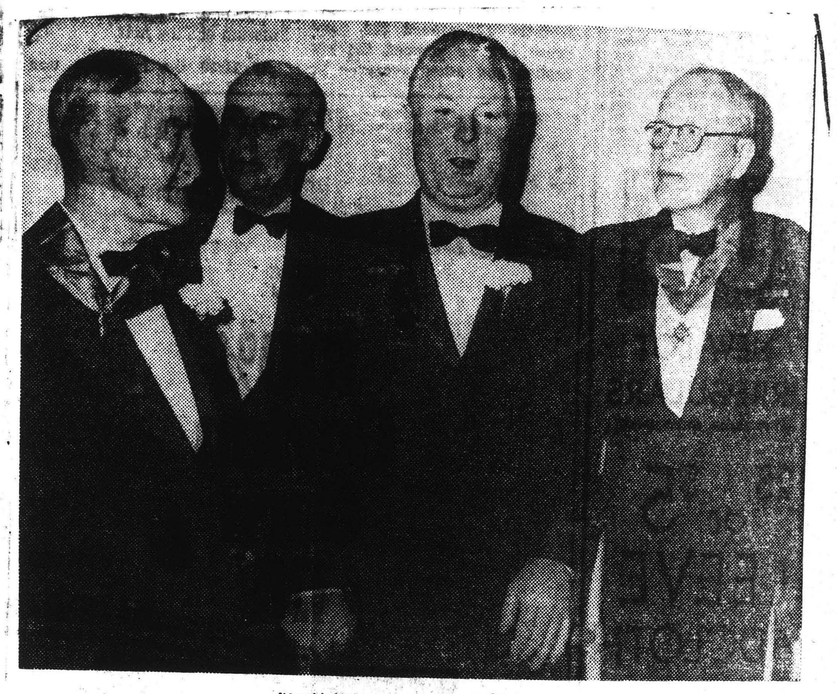
Much of the praise Indjic deserved centers around the controversial nature of the Brahms concerto and the way in which he and Leinsdorf were able to resolve this.

Although such famed performers as Horowitz and Van Cliburn consider the concerto one of the greatest compositions ever written, the piece baffles many listeners for it seems to ignore raison d'etre of the classical concerto—the climax of achievement from the soloist. They feel that it is full-blown Brahms symphony "with piano obligatto."

Those who criticize the concerto for its narrow range of opportunity for the piano virtuoso, however, are missing the essential point that Brahms had something compelling to say that required both the piano and orchestra. The piano is not replaced, its grandiose outbursts are merely taken out of the score to clear the decks for a creative and eloquent exchange between the piano and orchestra. This is evidently the kind of interpretation Indjic and Leinsdorf offered Tuesday night, judging from the ovation.

In any case, the Brahms concerto gives one the measure of a pianist as virtuoso and musician. The success of Indjic's Boston debut, therefore, leaves him in high stature.

P. R. B.



(Herald Staff Photo by Paul A. Doherty)

BOSTON MEDALS were presented Henry B. Cabot, at left, and Henry Lee Shattuck, right, in ceremony Tuesday at War Memorial Auditorium. Cabot's medal is being placed on by Talcott Banks, vice president of the Boston Symphony Orchestra. Mayor Collins is between Banks and Shattuck.

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'Musical Highlight of Winterfest'

Symphony Visits War Memorial

By McLAREN HARRIS

A program of favorites constituted the "musical highlight of Winterfest," as Eli Goldston called Tuesday night's visit by the Boston Symphony Orchestra to War Memorial Auditorium.

Much verbiage has gone to describe the Auditorium's acoustical attributes for musical productions. It is the best music hall Winterfest has to offer; the Auditorium is certainly far from ideal but it isn't a total loss, either, though one may receive the impression that he is attending a stadium concert. The orchestral sound is distant; strangely enough the effect is least felt during the pianissimos, which are properly hushed, but the fortissimos fail to deliver their needed contrasting punch.

However, the orchestra and pianist Eugene Indjic, who played the Bhrams Second Concerto, were of no mind to be intimidated. Bhrams' Second is hardly the usual fare for an 18-year-old youth to attempt, but having heard him before, I had little doubt that Mr. Indjic would sustain his robust keyboard technique throughout the demanding four movements.

His muscular aproach is combined with a respect for his instrument's total potential and an intelligent use of the pedal. He has the strength to shape a grand phrase, though not yet the mature sense of how to form contours for an entire movement. If one were to point out a single drawback in interpretation, it would be that each recollection of thematic material was almost a literal repetition in articulation and volume, and succeeding appassionato phrases occasionally exhibited a heavy-handed likeness, blurring the directional thrust of the movement.

Yet Mr. Indjic has sensitivity; indeed, some of his notes in the Andante were put forth with such delicacy that they barely carried across the auditorium; but here the War Memorial itself must take most of the onus. All in all, Tuesday's performance was a positive stride in this young pianist's career.

Mr. Leinsdorf chose Wagner's "Die Meistersinger" prelude, Debussy's "Prelude a l'Apres-Midi d'u Faune" and Till Eulenspiegel of Richard Strauss for the first half of the program. The orchestra was in fairly high spirits and applied a decent polish to these works—particularly the Strauss, as concerns a purely dynamic outline, though there were loose ends as well. The audience (near capacity, including late-comers) received the offerings warmly, applauding between movements of the Brahms and outdoing itself with appreciative noise upon the conclusion.

Heritage Center 'Theaters' Thrill Holiday Youngsters

★ ★ ★ ★ ★ ★

REVOLUTIONARY WAR VIVIDLY DEPICTED

The roar of Revolutionary War cannon, the crack of musket shots and the tramping of marching patriots' feet brought home the significance of Washington's Birthday to thousands of children Tuesday who visited the Heritage Center at Winterfest '66.

Majority of Visitors Came in Family Groups

In the shadow of the ultra-modern Prudential Complex, the center of the 10-day cultural extravaganza now past its half-way mark, an estimated half of the 90,000 attending Winterfest relieved the initial stages of the war through the unique Heritage Center.

Through a series of five theaters, the Heritage Center depicted the events leading up to the war with detailed reproductions including Bunker Hill, the Boston Tea Party, Paul Revere's Ride and George Washington's acceptance of command of the Revolutionary forces.

In the holiday theme, exhibits presenting early America such as the Plimoth Plantation, the "Faces of Freedom" art exhibit and the Gay Head Indians breadmaking and carving demonstration proved especially popular Tuesday.

A majority of the persons there were in family groups.

While many came together, not all remained together. In many instances dad and the boys watched the military exhibits while mom and the girls went off to the cooking or art demonstrations.

Inevitably, many children wandered off but they didn't stay lost for long because Winterfest officials had set up a "Lost Kiddie Corral" on the first floor. At any given moment during the day five children were waiting to be claimed.

CONCERT SELLOUT

In the evening, the highlight of the program was the Boston Symphony Orchestra concert conducted by Erich Leinsdorf, which, like all other performances Tuesday, was a sellout.

During the concert intermission, the fourth and fifth Boston Medals were presented by Mayor Collins to Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, and Henry Lee Shattuck, Boston financier and attorney.

Wednesday, the third day of the February school vacation, promises to be another active day for Winterfest, with half of the performances sold out. The emphasis, because of the vacation, is on children's performances. In addition to the scheduled concerts, plays and films, more than 100 exhibits are

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First Winterfest Smashing Success, Thrilled 500,000

By ANTHONY MATEJCZYK

Winterfest closed Sunday and left in its 10-day wake a mountain-high pile of empty popcorn boxes and for some of the 550,210 visitors their first impression of a pas de deux or a Bach fugue.

"What we did was to accomplish what we set out to do," said Eli Goldston, the dead-tired general chairman. "There is no question that we succeeded in stirring up public interest in everything from the arts to the police and fire departments."

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(Continued on Page Fifteen)

550.210

(Herald Staff Photo by Frank Kelly)

SWEET SUCCESS—Eli Goldston (left), general chairman of Winterfest, and Robert A. Brush, senior vice-president of the Sheraton Corporation, whoop it up Sunday as attendance at Winterfest passed the half-million mark. More than 100,000 persons visited festival on the last day.

First Winterfest Smashing Success, Thrilled Half Million

(Continued from First Page)

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Financially, the $250,000 venture, which attracted 100,000 persons on its last day, apparently will break about even. "We should come out within $3000—one way or the other—of the money we spent," Goldston said. The income is from sale of ticket sto certain events and from program sales.

What the first Winterfest did was to bring to Boston the likes of Leonard Bernstein and New Orleans' own Eureka Brass Band and Storyville Ramblers.

Lowbrows listened for nothing while highbrows in panel after panel puffed on their pipes and attacked such knotty issues as urban renewal, religion, crime and the arts.

Somewhere between Bernstein and the brass band there were the barking of dogs of the police departments Tactical Patrol Force, surrealistic art and hawking vendors.

The dogs and other police exhibits taught the children respect for the law.

The art was there for the exposure to the masses, many of whom still don't understand it but at least have seen it.

The vendors were there to keep the people quenched and fed even at 25 cents a drink and 90 cents a sandwich.

Goldston admits that showing a fine art film in a makeshift theater in the War Memorial is a tough thing to do while the police are shooting guns and a home economist is running a cooking school on the other side of a plywood wall.

"But we were reaching out for an audience of kids and adults who otherwise would not be exposed to anything except television commercials," he said.

Not only were the allegedly culturally deprived the only beneficiaries of this first Winterfest, Goldston said, "I was told by several affluent businessmen that they saw their first ballet or heard the Boston Symphony Orchestra here for the first time," he said.

Would there be another Winterfest next year?

"At the moment I have no judgment," Goldston said.

If there was, would he run it?

"I'd have to give that a lot of thought."

First Winterfest Smashing Success, Thrilled Half Million

(Continued from First Page)

Financially, the $250,000 venture, which attracted 100,000 persons on its last day, apparently will break about even. "We should come out within $3000—one way or the other—of the money we spent," Goldston said. The income is from sale of ticket sto certain events and from program sales.

What the first Winterfest did was to bring to Boston the likes of Leonard Bernstein and New Orleans' own Eureka Brass Band and Storyville Ramblers.

Lowbrows listened for nothing while highbrows in panel after panel puffed on their pipes and attacked such knotty issues as urban renewal, religion, crime and the arts.

Somewhere between Bernstein and the brass band there were the barking of dogs of the police departments Tactical Patrol Force, surrealistic art and hawking vendors.

The dogs and other police exhibits taught the children respect for the law.

The art was there for the exposure to the masses, many of whom still don't understand it but at least have seen it.

The vendors were there to keep the people quenched and fed even at 25 cents a drink and 90 cents a sandwich.

Goldston admits that showing a fine art film in a makeshift theater in the War Memorial is a tough thing to do while the police are shooting guns and a home economist is running a cooking school on the other side of a plywood wall.

"But we were reaching out for an audience of kids and adults who otherwise would not be exposed to anything except television commercials," he said.

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(Herald Staff Photo by Frank Kelly)

SWEET SUCCESS—Eli Goldston (left), general chairman of Winterfest, and Robert A. Brush, senior vice-president of the Sheraton Corporation, whoop it up Sunday as attendance at Winterfest passed the half-million mark. More than 100,000 persons visited festival on the last day.

IT WAS NOT EXACTLY

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226

England Newsclip Agency, Inc.
0078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 104,758

APR 3 1966

So Why Not A Portland Winterfest?

By JOHN THORNTON

BOSTON'S FIRST "WINTERFEST," sponsored by the recently organized Cultural Foundation of Boston, drew an estimated half million visitors and was highly successful in that it accomplished its primary goal.

Eli Goldston, president of the Foundation and chairman of the Boston Gas Company, proved to the businessmen backers that a giant civic-cultural affair need not wind up in the red.

At last reports the books indicated Winterfest was breaking even on its $250,000 investment.

While the showcase of events thus proved a financial success, some of its attractions were bluntly criticized.

Boston's press resented the festival's carnival atmosphere and took exception to the idea that mass exposure might provide an answer to the decline of interest in the arts for the Hub City.

Yet fundamentally Winterfest set out to establish a forum for new ideas; create a fresh audience by attracting adults and youths to events to which they had never before been exposed, and mix with associated non-charge events to pull in the curious by sheer momentum.

About 90 per cent of the 500,000 who visited Winterfest strolled and ogled the exhibits without even purchasing a program or buying a ticket.

Goldston and his assistants arranged a giant schedule of more than a hundred major events involving the arts and scores of free exhibits, all designed to interest Boston citizens from just about every age bracket, but especially aimed at youth.

Winterfest's president took the view that unless youth is attracted to culture in the early years, "you will never be able to catch them."

Like any first attempt of this size, there were many mix-ups, with sudden changes of dates and room assignments at the new Boston War Memorial building.

Music critics especially were annoyed by the inadequate facility represented in Room 200.

The Zimbler Sinfonietta, composed of Boston Symphony musicians, the Civic Symphony under Kalman Novak, LaSalle String Quartet, Boston Symphony Chamber Orchestra, and others, had to perform under physical handicaps that seriously affected musicianship.

Off-Stage Distraction

CORRIDOR NOISE, dish dropping, the invasion of photographers, off-stage sounds picked up through the ventilating system and the poor acoustical properties of the room itself aroused the critics, who sternly resisted the general Coney Island atmosphere of Winterfest.

As plans are being considered for the second Winterfest next year, one of the major issues is whether the event should be scattered through the city, so that other halls can be used more suited to music, drama and the dance.

The cure for developing a healthy arts support in Boston has just started with this initial Winterfest.

Despite the critical comment about the mixture of Mozart and popcorn, the fact that the festival did arouse intense interest and that it pulled large numbers of citizens to civic and arts panels and performances, should be considered a major victory for Goldston and associates.

What seems most important is that mass attraction will work to advantage for the arts.

This brief exposure (Feb. 18-27) to the largest single event of its kind in Boston generated enthusiasm that is a vital first step towards developing arts awareness.

GOLDSTON WITH BOSTON'S MAYOR COLLINS

Boston critics are urging a more intelligent plan for rotating events and a reduction in the number of programs and exhibits next year.

They admit, but seem to cast aside, the financial success of the festival, pointing out that while Goldston accomplished a miracle in keeping the budget balanced, the individual arts organizations in the city are still operating in the red.

But what the Cultural Foundation of Boston is aiming at is a device to bring the arts forcefully to large numbers.

One of the chief weaknesses of the arts is that they have failed to generate fresh approaches to dollar support, and generally do not welcome extravaganzas involving the entire community.

If such as Leonard Bernstein, Erich Leinsdorf, the proud Boston Symphony and other artists of rank had to find their way to music through an atmosphere of country fair, and compete with bothersome interference, it seems a small price to pay in view of what Winterfest accomplished.

Bold Plan, Well Executed

THOSE ACOUSTICAL faults can be overcome, either by reconstruction or simply moving the performing arts to better quarters.

The committee organized to present this massive event should profit largely by the experience during those 10 days of February.

Any person seriously interested in promoting the cause of the arts must bow in the direction of the Cultural Foundation of Boston.

Instead of moaning and discussing how desperate is the financial situation for the arts, Eli Goldston and his hard working group evolved a bold plan, put it into execution and proved beyond doubt that mass attraction is what is needed to cultivate a new interest for art.

What is even healthier is that the group took exceptionally sharp comment from the Boston critics with good grace.

The deadliest handicap that faces any art is the failure to take critique in the right spirit. Satisfaction with the status quo of arts activity, whether in Boston, Portland, or Panther Paw, Ariz., represents a constricting attitude that can destroy the very meaning of arts creativity.

It appears logical that candle dippers, finger painters, glass blowers, panels discussing civic problems, Gilbert and Sullivan, The Boston Symphony, chamber music groups and popcorn and peanuts should be joined together, if this is one way to bring to large numbers of citizens the achievement of the arts in the community.

After all, Winterfest was essentially an experiment. Refinement of its aims and purposes and re-evaluation of its goals can only be realized through the process of experience.

Portland's own art institutions would do well to investigate every aspect of this Boston festival.

In a much smaller way we here are in the same position with respect to finding new ways to support the arts.

It should not be beyond the realm of possibility for us to have our own winter festival, proving to the community that the arts are becoming a necessity for a fuller and richer existence.

RADIO-T.V.

227

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

JAN 21 1966

Boston Symphony Will be Featured On National TV

By PERCY SHAIN

The Boston Symphony Orchestra will be featured on a nation-wide television program about the early years of Beethoven, to be presented by the American Broadcasting Co. and shown on Ch. 7 in Boston.

The A.B.C. is sending a crew of 15 here to record the orchestra Jan. 31. The show, at present simply titled "Beethoven," is scheduled to be aired Mar. 23 from 10 to 11.

The world-famed orchestra, conducted by Eric Leinsdorf, will be seen playing the "Eroica" at the start and conclusion of the hour-long presentation.

It will also furnish the entire musical soundtrack, consisting largely of portions of the First Piano Concerto and Beethoven's piano sonatas.

The program will be part of A.B.C.'s "Saga of Western Man" series.

BRISTOL, VA.
HERALD COURIER
D. 22,000 S. 30,000

FEB 26 1966

Early Years Of Composer Studied In ABC Colorcast

"Beethoven: Ordeal and Triumph," a poignant study of the early creative years in the life of Ludwig van Beethoven, will be presented in color on ABC-TV Wednesday, March 23 from 10 to 11 p.m., EST, as the season's initial offering in ABC News' critically acclaimed "Saga of Westrn Man" series.

Produced by the award winning team of John H. Secondari and Helen Jean Rogers (Mrs. Secondari), the special is one of 16 original and repeat documentaries, being sponsored through the 1966-67 season on ABC-TV by the B. F. Goodrich Company, through Batten, Barton, Durstine & Osborn, Inc., New York, and the Griswold Eshleman Co., Cleveland. The program will be repeated Sunday, April 24 from 4 to 5 p.m., EST.

Eleven of the 16 telecasts will be seen in the remaining weeks of the winter and spring as ABC-TV continues its splurge of specials comprised of color spectaculars, championship sports events and news documentaries (including several under different sponsorship).

The "Saga" special portrays Beethoven during the early part of his career, a period in which his genius as a composer is threatened by the tragic hand of fate. But, "by taking fate by the throat," he emerges triumphant to compose his great and lasting masterpiece — the Eroica Symphony.

Faced by the worst personal tragedy that could possibly befall a musician — deafness, Beethoven's deep determination to overcome this tragic obstacle instilled within him the courage to create the music which has remained his legacy to Western civilization.

It was during the lowest ebb of his life that Beethoven wrote the now famous Heiligenstadt Testament (1802) in which he revealed his inner torments at the prospect of having his career tnded by deafness before it had fully blossomed. Some of the most touching passages of this beautiful document will be heard in the "Saga" special.

"Beethoven: Ordeal and Triumph" will also show how the great German composer was influenced musically, socially and politically by the turmoil of a changing Europe.

Beethoven's genius for musical variations and his ability to develop a simple theme — one of which first appears in its simplest form in his Contradance and later emerges as the fourth movement in the Eroica Symphony — will aslo be evolved in the "Saga" presentation.

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"Beethoven: Ordeal and Triumph" was written by Mr. Secondari and directed by Otto Lang. William Hartigan is the Director of Photography and Sidney Dobish, the assistant cameraman.

Associate Producer of the documentary is Margot Winchester and the Director of Research is Diana Fetter. Film Editors for the production are Walter Eserfield, Nils Rasmussen and Samuel Cohen.

Newark Evening News
NEWARK, N. J.
D. 282,761 SUN. 437,018

FEB 18 1966

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The Knickerbocker News
ALBANY, N. Y.
D. 55,163

FEB 1966

Culture Making Inroads

By R. E. KRIEGER

The extraordinary success of the two-day run at the Strand Theater of Sir Laurence Olivier's film version of "Othello" hasn't been talked about enough.

Their box office take was second in the whole of the East, with a mammoth movie house in Jersey City taking first.

Culture is making inroads into the movie houses and managers, who used to shudder at the very mention of the word are now welcoming these specialized short-run chunks of art as money makers.

"Othello," for example, on the basis of special two-day engagements in 250 American theaters (on the same two days that it ran here) made $805,000 and it is expected that it will eventually bring in from $1.5 million to $1.6 million.

While this is nothing when compared to the money being made from "Sound of Music" or "Thunderball," it makes for a nice chunk of change for Warner Brothers. They paid $500,000 for the North American rights.

There are other films now being scheduled for this specialized market. "The Merry Wives of Windsor," made in Yugoslavia; "The Sleeping Beauty," a Russian version of the ballet featuring the Kirov Ballet of Leningrad, and "Romeo and Juliet," featuring the British Royal Ballet with Margot Fonteyn and Rudolf Nureyev.

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★ ★ ★

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

FEB 1 1966

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It Took 7 Hours To Film 8 Minutes

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RADIO-T.V.

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D. 55,163
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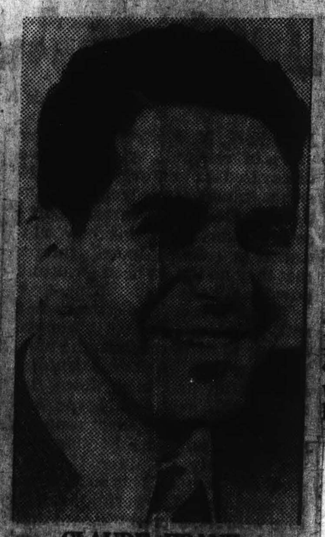

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Evening Globe
BOSTON, Mass.
Circ. 149,058
FEB 1 1966

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The Cincinnati Post
AND TIMES STAR
D. 247,024

MAR 12 1966

TV-RADIO

Tax, Beethoven Specials on Tap

By Jerry Stein
(Mary Wood is on vacation.)

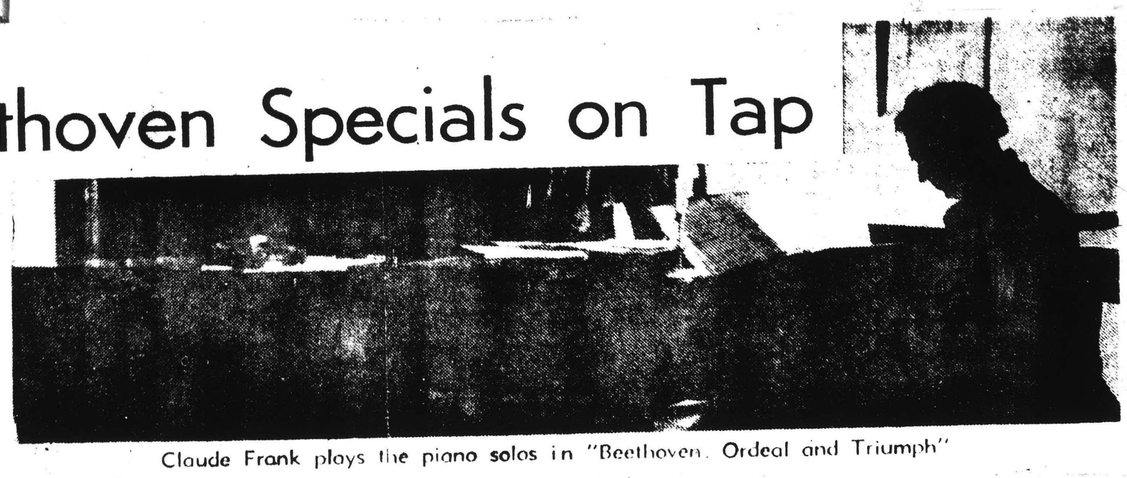
Income Tax, Beethoven and the Reformation are among the subjects covered in a series of special programs to be telecast within the next few weeks.

Mr. Stein

Since an anticipated 70 million Americans will be filing federal income tax returns this year, CBS should have a built-in audience for its National Income Test on April 5. Viewers will be given a chance to test their knowledge of taxes and obtain some money-saving information by participating in the question-answer session of the program.

On March 26, the excellent ABC News series, The Saga of Western Man, offers a study of Ludwig van Beethoven's early creative years. Filmed in Bonn, Germany (Beethoven's birthplace), and Vienna, the documentary traces the composer's triumph over deafness that threatened to impair his effectiveness as a composer.

Pianist Claude Frank and the Boston Symphony Orchestra under the direction of Erich Leinsdorf perform the music of Beethoven for the program. David McCallum, TV's Man from UNCLE, narrates.



Claude Frank plays the piano solos in "Beethoven. Ordeal and Triumph"

SYRACUSE HERALD AMERICAN
Sunday, March 20, 1966

Beethoven: Ordeal and Triumph' on WNYS-TV

Ludwig Van Beethoven, the man, his genius, and the challenge surrounding him will be the subject of "Beethoven: Ordeal and Triumph," one-hour color program which is a segment of the award-winning Saga of Western Man series, will be telecast on ABC-TV on Wednesday from 10 to 11 p.m. on WNYS-TV.

"Beethoven: Ordeal and Triumph" depicts the life of a man who, instead of bowing to the adversities of his time — physical, social and intellectual — triumphed over them and gave the world a new concept in music, the symphony as we know it today. Ludwig van Beethoven wrote his greatest works after he grew deaf.

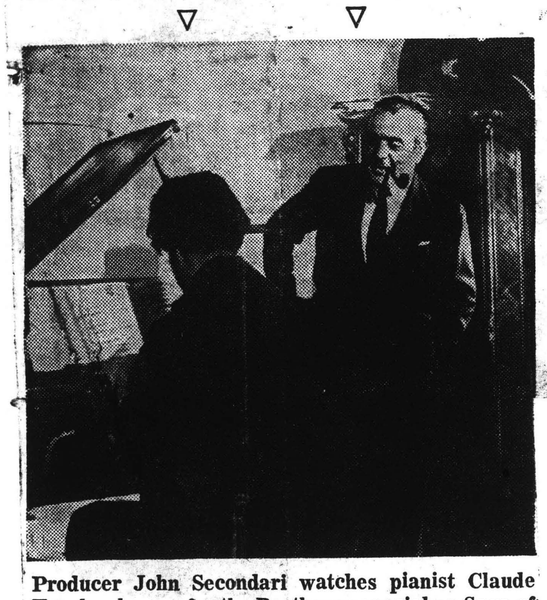
The program will follow Beethoven's steps from his humble beginnings in Bonn, Germany, to the palaces and homes of the rich in Vienna. It will show how the composer used music as a vehicle to state his own deep emotions, in a way it had never been used before.

Leinsdorf Consultant

While concentrating on Beethoven's Third Symphony ("Eroica"), the special will include excerpts from the "Moonlight Sonata," "Pathetique," "Piano Concerto No. 3," "Prometheus Ballet," "Fidelio" and other Beethoven works, as well as works by Haydn and Mozart.

Orchestral music will be played by the Boston Symphony Orchestra under the direction of Erich Leinsdorf. Leinsdorf will also be the program's music consultant. Claude Frank, who plays the composer's piano pieces, will be silhouetted as Beethoven. And actor David McCallum — "Illya Kuryakin" in The Man from U.N.C.L.E. — will be heard as the voice of Beethoven.

"Beethoven: Ordeal and Triumph" will be written and narrated by John H. Secondari. It will be directed by Otto Lang and produced by Helen Jean Rogers — in private life Mrs. Secondari.



Producer John Secondari watches pianist Claude Frank rehearse for the Beethoven special on Saga of the Western Man Wednesday. Secondari is due here soon to speak at Syracuse University.

DAVID McCALLUM
. . . Composer's Voice

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 34,532
MAR 19 1966

Program Mix Gets Leaner In Spring

NEW YORK—(AP)—The program mix of network television begins to get a bit lean with the arrival of spring.

"Tammy," "The Loner" and "The Trials of O'Brien" have already slipped quietly into reruns and only three special programs are scheduled during the next seven days.

On Sunday night there is another in NBC's "Of Men and Freedom" series, this a study of Europe's religious reformation of the 16th century—the time of Luther, Calvin and Ignatius of Lyola 6:30-7:30.

The big entertainment event is Tuesday night's "Carol Plus Two" on CBS 8:30-9:30 with Carol Burnett frolicking with Lucille Ball and Zero Mostel, a Broadway comedy star.

Wednesday brings a special in ABC's "Saga of Western Man" series 10-11 PM which concentrates on Beethoven. The story of his ordeals and triumphs will be told and some of his great music played by the Boston Symphony Orchestra.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

MAR 14 1966

TV Outlook

• ABC has set March 23 at 10 p.m., as the air date for its special, "Beethoven — Ordeal and Triumph." The program was filmed in Bonn and Vienna. The Boston Symphony Orchestra, led by Erich Leinsdorf, will be seen playing some of Beethoven's music.

David McCallum, who [illegible] on "The Man [illegible] U.N.C.L.E.", will be the [illegible] of the composer.

CHICAGO
SUN-TIMES
D. 553,569 SUN. 630,500

FEB 25 1966

Beethoven's Early Life, Music Subjects Of Ch. 7 Special In March

Saga of Western Man will colorcast an hourlong study of the early creative years of German composer Ludwig van Beethoven March 23 at 9 p.m. on Ch. 7.

Filmed in Bonn, birthplace of the composer, and in Vienna, where he first attained recognition, the ABC News special will visit landmarks of Beethoven's world and portray the composer at the period when deafness threatened to become an obstacle to his creative efforts.

The Boston Symphony Orchestra will play Symphony No. 3 and pianist Claude Frank will play Concerto No. 1 and "Eroica Variations."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 19 1966

★ ★ ★

A poignant study of the early creative years of Ludwig van Beethoven will be presented Wednesday at 10 p.m. on ABC. Titled "Beethoven: Ordeal and Triumph," the program initiates this season's ABC News' "Saga of Western Man" series. The Boston Symphony Orchestra under Erich Leinsdorf's direction will perform in the documentary, for which Mr. Leinsdorf acted as musical consultant.

The Cincinnati Post
AND TIMES STAR
D. 247,024
MAR 12 1966

TV-RADIO

Tax, Beethoven Specials on Tap

By Jerry Stein
(Mary Wood is on vacation.)

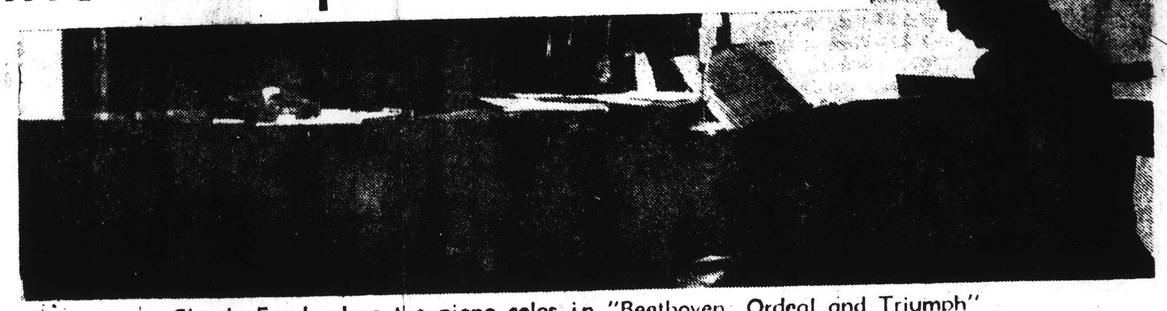
Income Tax, Beethoven and the Reformation are among the subjects covered in a series of special programs to be telecast within the next few weeks.

Mr. Stein

Since an anticipated 70 million Americans will be filing federal income tax returns this year, CBS should have a built-in audience for its National Income Test on April 5. Viewers will be given a chance to test their knowledge of taxes and obtain some money-saving information by participating in the question-answer session of the program.

On March 26, the excellent ABC News series, The Saga of Western Man, offers a study of Ludwig van Beethoven's early creative years. Filmed in Bonn, Germany (Beethoven's birthplace), and Vienna, the documentary traces the composer's triumph over deafness that threatened to impair his effectiveness as a composer.

Pianist Claude Frank and the Boston Symphony Orchestra under the direction of Erich Leinsdorf perform the music of Beethoven for the program. David McCallum, TV's Man from UNCLE, narrates.


Claude Frank plays the piano solos in "Beethoven: Ordeal and Triumph"

SYRACUSE HERALD AMERICAN
Sunday, March 20, 1966

Beethoven: Ordeal and Triumph' on WNYS-TV

Ludwig Van Beethoven, the man, his genius, and the challenge surrounding him will be the subject of "Beethoven: Ordeal and Triumph," one-hour color program which is a segment of the award-winning Saga of Western Man series, will be telecast on ABC-TV on Wednesday from 10 to 11 p.m. on WNYS-TV.

"Beethoven: Ordeal and Triumph" depicts the life of a man who, instead of bowing to the adversities of his time — physical, social and intellectual — triumphed over them and gave the world a new concept in music, the symphony as we know it today. Ludwig van Beethoven wrote his greatest works after he grew deaf.

The program will follow Beethoven's steps from his humble beginnings in Bonn, Germany, to the palaces and homes of the rich in Vienna. It will show how the composer used music as a vehicle to state his own deep emotions, in a way it had never been used before.

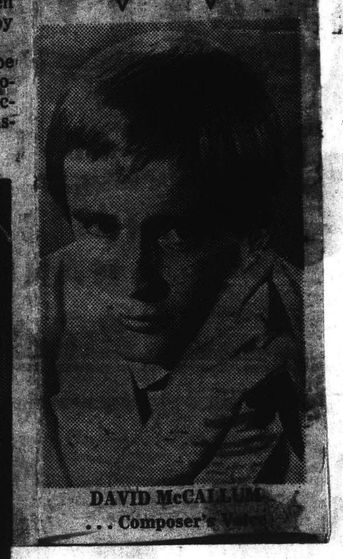
Leinsdorf Consultant

While concentrating on Beethoven's Third Symphony ("Eroica"), the special will include excerpts from the "Moonlight Sonata," "Pathetique," "Piano Concerto No. 3," "Prometheus Ballet," "Fidelio" and other Beethoven works, as well as works by Haydn and Mozart.

Orchestral music will be played by the Boston Symphony Orchestra under the direction of Erich Leinsdorf. Leinsdorf will also be the program's music consultant. Claude Frank, who plays the composer's piano pieces, will be silhouetted as Beethoven. And actor David McCallum — "Illya Kuryakin" in The Man from U.N.C.L.E. — will be heard as the voice of Beethoven.

"Beethoven: Ordeal and Triumph" will be written and narrated by John H. Secondari. It will be directed by Otto Lang and produced by Helen Jean Rogers — in private life Mrs. Secondari.

Producer John Secondari watches pianist Claude Frank rehearse for the Beethoven special on Saga of the Western Man Wednesday. Secondari is due here soon to speak at Syracuse University.


DAVID McCALLUM
. . . Composer's [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,532
MAR 19 1966

Program Mix Gets Leaner In Spring

NEW YORK—(AP)—The program mix of network television begins to get a bit lean with the arrival of spring.

"Tammy," "The Loner" and "The Trials of O'Brien" have already slipped quietly into reruns and only three special programs are scheduled during the next seven days.

On Sunday night there is another in NBC's "Of Men and Freedom" series, this a study of Europe's religious reformation of the 16th century—the time of Luther, Calvin and Ignatius of Lyola 6:30-7:30.

The big entertainment event is Tuesday night's "Carol Plus Two" on CBS 8:30-9:30 with Carol Burnett frolicking with Lucille Ball and Zero Mostel, a Broadway comedy star.

Wednesday brings a special in ABC's "Saga of Western Man" series 10-11 PM which concentrates on Beethoven. The story of his ordeals and triumphs will be told and some of his great music played by the Boston Symphony Orchestra.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952
MAR 14 1966

TV Outlook

• ABC has set March 23 at 10 p.m., as the air date for its special, "Beethoven — Ordeal and Triumph." The program was filmed in Bonn and Vienna. The Boston Symphony Orchestra, led by Erich Leinsdorf, will be seen playing some of Beethoven's music. David McCallum, who [illegible] an "The Man [illegible] U.N.C.L.E.", will be the [illegible] of the composer.

CHICAGO
SUN-TIMES
D. 553,569 SUN. 690,500
FEB 25 1966

Beethoven's Early Life, Music Subjects Of Ch. 7 Special In March

Saga of Western Man will colorcast an hourlong study of the early creative years of German composer Ludwig van Beethoven March 23 at 9 p.m. on Ch. 7.

Filmed in Bonn, birthplace of the composer, and in Vienna, where he first attained recognition, the ABC News special will visit landmarks of Beethoven's world and portray the composer at the period when deafness threatened to become an obstacle to his creative efforts.

The Boston Symphony Orchestra will play Symphony No. 3 and pianist Claude Frank will play Concerto No. 1 and "Eroica Variations."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 19 1966

★ ★ ★

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NEW ROCHELLE STANDARD
Wednesday, March 23, 1966

'Illya' To Speak For Beethoven

By CHARLES WITBECK

HOLLYWOOD—An apparently sexy sound that turns teen-agers on—the soft, rolling tones of David McCallum, the blond Illya from "UNCLE," will be heard as the voice of the grumpy genius, Ludwig van Beethoven, in ABC's color study of the great composer who battled deafness, on "Beethoven: Ordeal and Triumph."

It is the initial show this season for the high-class series, "Saga of Western Man," and will be seen tonight at 10.

Tse idea of using America's latest sex symbol as Beethoven's voice is a clever lure to coax the younger set into looking at a good thing. It's not merely a grandstand choice, because young McCallum, son of Sir Thomas Beecham's concertmaster, David McCallum, grew up in musical surroundings, and at the age of 7 was playing a sawed-off cello and a violin.

Not quite everyone knows McCallum though. Leading the Boston Symphony Orchestra, conductor Erich Leinsdorf played all the Beethoven compositions on the hour, and one day this winter he called from Boston to ask producer Secondari who he had obtained to play the voice of Ludwig—was it Richard Burton?

"No,' answered Secondari. "I've signed David McCallum."

There was a long silence in Boston. Then Leinsdorf pulled himself together. "Yes, who is this McCallum? What does he do?"

"He's the young blond sensation in 'The Man From UNCLE,' the TV series," Secondari explained.

Again, there was a silence. Then Leinsdorf's tone brightened. "Ah, by any chance could he be the son of my friend, David McCallum, the concertmaster?"

TV Keynotes

When the producer assured the conductor the two were related, Leinsdorf expressed relief and signed off, a satisfied man.

McCallum's involvement with the documentary had only one setback. He was happy to fly into New York for a weekend to rehearse and play Beethoven—providing no public notice was made of the trip. His last appearance in a New York department store had almost caused a riot.

Nowadays McCallum s main fear is that he may be squashed to death by ardent fans when he appears in public. Blase Los Angeles leaves him alone, "but outside my home grounds I have to keep on the move," he explained during an "UNCLE" lunch break at M.G.M. Studios. "I've learned not to hover in one spot too long."

"The Saga of Western Man" is McCallum's second attempt with documentaries, having completed a series of Shakespeare and John Donne readings to be heard in high school English classes around the cou - try.

"There are certain programs which transcend the numbers game, you know, the ratings business, and 'The Sage of Western Man' is one of them." David told me. "A network who doesn't promote these efforts isn't worth its salt. '

Of course, David hopes some of his young fans will tune in and listen to Beethoven's music, and then look further. "Because there is language in all the man's works," he said. "That desperately miserable man wrote music in the early 1800's that no one had ever thought of before."

Beethoven An Old Friend

Growing up in a musical atmosphere makes Beethoven and old friend to the young Scot, but he says he "gleaned a good deal of new information on the musical genius after a week's study for the show.

"Beethoven anticipated the French Revolution you know," David noted. "And his ideas on freedom can be heard in his music."

But Beethoven's daily existence apparently was a painful one. A prince named Lichnowsky offered the man quarters, but the composer couldn't stand good living and soon went back to his old ways of being a slob.

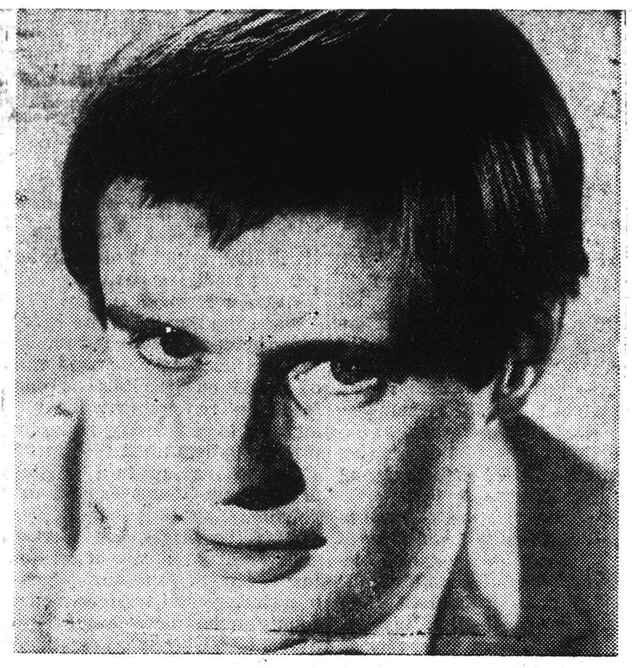
"He hated his father, a drunk, and adored his mother," David added. "Religion played a dominant part in his life and probably helped him through the terrible days of deafness."

Voice Of Beethoven

For the voice of Beethoven no peace is in sight. He finishes filming "The Man From UNCLE" in early March, then flies to London to begin work on the M.G.M. picture "Three Bites of The Apple," starring himself, Tammy Grimes and Sylvia Koscina.

It's a homecoming for David, and he's hungry to see and hear "his people" once again, but it isn't going to be easy because English teen-agers are on the alert, and the Scot will be mobbed whenever he steps out in the street.

"It's all so ridiculous," David mused. "I left London not too long ago, a totally obscure person, and now I'm returning as America's sex symbol.



THIS IS David McCallum, who will be the voice of Beethoven on "Beethoven: Ordeal and Triumph" tonight on ABC-TV at 10.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sun (e)
HUDSON, Mass.
Circ. 2,750

MAR 23 1966

Television Highlights

7:30 p.m. — Batman, ABC. The Gotham City cops conduct a manhunt for an unlikely team of jewel thieves—Batman and Robin. Color.

9 p.m. — Blue Light, ABC. A Nazi escapes from a prison in England and returns to Germany to discredit March. Color.

9 p.m. —Julie Andrews Show, NBC. Repeat of a one-hour special in which Gene Kelly is the guest star. Color.

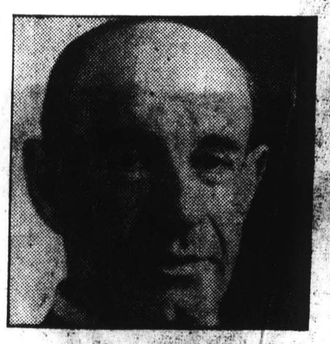
10 p.m. — "Beethoven: Ordeal and Triumph," ABC. This one-hour documentary is another of the "Saga of Western Man" specials. It deals with the early part of Beethoven's career, a period in which he is threatened by deafness. Produced by John Secondari and Helen Jean Rogers; directed by Otto Lang: music by the Boston Symphony Orchestra; narrated by David McCallum. Color.

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176

MAR 23 1966

TONIGHT'S TV

DOCUMENTARY



Erich Leinsdorf
(Ch. 7)—10-11

10-11—(7)—Saga of Western Man: "Beethoven: Ordeal and Triumph," filmed in Germany, provides insight into the trials and victories of the composer. Focus is on Beethoven's youth in Bonn, where his childhood home still stands, and the Vienna garret where he wrote much of his music. Second half concerns Beethoven's gradual and painful acceptance of deafness. Erich Leinsdorf conducts the Boston Symphony Orchestra in Beethoven themes, and pianist Claude Frank is a stand-in for the composer.

OSWEGO PALLADIUM TIMES
Wednesday, March 23, 1966

Recommended tonight: "The Julie Andrews Show," NBC, 9-10 EST, repeat of a lively special; "Beethoven: Ordeal and Triumph," ABC, 10-11, one in the "Saga of Western Man" series with music by the Boston Symphony Orchestra.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,[illegible]

MAR 2

Beethoven Special Slated

"Beethoven: Ordeal and Triumph," a one-hour special that will study the composer's early years, will be presented tonight on WMAL-Channel 7, at 10 p. m.

Part of the "Saga of Western Man" series, the program will explore Beethoven's role as an emancipator whose innovations and experiments freed music from the rigid formalism of the 18th Century.

It will also tell of his personal battle against the deafness that struck him early in his career. Films will show Beethoven's birthplace at Bonn, Germany; and Vienna, where he went to study under Haydn and remained for most of his life.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will perform excerpts from Beethoven's works. Pianist Claude Frank will perform segments of the "Pathetique" and "Moonlight" sonatas, and the First Piano Concerto; also the "Eroica Symphony" will be featured.

Actor David McCallum, who co-stars as Illya in "The Man From U. N. C. L. E.", will be heard as the voice of Beethoven. John H. Secondari, who co-produced with his wife, will narrate.

News (e)
FRAMINGHAM, Mass.
Circ. 15,205
MAR 24 1966

Gazette (e)
HAVERHILL, Mass.
Circ. 18,287
MAR 24 1966

Television in Review

Beethoven Documentary A Pleasure for Everyone

By RICK DU BROW
United Press International

HOLLYWOOD (UPI) — What lifted Beethoven above Haydn "was simply his greater dignity as a man," wrote H. L. Mencken, adding:

"It is almost a literal fact that there is not a trace of cheapness in the whole body of his (Beethoven's) music. He is never sweet and romantic; he nevers sheds conventional tears; he never strikes orthodox attitudes."

In short, old Ludwig is a very bad subject for one of those standard television documentaries that warms the cockles of a viewer's heart, dishonestly if necessary, and makes him remember to buy the sponsor's pimple-remover on the next trip to the supermarket.

What a pleasure it is today, therefore, to be able to report that Wednesday night's one-hour ABC-TV documentary, "Beethoven: Ordeal and Triumph," took the maximum step and avoided this orthodox approach.

It was not a revolutionary documentary, for the producers—John Secondari and Helen Jean Rogers—are not revolutionists at heart, but are of that more secure class of creators that takes generally accepted forms and simply uses them better than anyone else.

The step that they, and director Otto Lang, took, however, was consistent with the superb Mencken assessment of Beethoven: They virtually wrote off the standard practice of relying mainly on names, dates, places. They emphasized not his family, not his possessions or the other trivialities of this life—but, rather, himself, his essence, what he stood for: Indomitability.

It is easy to rely on a mass of detail, difficult to try to evoke in film and words the essence of a man. Possibly the total expert on Beethoven could not hope to be satisfied with an hour assessment of so great a genius, yet we must deal realistically in terms of video.

In these terms, the layman must have been deeply stirred and even exhilarated by the successful evoking of this essence, which, in the hour, pivoted around the growing deafness that threatened the career of the young Beethoven, and finally claimed him, but not his talent.

The essence of the composer is, of course, in his music, and the eloquence that this music adds to a script that is exceptional to begin with is immeasurable.

In Beethoven's case, the essence, as the camera repeatedly and remarkably noted, is also in his face. Have you ever looked at that face carefully? In so doing, have you ever been able to look easily away from that indredible dignity, so massive that it seems to be of mountainous dimensions?

Wednesday night's hour was another of the "Saga of Western Man" specials, and the combination of intellect and emotion that sustained through the tire commercials was due not only to the producers, director and writer (Secondari again), but also to some rare help:

The Boston Symphony Orchestra under the direction of Erich Leinsdorf; pianist Claude Frank, who, to the layman's ear, seemed very, very fine indeed; the usual topflight craftsmen associated with the "Saga of Western Man" shows; and David McCallum, who moonlighted from "The Man From U.N.C.L.E." to provide the voice of Beethoven, a chore he handled with intelligence and passion.

News (e)
SPRINGFIELD, Mass.
Circ. 98,899
MAR 24 1966

Item (e)
CLINTON, Mass.
Circ. 3,353
MAR 24 1966

ONEIDA DI
Thursday, Mar

New York World-Telegram and The Sun
D. 373 SAT. 142,176
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THE SUN
BALTIMORE, MD.
(MORNING)
D. 190,628 SUN. 233,420
MAR 28 1966

Look and Listen

with Donald Kirkley

"Beethoven: Ordeal and Triumph," seen on ABC-TV last Wednesday, was to the usual television factual what very good poetry is to prose. The program, latest in the series called "Saga of Western Man," produced by John Secondari and his wife, Helen Jean Rogers, was deeply moving, sometimes to an almost unbearable degree.

The story of the great composer, afflicted with deafness mid-way in his career, has been told many times, in many media. But rarely, if ever, has it had such a profound emotional impact as that achieved by Mr. and Mrs. Secondari and their company. Although obliged to condense the lifetime of one of the world's greatest artists into the compass of a television hour, Mr. Secondari did full justice to the subject and, in so doing, gave us the best work in this series.

He stuck to essentials: the influence exerted by the wealthy patrons of music in Beethoven's Vienna; the dilemma of having to choose between dependence on them and poverty; the sources of the composer's inspiration; his complete dedication to music; the shattering realization of approaching deafness; and his heroic struggle against the handicap; his isolation, loneliness and unassailable integrity.

Mr. Secondari used techniques originated and developed by Lou Hazam, himself and others: the showing of places and things associated with the subject, use of silhouettes and eloquent lighting; the blending of such suggestive pictures with colorful words, well spoken, with a suitable musical background.

DIANA RIGG
In "The Avengers"

All these methods were used with consummate skill in "Beethoven," and there was something special in the flow of music which underscored them. This was provided by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, with Claude Frank as the pianist. It was like a long tone poem.

A tremendous amount of research, skill and loving care for Beethoven must have gone into the program. It was filmed on location in and near Vienna and Bonn, in various museums abroad and in the Metropolitan Museum of Art in New York. There was cooperation from the Governments of Austria, the Federal Republic of Germany and the municipal government of Vienna.

It was a beautiful, sad, inspiring hour, which left no doubt that television, in the right hands, is a unique art form of some consequence. Many talents went into the making of the special—those of the photographer, editors, the director, Otto Lang, the members of the orchestra.

Not the least part was that played by David McCallum as the off-screen voice of Beethoven. Nothing this young actor has done on television has equalled his reading of the script, especially the scenes in which the composer first noticed his growing deafness.

DECATUR, ILL.
REVIEW
D. 30,600
MAR 26 1966

Orchids for a TV Documentary

THE AMERICAN Broadcasting Company and its Decatur affiliate, WAND are to be commended for the superb documentary on the life and music of Ludwig Van Beethoven.

Struggling against a terrible handicap—deafness—from the age of 33, the young German musician went on to become undoubtedly the greatest composer of symphonic music of all times.

The documentary was a skillful blend of Beethoven's music, writings and filmed scenes of his home in Bonn and his haunts in Vienna. The narration by John Secondari and the reading of Beethoven's testament by David McCallum of "The Man From Uncle" fame were so moving that one could sit in front of the TV set even with one's eyes closed and enjoy the program. No less distinguished was the musicianship of the Boston Symphony under Erich Leinsdorf and pianist Claude Frank.

This was television at its best.

FORT SMITH, ARK.
SOUTHWEST-TIMES RECORD
SUN. 35,000
MAR 27 1966

Claude Frank And Boston Symphony Heard in 'Saga'

"Beethoven: Ordeal and Triumph", an ABC-TV special on the early creative years in the life of Ludwig van Beethoven, will be seen in this area Monday night, at 10:15 p.m. on KFSA-TV. The program is another in the "Saga of Western Man" series.

Filmed in Bonn, Germany, where the composer was born, and in Vienna, the flower of the music world during Beethoven's time and where his genius was first recognized, the documentary will dramatically present the landmarks and countryside of Beethoven's world.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will be seen and heard playing the Eroica Symphony and other symphonic compositions. Mr. Leinsdorf also served as the musical consultant for "Beethoven: Ordeal and Triumph".

Renowned pianist Claude Frank also appears in the "Saga" production, playing such famous Beethoven piano selections as the Patnetique Conata, Opus 31, the Moonlight Sonata, Concerto No. 1, the Eroica variations, and others.

Noted television and film star David McCallum will be the voice of Beethoven in the hour long special. McCallum, who stars in the "Man From U.N.C.L.E." series is a native, of Glasgow, Scotland. He is the son of David McCallum, lead violinist of the London Philharmonic Orchestra, and Dorothy McCallum, a professional cellist. He recently completed a series of filmed dramatic read-

News (e)
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CLINTON, Mass.
Circ. 3,353
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ONEIDA DISPATCH
Thursday, March 24, 1966

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176
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All these methods were used with consummate skill in "Beethoven," and there was something special in the flow of music which underscored them. This was provided by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, with Claude Frank as the pianist. It was like a long tone poem.

A tremendous amount of research, skill and loving care for Beethoven must have gone into the program. It was filmed on location in and near Vienna and Bonn, in various museums abroad and in the Metropolitan Museum of Art in New York. There was cooperation from the Governments of Austria, the Federal Republic of Germany and the municipal government of Vienna.

It was a beautiful, sad, inspiring hour, which left no doubt that television, in the right hands, is a unique art form of some consequence. Many talents went into the making of the special—those of the photographer, editors, the director, Otto Lang, the members of the orchestra.

Not the least part was that played by David McCallum as the off-screen voice of Beethoven. Nothing this young actor has done on television has equalled his reading of the script, especially the scenes in which the composer first noticed his growing deafness.

DECATUR, ILL.
REVIEW
D. 30,500
MAR 26 1966 Buffalo

Orchids for a TV Documentary

THE AMERICAN Broadcasting Company and its Decatur affiliate, WAND are to be commended for the superb documentary on the life and music of Ludwig Van Beethoven.

Struggling against a terrible handicap—deafness—from the age of 33, the young German musician went on to become undoubtedly the greatest composer of symphonic music of all times.

The documentary was a skillful blend of Beethoven's music, writings and filmed sequences of his home in Bonn and his haunts in Vienna. The narration by John Secondari and the reading of Beethoven's testament by David McCallum of "The Man From Uncle" fame were so moving that one could sit in front of the TV set even with one's eyes closed and enjoy the program. No less distinguished was the musicianship of the Boston Symphony under Erich Leinsdorf and pianist Claude Frank.

This was television at its best.

FORT SMITH, ARK.
SOUTHWEST-TIMES RECORD
SUN. 35,000
MAR 27 1966 Buffalo

Claude Frank And Boston Symphony Heard in 'Saga'

"Beethoven: Ordeal and Triumph", an ABC-TV special on the early creative years in the life of Ludwig van Beethoven, will be seen in this area Monday night, at 10:15 p.m. on KFSA-TV. The program is another in the "Saga of Western Man" series.

Filmed in Bonn, Germany, where the composer was born, and in Vienna, the flower of the music world during Beethoven's time and where his genius was first recognized, the documentary will dramatically present the landmarks and countryside of Beethoven's world.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will be seen [illegible] served as the musical consultant for "Beethoven: Ordeal and Triumph".

Renowned pianist Claude Frank also appears in the "Saga" production, playing such famous Beethoven piano selections as the Patnetique Sonata, Opus 31, the Moonlight Sonata, Concerto No. 1, the Eroica variations, and others.

Noted television and film star David McCallum will be the voice of Beethoven in the hour long special. McCallum, who stars in the "Man From U.N.C.L.E." series is a native of Glasgow, Scotland. He is the son of David McCallum, lead violinist of the London Philharmonic Orchestra, and Dorothy McCallum, a professional cellist. He recently completed a

Newsday
GARDEN CITY, N. Y.
D. 550,443

MAR 24 1966

On Television

Beethoven Bio Is Out of Tune

By Barbara Delatiner
Newsday Television Critic

Remember those old Hollywood musical biographies? You know. The ones where Brian Aherne played a composer battling adversity and Irene Dunne played a composer's wife battling the composer and adversity? And off-stage, Jose Iturbi played the embattled composer's adverse music?

Barbara Delatiner

Well, somehow Ludwig van Beethoven managed to escape Hollywood's attention. At least I can't recall a film based on his life. But fear not. Television has righted the wrong, or wronged the right, as the case may be. Last night, ABC's "Saga of Western Man" gave us "Beethoven: Ordeal and Triumph." While neither Aherne or Miss Dunne were on hand, the results were practically the same. This color documentary, shot on location in Vienna and Bonn, was as perceptive of both the man and his music as were the movies in their day.

What's wrong with that? Nothing. Unless, of course, you had been led to expect something more; which is what narrator John Secondari who wrote and co-produced the film with his wife, Helen Jean Rogers, did by initially evoking an age long past and declaring that as times were changing, "music would change with them, not only in form and sound but even in meaning."

Taken as a promise of things to come, not as a mere statement of fact, the introduction was seductive. We were about to embark upon an hour that would attempt to define Beethoven's genius and his effect on the music that came after him. That's what we thought. And apparently we thought wrong. For insights into Beethoven's stamp on music were almost nonexistent. What little analysis of his work did appear was so elementary it might just as well have been omitted. Really, did informing us that his music was "personal . . . moving . . . great because it was a product of greatness" and "would create a new style" contribute anything to our understanding? Anyone who has heard his work can attest those generalities. The trick was to explore the whys and hows of his majesty. It wasn't turned.

A willingness to accept superficiality refined to the last degree did help a viewer make the best of it. The study was a serviceable biography of the artist. By focusing cameras on the places he frequented—dramatic license was taken where the real things were no longer around and when the script called for embellishments like expanding his solitary garret room so that it might contain the instruments of a symphony orchestra—the producers captured something of the baroque era in which he lived. Words culled from Beethoven's writings, especially his last will and testament which expressed his passionate determination to overcome deafness and take fate by the throat and reports of contemporaries, beautifully read by David McCallum, frequently recreated something of his inner turmoil and reinforced the program's tribute to "man's indomitable will."

Naturally, there was the music. This was magnificently played by the Boston Symphony Orchestra under the direction of Erich Leinsdorf with Claude Frank as piano soloist. Indeed, one suspects that the producers would have saved themselves a great deal of trouble, and viewers a great deal of disappointment, by just letting the music, perhaps accompanied by some pretty pastoral photography, speak for itself and Beethoven. The documentary will be repeated Sunday, April 24 at 4 PM, undoubtedly for youngsters who will profit most by it.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700

MAR 24 1966

reviews

BEETHOVEN: ORDEAL AND TRIUMPH

ABC-TV, Wednesday, March 23, 10-11:00 p.m. (EST)

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Rave is the word for this beautifully photographed and synchronized color documentary, steeped in the music of Beethoven, brilliantly performed by pianist Claude Frank and the Boston Symphony Orchestra under the direction of Erich Leinsdorf, and as charged with emotion as a drama in describing the grief and torment of Beethoven's approaching deafness, sensitively voiced by David McCallum.

But though rave is the word for the magnificence of the sound achieved in perfect blending with the photography of Beethoven's physical world of home and nature, the one element lacking in the hour was an important omission. This was the development of his source of inspiration as a spokesman for freedom and liberty signalled by the bonds the French Revolution broke. John Secondari's script pays lip service to the thought and a film clip of the storming of the Bastille is shown in a segment, but there's no follow up in this "Saga of Western Man" segment of Beethoven's personal involvement with the social upheaval of the times in which he lived.

That being said and the omission stated, the rest of the hour was nothing short of a triumph. No drama has so eloquently served the genius of Beethoven's spirit in suffering and defying the calamity of his fate as this documentary has managed to do, by permitting his music to speak for itself against a background of nature and silhouette, so no more than a shadow could protrude against the truth itself. A bow to all concerned.

—KASLOW

DAILY VARIETY
HOLLYWOOD, L. A., CAL.
D. 9,200

MAR 25 1966

TELEVISION REVIEW

BEETHOVEN: ORDEAL AND TRIUMPH
(Saga of Western Man)
(Wed., 10-11 p.m., ABC-TV)

For the lower third of the Nielsen list where dwell the numbered buffs of high culture (or low camp) this was a musical delicacy to be savored. Others trapped at the late hour must have stayed for a few helpings and departed for less cultured charades. As a "saga of western man" it may have befuddled those who couldn't reconcile the two. As a musical event it was ultra fashionable and bounded in and out of palaces and other great edifices of European capitals.

What came off in glorious colors under the astute direction of Otto Lang was a musically backed-up bio of the great composer. Nobody played the storied composer but his dubbed voice was that of David McCallum to inculcate in the young tribe a modicum of the music farthest removed from the Philly Dog. The silhouetted figure of Beethoven at the piano was artfully symbolized with the scenic splendor of the times, soft colors and enchanting music. From Boston came the symphonic tonal delights of Eric Leinsdorf's massed musicians.

The early struggles of Beethoven to create a new style of fugues, sonatas and ballets were sketched by the narration of John Secondari, who coproduced with his wife, Helen Jean Rogers. Dramatically intoned in clear, lucid prose, to sketch the progress of the young musician, the hour passed without artistic movement other than a pair of shadowy dancers. For dramatic impact there was only the intensity of Beethoven's frustration at being struck deaf at the age of 33 after which he composed his greatest music. He left his audience with the parting philosophy, "life is short, art is eternal."

Goodrich rubber took whole tab with cartoon commercials to lighten classic proceedings. *Helm.*

VARIETY
NEW YORK, N. Y.
WEEKLY - CIRC.N.AVAIL.

MAR 30 1966

BEETHOVEN: ORDEAL AND TRIUMPH
(Saga of Western Man)
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Producers: Secondari, Helen Jean Rogers
Director: Otto Lang
Writer: Secondari
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ABC-TV, (film, color)

The best of this cultural spec were the Beethoven compositions performed by the Boston Symph under Erich Leinsdorf and, separately (in silhoutted simulation of the composer at work), by pianist Claude Frank. Otherwise, John Secondari's special projects unit at ABC distilled a lacklustre bio from the saga of Beethoven.

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(Continued on page 68)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Town Crier
WAYLAND, Mass.
Weekly Circ. 3,477

MAR 24 1966

County Concerts Preview

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Newsday
GARDEN CITY, N. Y.
D. 390,443
MAR 24 1966

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By Barbara Delatiner
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(Continued on page 68)

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700
MAR 24 1966

reviews

BEETHOVEN: ORDEAL AND TRIUMPH
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Box 2078, Boston 02106 • 742-4200
Town Crier
WAYLAND, Mass.
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MAR 24 1966

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

MAR 22 1966

The Lively Arts

By Margo Miller

BOSTON.

SOME WAG once said that as a spectator sport a yacht race had all the excitement of watching the grass grow. If the slow-motion derby is still open, I'd like to nominate watching a television show being made, and I bet I'd be seconded by the Boston Symphony players who spent Jan. 31 providing the music for "Beethoven: Ordeal and Triumph." The documentary will be seen tomorrow evening at 10. It's presented by ABC in "The Saga of Western Man" series.

That is, it was origmally scheduled to be shown at that hour on Boston's Channel 7. But a very Friendly thing has happened on the way to this station, which will put Schroeder in orbit: an old movie will be shown instead.

ABC program manager Paul Wilson allowed that the action was somewhat livelier when "Saga" took the *Mayflower* out in Massachusetts Bay for a show on the Pilgrims. "Saga" does without actors by telling the story through objects, scenery and a narration based on the subject's own words.

* * *

SO, "BEETHOVEN" will open on the full Boston Symphony doing an excerpt from the "Eroica" Symphony. The narrator will say something about how a night seldom goes by in the concert halls of the world without Beethoven being played. (I'm making the script up at this point, but that's the general idea behind showing the Boston Symphony on screen.)

Then the show will trace Beethoven's use of the "Eroica" theme from earlier works up to the Third Symphony. When I got to Symphony Hall about mid-morning of Jan. 31, the orchestra was working over the finale of the ballet, "Prometheus." The men were in various states of their formal dress. Some of the cellos sported sun glasses against the souped up stage-lighting for color film. And except that the orchestra was on stage as against spread out in the auditorium, it looked like any recording session for RCA-Victor.

* * *

SO FAR, SO GOOD. "Prometheus," the First Symphony, the First Piano Concerto, a Contradanse, the minuet and trio of Mozart's No. 39, these accompany movie footage of places where Beethoven lived and worked in Germany and Austria. David McCallum (that "Man from U.N.C.L.E.") reads Beethoven's lines. There'll be a shot in silhouette of pianist Claude Frank as Beethoven.

Then it came time for the BSO to have its picture taken. Erich Leinsdorf skipped off to get dressed and have his head powdered. Off came the sun glasses. The orchestra did a couple of sound takes of the "Eroica" excerpt, Leinsdorf taking the cue from a slapstick whose beats help synchronize sight and sound.

* * *

USUALLY, when the Boston Symphony makes television shows they just come in and play a concert. The camera rehearsal takes place that morning without them. Signs on chairs tell the position of players. But color film requires quite a bit more light and more light means deeper shadow and deeper shadow means moving in lights to ease contrast. So, to the play-back of the "Eroica," the orchestra spent the rest of the afternoon "side-lining." That is, they fingered and blew and banged on their instruments without making much sound, all the time, looking as though, in Leinsdorf's words, they were making music in "a fine elegant manner."

Every few minutes everything ground to a halt. If a shot of the timpani was wanted, then the lights had to be reset to highlight the player. Someone checked to see that no one in the wind section blocked the camera view. Then everyone played "Eroica" again. Next it was the turn of the cello section. Then everybody played "Eroica" again. I should mention the man with the light meter. He made his slow course player to player registering skin glow or something. More lights or fewer lights took care of this. But his chucking the chin of grown men with his little gadget had all the appearance of tempting Ferdinand the bull with a buttercup. And then they played "Eroica" again.

NEW YORK
Journal American
D. 538,057 SUN. 800,306

MAR 24 1966

Atra Baer

TViews

ABC at 'Berling Point'

WELL, WHAT IS THIS I HEAR about the Milton Berle show being at a berling point that may change its ABCheduling even before it begins? . . . That's Nizer, don't-a-fight . . .

ABC flung the wrench into Sammy Davis' NBC series (by invoking a contract-clause which prohibited his appearance until poor Sammy had guest-starred himself to deathly ratings) but ABC still loves Sam. To prove it they're after him for a dozen specs just as soon as NBC says ta-ta.

A new nitery performer called "Ondine" hands us this week's "trivia" question: "Who was the first "Batman" on radio? Okay, folks, would you believe Gary Merrill?" Personally, I've never believed Gary Merrill . . . Which reminds us That Bette Davis did Bette Davis on last night's Carson show. With a little more practice, she'll make it . . . Another Carson guest was a 100-year-plus lady named Ida Mae Moody. When Johnny asked her the secret of a long life, she chirped chipperly: "Maybe because I've been a widow for 52 years" . . . The Boston Symphony and assorted truncated piano solos on ABC's "Beethoven" spec were nice last night. Ditto some stock scenery of Vienna. (Otto Preminger's "The Cardinal" did better; as almost any class A travelogue. But Vienna, like Liz Taylor, is awfully hard to shoot a bad picture of . . . but it can be done, it can.) Should David McCallum ("Ilya" from "U.N.C.L.E.") ever run on hard times, he could always pick up a dollar or pound or two conducting guided tours. Dave proved it last night narrating the voice of "Beethoven" . . . Otherwise, "Beethoven: Ordeal and Triumph" was soap opera stuff that might well have prompted irascible Ludwig were he around to bite producer John Secondari in the ankle, or whatever most accessible spot . . . The device of taking his letters out of context reduced them to mawkish mash.

One cannot say "I am tormented" and expect anyone who does not know who, or how, or why to believe and/or understand the statement . . . So the neat, precise voice of David McCallum (his dad is concert-master of the London Symphony) listlessly intoned Beethoven's (edited) words: "I will not submit. I will take fate by the throat. It shall not overcome me . . . Where my body fails, my spirit will dominate. What my ears cannot hear, my heart will create"—and then we were given a few predictable bars of the Third Symphony; some completely unremarkable exterior shots of buildings and the rest was left to our participating imagination . . . Aw, the heck with the carping! Let's go on record as saying it sure beat anything Murray The K. has done so far this year. ★

CSM March 25

Beethoven: Ordeal and Triumph

By Harold Rogers

It was more ordeal than triumph for at least one viewer when the ABC-TV News Special on Beethoven was seen Saturday night on Channel 7. Perhaps it was the slow tempo (nonmusical in this case). Perhaps it was the mood (passive in the extreme). At any rate, "Beethoven: Ordeal and Triumph" failed to take "fate by the throat" as the composer himself did.

Yet the hour-long documentary was put together with great artistry. Filmed in Bonn (Beethoven's birthplace) and in Vienna (where he lived and composed), it took the spectator into the garrets and the palaces that figured in his extraordinary career. Yet it was as if they were haunted by ghosts. We see no characters except Beethoven himself, seated in the shadows at his pianoforte. And this may account for the film's passivity.

When a Beethoven trio, for instance, is being performed in one of Vienna's elegant salons, we do not see the three musicians actively at work. We see instead the piano, cello, and violin arranged in a still-life grouping. And the scenes of woods and running water (for Beethoven was often inspired by nature) were lovely but undynamic.

In title role

On the positive side, however, was Claude Frank, who impersonated the master and gave eloquent utterance to portions from the "Pathétique" and "Moonlight" Sonatas, the Piano Concerto No. 1, and the "Eroica" Variations.

David McCallum, too, was excellent in his portrayal of the master's voice, especially as he read from the Heiligenstadt Testament in which Beethoven reveals his torments over the possibility of his deafness putting an end to his career. The portion depicting his impending deafness was indeed the most dramatic part of the film, especially for the sound effects.

At the conclusion Erich Leinsdorf appeared with the Boston Symphony in a polished performance of sections from the "Eroica" Symphony No. 3. The script was written by John H. Secondari, who also produced this documentary with his wife, Helen Jean Rogers.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

MAR 24 1966

A Difficult Portrait of Beethoven —Images and a Taste of Music

By John Horn

TV Reviews

Concede the limitations of preparing a pictorial biography of a man without more than fair portrait, of presenting a composer without playing most of his masterworks, and of portraying a man through a dramatic narrative distilling him to spiritual essence.

Only then does "Beethoven: Ordeal and Triumph," on ABC-TV last night, fall into place as popularization designed to attract a mass audience while avoiding offense to experts.

In that mission, the John H. Secondari - Helen Jean Rogers hour production succeeded on the whole, although a shot of polished instruments resting on and against chairs while a number was played was a bit much, as was the unrelieved heroic attitude of Mr. Secondari's script.

The musical selections (up to the time of the Eroica) were handsomely played by the pianist Claude Frank and the Boston Symphony Orchestra under Erich Leinsdorf.

Anyone wanting to know and hear what happened after the composer challenged deafness with "I will take fate by the throat" can always read a book and listen to records.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

MAR 24 1966

Saga of Beethoven a Television Classic

BY CLAY GOWRAN

THE AMERICAN BROADCASTING COMPANY last night blended a shadow, a voice, great music, and some magnificient photography into a memorable hour of television, particularly for viewers with color sets.

The program in question was "Beethoven: Ordeal and Triumph," the initial offering this season in ABC-TV's [channel 7] praiseworthy Saga of Western Man series. A production of the award-winning team of John H. Secondari and his wife, Helen Jean Rogers, "Beethoven" focused upon the composer's early years—the tragic, bewildered years when his steadily expanding genius was threatened by his steadily waning hearing.

David McCallum

The shadow, the voice, and the rest were the dramatic devices the Secondaris employed in their highly effective approach to the story.

Beethoven was "seen" as a silhouette male at a pianoforte, or as hands upon its keys, and sometimes as a sculptured head. He was "heard" thru the voice of David McCallum, momentarily not a Man from U. N. C. L. E., who put into spoken, often anguished words the hopes and fears Beethoven expressed in his writings.

The composer's music was employed vividly thruout the special, sometimes played softly upon the pianoforte and again performed by the Boston Symphony orchestra under direction of Erich Leinsdorf.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285
MAR 25 1966

TV WHAT'S ON? RADIO

'Beethoven' ABC Special Exalts Courage of Genius

By BEN GROSS

(Reprinted from yesterday's late editions)

The courage, the indomitable spirit of a genius, Ludwig van Beethoven, most sublime of all composers, was celebrated in a poignant special on ABC-TV Wednesday night. With the Man From UNCLE co-star David McCallum serving as the voice of the master, and the Boston Symphony, directed by Erich Leinsdorf, providing the music, "Beethoven: Ordeal and Triumph" was an outstanding contribution to television art.

Julie Andrews

David McCallum

The program, filmed in Bonn, Germany, Vienna, Austria, and other locales associated with the composer, traced his career through his 32nd year. It told how, beginning as a child prodigy and then a court musician, he eventually became a performer and composer in the palaces of Vienna's gay nobility.

There, although a favorite of the aristocracy, Beethoven, like all musicians of the 18th and early 19th Centuries, was, in fact, no more than a privileged servant.

So he left the luxury of the noble houses to dwell in a garret. But he was happy, for all the time he was composing great music.

Enter Tragedy

Then tragedy struck. Gradually, Beethoven began to lose his hearing and ultimately became totally deaf. So here was a man whose entire existence was tied up in the creation of sounds and yet he was doomed not to hear a single note.

The documentary showed how the genius, withdrawing into himself, was regarded as a morose hater of mankind. But he was far from that. He loved humanity and was determined, despite his affliction, despite all obstacles, to exalt its glories.

This he did in his Eroica, Symphony No. 3, and then, during the years that followed, came other timeless works, climaxed by the epic Ninth Symphony.

Glowing Performance

The greatness, the universality of the music Beethoven created was illustrated by excerpts from many master works, including the Prometheus Ballet and the Moonlight Sonata, with the emphasis placed on the Eroica. These were glowingly performed by Leinsdorf's men of the Boston orchestra and Claude Frank, pianist.

McCallum, who is, of course, a teen-age idol, spoke the words of Beethoven with a simple dignity that was most effective. John H. Secondari, the cogent narrator, not only wrote the script but also produced the program with Helen Jean Rogers. Their effort was a credit to all concerned.

AP LA... RISE
T... M... 1966

Th... March 24, 1966
Albany, Rensselaerville ...

TV Reviews

Beethoven Show Done With Skill

By CYNTHIA LOWRY
AP TV-Radio Writer

NEW YORK (AP) — The distance between "Batman" and Beethoven is, by any measure, vast. But ABC bridged it neatly Wednesday night in an awesome demonstration of television's versatility and change of pace.

Taking last things first, there was a study of the great German composer's lonely, almost secret, struggle against deafness, done by great sensitivity, visual beauty and glorious sound.

Called "Beethoven: Ordeal and Triumph," the program was part of the network's "Saga of Western Man" series but was less a reflection on a society than a story of a man's victory over a terrible personal affliction.

The tale was told by using TV's now familiar biographical and documentary technique — filming actual sites and relic's of the subject's life and circumstances while narration by an unseen speaker goes on. This time it was used with great skill.

The color photograph was especially beautiful. Beethoven's soaring music, played by the Boston Symphony and pianist Claude Frank, was sometimes an almost inaudible background to the words and then swelled and roared. When the story reached the point where the young musician, at the peak of his talents, was losing his hearing, the experience was shared by the viewer. The voice of David McCallum, reading Beethoven's words, rose almost to a scream of agony. It was valid and very moving.

John Secondari's script and narration were just right for the subject, too. All in all it was one of those rare and happy television experiences.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 30 1966

CASPER, WYO.
STAR-TRIBUNE
D. & SUN. 17,000
APR 23 1966

David McCallum Is Voice of Beethoven

"Beethoven: Ordeal and Triumph," the hour-long ABC News color special depicting the early, creative years of Ludwig van Beethoven which was warmly received by viewers and critics when it was initially presented on ABC-TV March 23, will be repeated on the network Sunday, April 24.

Part of ABC News' award-winning "Saga of Western Man" series of special documentaries, "Beethoven: Ordeal and Triumph" was co-produced by John H. Secondari and his wife, Helen Jean Rogers.

Noted television and film star David McCallum is heard as the voice of Beethoven speaking the composer's own words and expressing the impressions of his contemporaries.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, and world-famous pianist Claude Frank provide the music for the special. Leinsdorf also served as the music consultant for the "Saga" production.

Shreveport Journal
SHREVEPORT, LA.
D. 44,141
APR 22 1966

233

'Saga' Special To Air Sunday

"Beethoven: Ordeal and Triumph," the hour-long ABC News color special depicting the early creative years in the life of Ludwig van Beethoven initially presented on ABC-TV March 23, will be repeated Sunday at 3 p.m. on Channel 3.

Part of ABC News' Saga of Western Man series, "Beethoven: Ordeal and Triumph" was co-produced by John H. Secondari and his wife, Helen Jean Rogers.

Noted television and film star David McCallum is heard as the voice of Beethoven speaking the composer's own words and expressing the impressions of his contemporaries.

The Boston Symphony Orchestra, under the direction of Erich Linsdorf, and world-famous pianist Claude Frank provide the music for the special. Mr. Leinsdorf also served as the music consultant for the "Saga" production.

The program portrays Beethoven during the early part of his career, a period in which his genius as a composer is threatened by the worst personal tragedy that could possibly befall a musician—deafness.

But, as the "Saga" special shows, Beethoven's deep determination to overcome this tragic obstacle instilled within him the courage to create the music which has remained his legacy to Western civilization.

As I Hear It

'Ordeal and Triumph'

By Jay C. Rosenfeld

ELSA HAD hardly fallen lifeless into her brother Gottfried's arms while "Lohengrin" receded into the distance at the last curtain of Wagner's opera in the closing concert at Tanglewood last summer when conductor Erich Leinsdorf was off to Vienna to lend his experience and authority to the making of the television play: "Beethoven; Ordeal and Triumph" which was to be shown here in America later in the season. It was viewed by local audiences over Channel 13 on April 24.

Leinsdorf was chosen not only because his counsel was valued but also because his orchestra, the Boston Symphony, was to perform the musical assignments of the script and the orchestra's pianist, Claude Frank, was to play the keyboard illustrations of the master's genius. The background of the script was to be the authentic Vienna of Beethoven's day. The assembly of the various components was to be a routine job for the television crew.

By coincidence Leinsdorf put up at the Imperial Hotel on whose facade is a plaque announcing to any who would read that "In this hotel Richard Wagner stayed for several months in 1875 when his opera 'Lohengrin' was being prepared for its first Vienna production." (Its premiere had taken place in 1850 in Weimar under Liszt's direction and in New York in 1871!)

* * *

BEETHOVEN was attracted to Vienna as were all the other immortals of that era. It must have been an exceptionally affectionate city. It has suffered many convulsions in the ensuing century and a half. But if one can brush aside some of the political ashes which have descended after the various eruptions it is still, as it must have been then, an endearing city, obviously most sympathetic to the cultural efforts of its day.

Beethoven rests in a cemetery a short tram-ride from the center of the city. His gravestone stands in a crescent with Brahms, Haydn and Schubert. Poor Mozart was laid in an unidentified pauper's grave on the other side of town beyond St. Stefan's Church. The Albertina Museum displays two skulls of Haydn, one secured after he died, the other when he was a young man in his 20s.

* * *

THE MUSICAL sections of the television show were excellent, as would be expected. The camera work showing the wonders of Vienna as it was at the beginning of the 19th century was awesome in its grandeur but no scene was populated and the narrator's voice was a continuation of market reports.

Poor Beethoven has been put under the microscope so many times since his day that his remains must, by now, be entirely pulverized by scrutiny as much as by decomposition. The anecdote of the student who came to Vienna to study with Beethoven long after the poor man was in his grave has been told so many times that it is included here only because the story would be incomplete without it. He asked, "Isn't Beethoven still composing here?" and the answer, of course, was "No, he is decomposing."

So far as biography is concerned the most precious relics of his life were the notebooks into which he jotted every musical wisp which floated through his head and also into which "talks" were scribbled since his deafness made normal conversation impossible. Tragically his first biographer and amanuensis, Schindler, destroyed many of the little books which might have revealed so much about his conversations and his methods of composing.

* * *

THE IDEA that has been fostered that some compositions came to him in flashes of inspiration, gift-wrapped, is pure bunk. He worked on the smallest phrases and shortest idioms with infinite patience and dissatisfaction until they were refined and shaped to his acceptance. Composing is a day-long job, week after week, month after month. One reads that this symphony or opera was worked on by Wagner, Verdi, or any of the musical greats, for months and even years. The processes are slow and tedious. Beethoven's notebooks show that he debated inwardly whether to place a musical thought in this key or that, whether to give that fragment to the violins or the oboes, or whether to use another phrase in a symphony or a quartet.

It is not easy to try to visualize the Vienna of 1800 and the decades immediately after — the world has changed so much in that time, particularly in the areas of transportation and science. The concert halls in which Beethoven performed, until his deafness prevented him from participating, or in which his music was played, were lighted and heated by candles or oil-lamps, probably whale-oil, and one moved from city to city in coaches, taking days. Communication was impossibly slow, it seems now to us, but Europe was seething with greatness — musical, literary, and even, sadly, military. Weimar had beckoned the great Goethe to whom all Europe looked, if they did not journey, for inspiration and sympathetic encouragement. Byron and Shelley were laying out a pattern which a later Hemingway and Fitzgerald would, remotely, follow. The French Revolution, Madame de Stael, and Napoleon were establishing historic milestones.

* * *

WE READ OF all these events and personages with interest and profit, yet today only Beethoven's music comes down to us with undiminished vigor. The ordeal of his life was indeed a triumph.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
OCT 3 1965

BSO Expands TV Broadcasts for 1965-66 Season

There will be eight Boston Symphony Orchestra telecasts on Ch 2 this season instead of the usual six. For many, the only way to see and hear the orchestra is through TV and the mail received each year from appreciative viewers is most gratifying to the symphony organization.

The first telecast will be seen Tuesday, Oct. 19, under the direction of Erich Leinsdorf, who will conduct a performance of Beethoven's Symphony No 9. Soloists for this concert are to be Jane Marsh, Eunice Alberts, Richard Cassilly, and Thomas Paul with the New England Conservatory Chorus and Harvard Glee Club-Radcliffe Choral Society.

The remaining telecast dates are Nov. 2 and 23; Dec. 14, Jan. 4, Feb. 8, Mar. 22, and Apr. 5.
apr. 5.

BSO radio broadcasts are heard Friday afternoon and Saturday evening on WGBH-FM, WCRB-AM-FM and WCRQ-FM (Providence).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105
NOV 8 1964

BSO Concerts On Both Radio-TV

Not everyone can attend the Boston Symphony concerts at Symphony Hall but almost everyone can tune the concerts on radio and from time to time on TV.

WGBH-FM, WCRB and WBUR-FM offer live broadcasts in the Boston area and WCRQ-FM gives them to Providence listeners. WGBH-FM carries the largest number of concerts, broadcasting the 24 Friday afternoon programs, the 24 Saturday evening concerts and the six Tuesday "Cambridge" concerts.

WCRB-AM-FM presents the 24 Saturday evening concerts as does its affiliate in Providence, WCRQ. WBUR-FM broadcasts the 10 regular Tuesday evening series and the new series of three Wednesday evenings.

On TV, the Tuesday evening "Cambridge" series is carried on Ch. 2.

These stations are providing a fine musical treat to shut-ins who look forward to tuning the BSO concerts in season as well as the Boston Pops concerts and the BSO at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
NOV 18 1965

Boston Symphony On TV Nov. 23

A televised Boston Symphony Orchestra concert takes place Tuesday, Nov. 23 at 7:30 pm on Channel 2 and WGBH-FM.

Concert conductor Erich Leinsdorf has invited the young American pianist John Browning to be soloist in Prokofiev's First Piano Concerto.

Preceding the concerto, Mr. Leinsdorf will conduct Schubert's Symphony No. 5 and will conclude the program with Brahms' Symphony No. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
OCT 31 1965

Concert to Keep Tab on Election

The second live Boston Symphony Orchestra simulcast of the season takes place Tuesday, Nov. 2 at 8:30 p.m. on both Channel 2 and WGBH-FM.

Since this is also Election Day WGBH will broadcast the latest election returns during intermission, and again immediately following the concert so that music lovers may both hear the symphony program and keep up to date on the hard fought local campaigns.

To begin the concert Erich Leinsdorf invites the Boston Symphony's concertmaster Joseph Silverstein and principal violist Burton Fine to perform Mozart's Sinfonia Concertante in E Flat for Violin and Viola. This will be followed by Sydeman's Study for Orchestra No. 3.

After intermission the orchestra returns, to perform the Symphony No. 8 in G by Dvorak.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,532
OCT 30 1965

Hub Symphony Plays Tuesday

The second live Boston Symphony Orchestra program of the season takes place Tuesday at 8:30 PM on Channel 2.

To begin the concert Erich Leinsdorf invites the Boston Symphony's concertmaster, Joseph Silverstein and principal violist Burton Fine to perform Mozart's Sinfonia Concertante in E Flat for Violin and Viola. This will be followed by Sydeman's Study for Orchestra No. 3.

After intermission the orchestra returns, to perform the Symphony No. 8 in G by Dvorak.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass.
Weekly Circ. 5,500
NOV 18 1965

Symphony at Seven-Thirty

The first 7:30 live Symphony broadcast will take place next Tuesday, Novebmer 23, when WGBH-TV and FM will bring listeners Shubert's Symphony No. 5, Prokofiev's First Piano Concerto and Brahm's first. Erich Leonsdorf will conduct and the young American John Browning will solo in the Prokofiev, in his first appearance here since 1961. Followers of local pianist John Willis will remember the Concerto as one he so ably performed in broadcasts last year of the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 153,000
NOV 20 1965

Ch. 38 To Repeat Mozart's Requiem Honoring Kennedy

On Monday, November 22, the second anniversary of the assassination of President John F. Kennedy, WIHS-TV, Ch. 38 will telecast exclusively in the Boston area a videotape of the Mozart Requiem Mass performed by the Boston Symphony Orchestra in Holy Cross Cathedral, Boston, on Jan. 19, 1964.

Arrangements for the rebroadcast, scheduled from 7 to 9 p.m., were made with the kind permission of the Boston Symphony Orchestra. The orchestra is under the direction of its regular conductor, Mr. Erich Leinsdorf. The choruses in the unique performance are members of the New England Conservatory, the Chorus Pro Musica, and the combined Glee Clubs of Harvard and Radcliffe Colleges.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
NOV 19 1965

TWO TRIBUTES to John F. Kennedy will be paid Monday. Channel 38 will repeat the Mozart Requiem by the Boston Symphony orchestra at 7 p. m. and Channel 5 will repeat "A Thousand Days" at 8 p. m. It covers the highlights of his days in the White House.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
NOV 21 1965

"JFK Memorials"

As a tribute to the President John F. Kennedy, Ch. 38 will repeat the Memorial Mass celebrated on the occasion of his assassination tomorrow from 7 to 9 p.m. The Mass includes Mozart's Requiem as played by the Boston Symphony Orchestra.

Monday at 6 p.m., Ch. 5 will present "A Thousand Days," a documentary dedicated to the goals, faith and ideals of the late President Kennedy and on WBRS-FM, same time, the station will feature a memorial tribute.

WXHR-FM's "In Memoriam" will feature requiem music by N. Y. Philharmonic and soloists, beginning at 10 p.m.

Maud Shaw, former nurse to the Kennedy children, will tell how she told Caroline Kennedy of her father's death, during the 8:30 to 9 a.m. segment of "Today," out of Ch. 4. In addition, Burr Tillstrom has been commissioned to do a hand ballet to mark the anniversary of the assassination.

Viewers will recall Tillstrom's hand ballet on the anniversary of the Berlin Wall. For that performance, he received an Emmy Award nomination.

Miss Shaw will be seen again on Wednesday between 7:30 and 8 a.m., as she continues her filmed interview on the Kennedy children.

SYRACUSE
Herald Journal
D. 132,811
NOV 3 1965

Highlights

BOSTON SYMPHONY CONCERT: Tonight's program features Vivaldi's Con Grosso in D, Opus 3, No. 11; Sibelius' Symphony No. 7 in One Movement, Opus 105. Honegger's Symphony No. 4, "Deliciae" and Roussel's "Bacchus et Ariane:" Suite No. 2, Opus 43a. 8 p.m. WONO-FM.

* * *

CONCERT HALL: Tonight's presentation is Tchaikovsky's Symphony No. 1, in G Minor, Opus 13, Winter Reveries," with Lorin Maazel conducting. 8:05 p.m. WSYR.

TOSCANINI — MAN BEHIND THE LEGEND: Rehearsal and performance of Mendelssohn's "Reformation Symphony." Toscanini will be heard discussing the performance on a tape. 9:05 p.m. WSYR.

* * *

DEAR ABBY: Abby reacts to chaperones at teen-age parties who take their responsibilities too lightly. 11:55 a.m. tomorrow. WHEN.

* * *

HOUSEPARTY: Arthur Godfrey and Art, separate most of the time, come face-to-face tomorrow at 11:10 a.m. WHEN.

Rochester Times-Union
ROCHESTER, N. Y.
D. 136,491
NOV 13 1965

Van Cliburn Soloist In Boston Concert

Pianist Van Cliburn is soloist in Beethoven's Piano Concerto No. 5 in E flat Wednesday in the Boston Symphony concert at 9 p.m. on WCMF. Also programmed is Aaron Copland's "Music for a Great City" with the composer conducting.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446
NOV 22 1965

WAMC to Air Symphony Tomorrow

A performance by the Boston Symphony Orchestra will be broadcast "live" on Tuesday at 7:30 p.m. over WAMC-FM, the radio station of Albany Medical College.

The program at Boston's Symphony Hall will feature the young American pianist John Browning as soloist with the orchestra in Prokofiev's First Piano Concerto.

Browning, who made his concert debut at the age of 10, has won some of the most coveted awards in music, among them the Edgar M. Leventritt Award and the Gold Medal at Belgium's Concours Internationale Musicale. His initial appearance with the Boston Symphony was in 1961 at the Inaugural Week concerts for Lincoln Center's Philharmonic Hall in New York City and later in Symphony Hall.

The orchestra, under the direction of Erich Leinsdorf, will also perform Schubert's Fifth Symphony and Brahms' First Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
NOV 20 1965

Boston Symphony To Be Heard This Nov. 23, WAMC-FM

The Boston Symphony Orchestra will be heard in concert "live" from Boston's Symphony Hall over WAMC-FM, 90.3 mc., Tuesday, Nov. 23, at 7.30 p.m. This concert will feature the young American pianist John Browning as soloist in a performance of Prokofiev's First Piano Concerto.

Browning, who made his concert debut at the age of 10, has won some of the most coveted awards in music, among them the Edgar M. Leventritt Award and the Gold Medal at Belgium's Concours Internationale Musicale. His initial appearance with the Boston Symphony was in 1961 at the Inaugural Week concerts for Lincoln Center's Philharmonic Hall in New York City and later in Symphony Hall.

The orchestra, under the direction of Erich Leinsdorf, will also perform Schubert's Symphony No. 5 and Brahms' First Symphony.

Live concerts of the Boston Symphony Orchestra are heard exclusively in this area over WAMC, the FM station of Albany Medical College, whose transmitter is on Greylock mountain.

THIS WEEK IN
PITTSBURGH
PITTSBURGH, PA.
W. - CIRC. N. AVAIL.

DEC 3 1965

WYDD-FM ADDS
BOSTON SYMPHONY CONCERTS

Brooks, program manager for Broadcasting Enterprises, in ington-Pittsburgh, announces ion to WYDD-FM's Format, Saturday, December 4 from PM., WYDD (100.7 FM) will a series of symphony con- addition to the New York onic concerts heard Sunday to 7 P.M. and "Meridian" ily from 12 Noon to 12:1 P.M. ranscribed broadcasts will em- om Boston Music Hall and will the Boston Symphony Orches- ler Erich Leinsdorf conductor.

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 126,143 SUN. 271,536

DEC 12 1965

TARENTUM, PA.
VALLEY NEWS
D. 23,000

DEC 3 1965

NEW KENSINGTON, PA.
DISPATCH
D. 12,500

DEC 3 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 9 1965

Concerts on Channel 2

There will be two full-length concerts on Channel 2 during the week of December 12.

On Tuesday, Dec. 14 at 8:30 p.m., Erich Leinsdorf conducts the Boston Symphony Orchestra program to be broadcast simultaneously by Channel 2 and WGBH-FM. Friday night at the same hour, Leopold Stokowski conducts the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4.

The Boston Symphony concert opens with Brahms' Piano Concerto in D Minor with Claude Frank as soloist, to be followed by Nielsen's Symphony No. 6 and Dawn and Siegfried's Rhine Journey from "Gotterdammerung" by Wagner.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740

DEC 12 1965

Channel 2 Schedules 2 Full-Length Concerts

There will be two full-length concerts on Channel 2 this week.

At 8:30 p. m. Tuesday Erich Leinsdorf conducts the Boston Symphony Orchestra program. Friday night at the same hour, Leopold Stokowski conducts the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4, a work especially directed for National Educational Television by Channel 2's David M. Davis.

The Boston Symphony concert, broadcast direct from Symphony Hall, opens with Brahm's Piano Concerto in D Minor with the young American pianist Claude Frank as soloist to be followed by Nielsen's Symphony No. 6 and Dawn and Siegfried's Rhine Journey from "Gotterdammerung" by Wagner.

The Ives' Symphony, recorded at Carnegie Hall only a few hours after the world premiere, is a stirring, poignant and highly personal work, yet the public has had to wait 50 years for its first performance because the composer had haphazardly stuffed the manuscript into desk drawers where it was found 10 years ago.

It has taken a full decade to unscramble Ives' jumbled score but critics, musicians and audience alike are convinced the effort was worth it, for few premieres have been greeted with the enthusiasm accorded Stokowski, the American Symphony Orchestra and the many assisting musicians — two associate conductors, a choir, Hugh Ross' Schola Cantorum, and a brass band.

Boston Symphony on Stereo Sundays

CONCERTS of the Boston Symphony's eighty-fifth season are being heard via stereo every Sunday at 6 p. m. on Omaha's WOW-FM radio station.

The orchestra, under direction of Erich Linsdorf and Charles Munch, features guest artists and conductors, and throughout the year will offer a wide selection of works. Milton Cross and William Pierce provide the commentary and background.

On today's concert, William Sydeman's Study No. 3 for Orchestra will receive its world premiere.

WOW-FM now broadcasts 12 hours of stereo music, beginning at 8 a. m. Monday through Saturday and at 10 a. m. on Sundays. News and programming weekdays is heard from 6 to 8 a. m.

The station's frequency is 92.3 megacycles. The transmitter's antenna is 425 feet above average terrain.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

DEC 12 1965

SYRACUSE
Herald Journal
D. 132,811

DEC 15 1965

BOSTON SYMPHONY CONCERT: Erich Leinsdorf conducts the symphony in Haydn's Cello Concerto in C, Britten's Symphony for Cello and Orchestar and Dvorak's Cello Concerto in B, Opus 104, with Mstislav Rostropovich cellist. 8 p.m. over WONO FM.

* * *

Good Music for This Week

LEOPOLD STOKOWSKI will conduct the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4, Friday at 8:30 p.m. on Channel 2.

Richard Strauss' *Arabella* will be this week's broadcast by the Metropolitan Opera, Saturday afternoon at 2 on WEAN and WPJB-FM. Taking principal roles will be soprano Lisa Della Casa in the title part; soprano Anneliese Rothenberger as Zdenka; soprano Jeanette Scovatti as Fiakermilli; mezzo-soprano Blanche Thebom as Adelaide; tenor Barry Morell in the role of Matteo; baritone William Dooley at Mandryka; and bass Donald Gramm as Count Waldner. French conductor Georges Pretre will be on the podium.

The Boston Symphony Orchestra concert, broadcast live from Symphony Hall on Channel 2, Tuesday at 8:30 p.m., will open with Brahms' *Piano Concerto in D Minor* with pianist Claude Frank as soloist. This will be followed by Nielsen's *Symphony No. 6* and *Dawn and Siegfried's Rhine Journey* from *Gotterdammerung* by Wagner.

The New York Philharmonic broadcast today at 5 p.m. on WEAN and WPJB-FM, will consist of a program given earlier this year with Lukas Foss and Duke Ellington sharing the podium. Mr. Foss leads the orchestra in works by Ives, Schuman and Wourinen. Mr. Ellington conducts two of his own compositions and serves as narrator in work by Copland played in memory of the late Adlai Stevenson.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

DEC 26 1965

Music Specials On WGBH-FM

Three outstanding musical programs head the concert calendar on WGBH-FM this week.

First comes the Toronto Mendelssohn Choir today at 7 p.m. Making its Boston debut, the chorus directed by Elmer Iseler performs Stravinsky's "Symphony of Psalms," "The Dance" by Ridout, Vaughan Williams' "Serenade to Music," "Gloria" by Poulenc and "Blanche comme la Neige" by MacMillian.

The concert is part of an International Choral Festival sponsored by the Handel and Haydn Society to celebrate its 150th anniversary. Four more programs from this festival will be broadcast by WGBH-FM in coming weeks.

Another concert of special note takes place Wednesday, Dec. 29 at 8:30 p.m., when the Boston Symphony String Quartet performs.

On Friday, Dec. 31 at 8:30 p.m. there will be an evening of new music featuring works by 20th century composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Star
WINCHESTER, Mass
Weekly Circ. 5,500

DEC 30 1965

BSO on TV

The fifth Boston Symphony Orchestra telecast of the season with music of Fine, Haydn, Schumann and Strauss will be seen on Channel 2 Tuesday, January 4 at 8:30 p.m.

Broadcast direct from Symphony Hall, the concert is being aired simultaneously by WGBH-FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 34,532

DEC 31 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,875

DEC 30 1965

THURSDAY, DECEMBER 30, 1965

Boston Symphony Telecast Tuesday

The fifth Boston Symphony Orchestra telecast of the season, with music of Fine, Haydn, Schumann and Strauss, will be seen on Channel 2 Tuesday, Jan. 4, at 8:30 p.m.

Broadcast direct from Symphony Hall, the concert is being aired simultaneously by WGBH - FM.

For this program, music director Erich Leinsdorf has chosen four works. To begin, he will direct the orchestra in "Serious Song" by 20th century composer Irving Fine. This will be followed by one of the best known of all Haydn works, the Symphony No, 101 — popularly called "The Clock."

Then, after intermission, Mr. Leinsdorf returns to the podium for Robert Schumann's Symphony No. 2 and the "Neu Wien" waltzes of Johann Strauss.

Produced for television by Jordan Whitelaw and directed by William Cosel, these live Boston Symphony Orchestra concerts are being seen monthly throughout the Symphony season. The schedule for the remaining concerts is Feb. 8, Mar. 22 and Apr. 5. Concert time is 8:30 p.m., with the exception of Apr. 5 when the program will begin at 7:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 34,532

DEC 11 1965

2 Concerts On Ch. Two Next Week

There will be two full-length concerts on Channel 2 next week.

Tuesday at 8:30 PM, Erich Leinsdorf conducts the Boston Symphony Orchestra program to be broadcast simultaneously by Channel 2 and WGBH-FM. Friday night at the same hour, Leopold Stokowski conducts the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4, a work especially directed for National Educational Television by Channel 2's own David M. Davis.

The Boston Symphony concert, broadcast direct from Symphony Hall, opens with Brahms' Piano Concerto in D Minor with the young American pianist Claude Frank as soloist to be followed by Nielsen's "Gotterdammerung" by Wagner.

The Ives' Symphony, recorded at Carnegie Hall only a few hours after the world premiere, is a stirring, poignant and highly personal work, yet the public has had to wait 50 years for its first performance because the composer had haphazardly stuffed the manuscript into desk drawers where it was found ten years ago.

It has taken a full decade to unscramble Ives' jumble score by critics, musicians and audience alike are convinced the effort was worth it, for few premieres have been greeted with the enthusiasm accorded Stokowski, the American Symphony Orchestra and the many assisting musicians — two associate conductors, a choir, Hugh Ross' Schola Cantorum, and a brass band.

THIS WEEK IN PITTSBURGH
PITTSBURGH, PA.
W. - CIRC. N. AVAIL.
DEC 3 1965

WYDD-FM ADDS BOSTON SYMPHONY CONCERTS

[illegible] Brooks, program manager for [illegible] Broadcasting Enterprises, in New Kensington-Pittsburgh, announces an addition to WYDD-FM's Format.

Starting Saturday, December 4 from 3 to 5 P.M., WYDD (100.7 FM) will inaugurate a series of symphony concerts in addition to the New York Philharmonic concerts heard Sunday from [illegible] to 7 P.M. A "Meridian" heard daily from 12 Noon to 12 P.M.

The transcribed broadcasts will emanate from Boston Music Hall and will feature the Boston Symphony Orchestra under Erich Leinsdorf conducting.

TARENTUM, PA.
VALLEY NEWS
D. 23,000
DEC 3 1965

NEW KENSINGTON, PA.
DISPATCH
D. 12,500
DEC 3 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
DEC 9 1965

Concerts on Channel 2

There will be two full-length concerts on Channel 2 during the week of December 12.

On Tuesday, Dec. 14 at 8:30 p.m., Erich Leinsdorf conducts the Boston Symphony Orchestra program to be broadcast simultaneously by Channel 2 and WGBH-FM. Friday night at the same hour, Leopold Stokowski conducts the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4.

The Boston Symphony concert opens with Brahms' Piano Concerto in D Minor with Claude Frank as soloist, to be followed by Nielsen's Symphony No. 6 and Dawn and Siegfried's Rhine Journey from "Gotterdammerung" by Wagner.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
DEC 12 1965

Channel 2 Schedules 2 Full-Length Concerts

There will be two full-length concerts on Channel 2 this week.

At 8:30 p. m. Tuesday Erich Leinsdorf conducts the Boston Symphony Orchestra program. Friday night at the same hour, Leopold Stokowski conducts the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4, a work especially directed for National Educational Television by Channel 2's David M. Davis.

The Boston Symphony concert, broadcast direct from Symphony Hall, opens with Brahm's Piano Concerto in D Minor with the young American pianist Claude Frank as soloist to be followed by Nielsen's Symphony No. 6 and Dawn and Siegfried's Rhine Journey from "Gotterdammerung" by Wagner.

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It has taken a full decade to unscramble Ives' jumbled score but critics, musicians and audience alike are convinced the effort was worth it, for few premieres have been greeted with the enthusiasm accorded Stokowski, the American Symphony Orchestra and the many assisting musicians — two associate conductors, a choir, Hugh Ross' Schola Cantorum, and a brass band.

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 126,143 SUN. 271,536
DEC 12 1965

Boston Symphony on Stereo Sundays

CONCERTS of the Boston Symphony's eighty-fifth season are being heard via stereo every Sunday at 6 p. m. on Omaha's WOW-FM radio station.

The orchestra, under direction of Erich Leinsdorf and Charles Munch, features guest artists and conductors, and throughout the year will offer a wide selection of works. Milton Cross and William Pierce provide the commentary and background.

On today's concert, William Sydeman's Study No. 3 for Orchestra will receive its world premiere.

WOW-FM now broadcasts 12 hours of stereo music, beginning at 8 a. m. Monday through Saturday and at 10 a. m. on Sundays. News and programming weekdays is heard from 6 to 8 a. m.

The station's frequency is 92.3 megacycles. The transmitter's antenna is 425 feet above average terrain.

SYRACUSE
Herald Journal
D. 132,811
DEC 15 1965

BOSTON SYMPHONY CONCERT: Erich Leinsdorf conducts the symphony in Haydn's Cello Concerto in C, Britten's Symphony for Cello and Orchestar and Dvorak's Cello Concerto in B, Opus 104, with Mstislav Rostropovich cellist. 8 p.m. over WONO FM.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
DEC 12 1965

Good Music for This Week

LEOPOLD STOKOWSKI will conduct the American Symphony Orchestra in the television premiere of Charles Ives' Symphony No. 4, Friday at 8:30 p.m. on Channel 2.

Richard Strauss' *Arabella* will be this week's broadcast by the Metropolitan Opera, Saturday afternoon at 2 on WEAN and WPJB-FM. Taking principal roles will be soprano Lisa Della Casa in the title part; soprano Anneliese Rothenberger as Zdenka; soprano Jeanette Scovatti as Fiakermilli; mezzo-soprano Blanche Thebom as Adelaide; tenor Barry Morell in the role of Matteo; baritone William Dooley at Mandryka; and bass Donald Gramm as Count Waldner. French conductor Georges Pretre will be on the podium.

The Boston Symphony Orchestra concert, broadcast live from Symphony Hall on Channel 2, Tuesday at 8:30 p.m., will open with Brahms' *Piano Concerto in D Minor* with pianist Claude Frank as soloist. This will be followed by Nielsen's *Symphony No. 6* and *Dawn* [illegible] *Siegfried's Rhine Journey* from *Gotterdammerung* by Wagner.

The New York Philharmonic broadcast today at 5 p.m. on WEAN and WPJB-FM will consist of a program given earlier this year with Lukas Foss and Duke Ellington sharing the podium. Mr. Foss leads the orchestra in works by Ives, Schuman and Wourinen. Mr. Ellington conducts two of his own compositions and serves as narrator in work by Copland played in memory of the late Adlai Stevenson.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
DEC 26 1965

Music Specials On WGBH-FM

Three outstanding musical programs head the concert calendar on WGBH-FM this week.

First comes the Toronto Mendelssohn Choir today at 7 p.m. Making its Boston debut, the chorus directed by Elmer Iseler performs Stravinsky's "Symphony of Psalms," "The Dance" by Ridout, Vaughan Williams' "Serenade to Music," "Gloria" by Poulenc and "Blanche comme la Neige" by MacMillian.

The concert is part of an International Choral Festival sponsored by the Handel and Haydn Society to celebrate its 150th anniversary. Four more programs from this festival will be broadcast by WGBH-FM in coming weeks.

Another concert of special note takes place Wednesday, Dec. 29 at 8:30 p.m., when the Boston Symphony String Quartet performs.

On Friday, Dec. 31 at 8:30 p.m. there will be an evening of new music featuring works by 20th century composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass
Weekly Circ. 5,500
DEC 30 1965

BSO on TV

The fifth Boston Symphony Orchestra telecast of the season with music of Fine, Haydn, Schumann and Strauss will be seen on Channel 2 Tuesday, January 4 at 8:30 p.m.

Broadcast direct from Symphony Hall, the concert is being aired simultaneously by WGBH-FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,532
DEC 31 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,875
DEC 30 1965

THURSDAY, DECEMBER 30, 1965

Boston Symphony Telecast Tuesday

The fifth Boston Symphony Orchestra telecast of the season, with music of Fine, Haydn, Schumann and Strauss, will be seen on Channel 2 Tuesday, Jan. 4, at 8:30 p.m.

Broadcast direct from Symphony Hall, the concert is being aired simultaneously by WGBH-FM.

For this program, music director Erich Leinsdorf has chosen four works. To begin, he will direct the orchestra in "Serious Song" by 20th century composer Irving Fine. This will be followed by one of the best known of all Haydn works, the Symphony No. 101 — popularly called "The Clock."

Then, after intermission, Mr. Leinsdorf returns to the podium for Robert Schumann's Symphony No. 2 and the "Neu Wien" waltzes of Johann Strauss.

Produced for television by Jordan Whitelaw and directed by William Cosel, these live Boston Symphony Orchestra concerts are being seen monthly throughout the Symphony season. The schedule for the remaining concerts is Feb. 8, Mar. 22 and Apr. 5. Concert time is 8:30 p.m., with the exception of Apr. 5 when the program will begin at 7:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,532
DEC 11 1965

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ALBANY TIMES UNION
Saturday, January 15, 1966

Music Series Is Scheduled On WAMC-FM

Music spanning four centuries will be offered in a series of programs, some live and some recorded, to be broadcast over WAMC-FM, the radio station of Albany Medical College.

The Bach Choir of Bethlehem, Pa., sings Bach's B Minor Mass on Sunday, at 7 p.m. This program will be followed at 8:30 by John Gay's "Beggar's Opera" — a special production by the British Broadcasting Corporation.

On Monday, two Vivaldi Bassoon Concertos will be performed by Richard Vrotney of the New England Conservatory. Part of the continuing "Chamber Ensemble" series the program will be broadcast live at 8:30 p.m. with James Rives Jones conducting.

Wednesday brings music in a lighter vein as students from the New England Conservatory sing folk music of their native lands. This concert, broadcast live from Boston's Jordan Hall at 8:30 p.m., will include folk songs of Korea, Japan, France and Hungary.

A live concert by the Boston Symphony Orchestra with guest conductor Jean Martinon will be heard Friday at 2 p.m. At 8:30 that evening a program of chamber music will be performed by pianist Lory Wallfisch, violinist Ernst Wallfisch and clari- will play music of Schumann, Mozart and Haydn.

LYNN, MASS.
ITEM
D. 34,500 S. 31,000

MAR 19 1966

Channel 2 Pathetique On Tuesday

Tchaikovsky's always popular Pathetique, Symphony No. 6, Tuesday night at 8:30 will highlight a seventh Boston Symphony Orchestra telecast of the season.

The concert will be first of two full-length symphony programs, the second will introduce the Los Angeles Philharmonic Friday, at 8:30 PM.

To begin his Biston Symphony concert which will be heard simultaneously on WGBH-FM, Erich Leinsdorf has chosen Vivaldi's Concert Grosso in B Minor for Violins and String Orchestra, Op. 3 and 10.

Appearing as soloists will be four members of the symphony's violin section, Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michel Sasson.

This will be followed by Hindemith's "Mathis der Maler," and, after intermission, Leinsdorf returns for Tchaikovsky's "Pathetique."

Four days later Zubin Merta conducts the Los Angeles Philharmonic in Haydn's Symphony No. 96 and "Also Sprach Zarathustra" by Richard Strauss.

ROCHESTER TIMES UNION
Saturday, January 8, 1966

Torkanowsky Guest Conducts

Guest conductor Werner Torkanowsky is featured on WCMF's Boston Symphony Orchestra at 9 p.m., Wednesday. Beethoven's Overture to "The Consecration of the House," Honegger's Symphony No. 3, Barber's Music for a Scene from Shelley and Medea's Meditation and Dance of Vengeance and Strauss' "Till Eulenspiegel's Merry Pranks" are slated.

Torkanowsky

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

FEB 7 1966

BSO Concert Programs to Appear on TV

TViewers will see and hear the Boston Symphony Orchestra's Tuesday concert at 8:30 p. m., for it will be simulcast by WGBH—FM and Channel 2. To conclude the program, Malcolm Frager will be soloist in Beethoven's fourth piano concerto (Op. 58, in G).

Before the intermission, Erich Leinsdorf will present Prokovieff's third symphony (Op. 44). after the curtain-raiser, Viola's bassoon concerto, with the BSO's Sherman Walt as soloist.

There will be a world premiere here during the weekend BSO concerts—Roger Sessions' orchestral setting of Psalm CXL, with Anne Elgar as soprano soloist. She also will be heard singing in the final movement of Mahler's fourth symphony (in G, 1900). Mozart's early symphony in A (KV-201), written when he was only 18, will open the program.

These concerts begin Friday afternoon at 2 and Saturday evening at 8:30. Both will be musicast by WGBH and Saturday night's program also will be broadcast by WCRB.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Star
WINCHESTER, Mass
Weekly Circ. 5,500

MAR 31 1966

Lenten Music

WGBH-FM presents a special Lenten broadcast of Wagner's great consecrational festival drama "Parsifal," Sunday, April 3 at 7 p.m., and at 3:30 on April 8, the Good Friday performance by the Boston Symphony Orchestra, live from Symphony Hall, with Bach's Brandenburg Concerto No. 1 in F and the third act of "Parsifal" by Wagner with soloists Marshall Raynor, tenor; Ara Berberian, bass; and David Clatworthy, baritone.

ALBANY TIMES UNION
Thursday, March 3, 1966

Toscanini Disc on Air

Arturo Toscanini's famed 1944 recording of the Beethoven opera, "Fidelio," with the NBC Symphony Orchestra, will be broadcast Friday at 8:30 p.m. over WAMC-FM, the radio station of Albany Medical College.

Jan Peerce and Eleanor Steber will be heard in the leading roles.

Friday at 2 p.m., the station will offer its recording of the annual Pension Fund Concert for the Boston Symphony Orchestra. The program, held in January, features pianist Rudolf Serkin in two concertos.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JAN 9 1966

42 Providence Sunday Journal TV Weekly, January 9, 1966

Good Music for This Week

THOMAS SCHIPPERS will conduct Tchaikovsky's *Pique Dame* (The Queen of Spades), Saturday afternoon's broadcast by the Metropolitan Opera at 2 on WEAN and WPJB-FM. Singing principal roles will be soprano Teresa Stratas as Lisa, contralto Jean Madeira as the Countess, mezzo-soprano Rosalind Elias as Pauline, tenor James McCracken as Gherman, baritone Walter Cassel as Count Tomsky, and baritone William Walker in the role of Prince Yeletsky.

Students of Boston University will perform Debussy's *String Quartet in G Minor* on *Performance*, Tuesday at 8:30 p.m. on Channel 2.

A concert by the Boston Symphony Orchestra will be broadcast by WCRQ-FM, Thursday at 9 p.m.

William Steinberg will conduct the New York Philharmonic in *Symphony No. 2 in E Flat Major* by Elgar and Beethoven's *Piano Concerto No. 5 in E Flat Major* on today's broadcast at 5 p.m. on WEAN and WPJB-FM. Soloist in the Beethoven work will be Arturo Benedetti Michelangeli.

Newark Sunday News
NEWARK, N. J.
SUN. 437,018

JAN 2 1966

The Boston Symphony Orchestra will open its broadcast-concert Saturday night at 7:07 on Station WQXR with Viola's "Bassoon Concerto." Sherman Walt, bassoonist, will be soloist.

Other selections to be heard during the two-hour program, which will be conducted by Erich Leinsdorf and broadcast in FM Stereo, are Haydn's "Symphony No. 101 in D" (Clock); Brahms' "Symphony No. 3 in F" and Strauss' "New Vienna, Waltzes."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Press
WATERTOWN, Mass.
Weekly Circ. 5,076

MAR 10 1966

Munch Returns

Few musicians are as beloved in Boston as Charles Munch, who returns to conduct the Boston Symphony Orchestra concerts Friday and Saturday, Mar. 18 and 19. WGBH-FM will broadcast both concerts direct from Symphony Hall starting at 2 pm on Friday and 8:30 pm Saturday.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

FEB 3 1966

BSO on TV

Boston Symphony telecast takes place on Channel 2, Tuesday, Feb. 8, at 8:30 p.m.

Broadcast simultaneously by WGBH-FM, program includes Bassoon Concerto by Viola (Sherman Walt, soloist); Symphony No. 3 by Prokofiev and Piano Concerto No. 4 by Beethoven (Malcolm Frager, soloist). Erich Leinsdorf conducts the concert, broadcast live from Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,875

MAR 31 1966

SOMERVILLE JOURNAL

Good Friday Concert By Boston Symphony To Be Aired Live

WGBH-FM will broadcast the Good Friday performance by the Boston Symphony Orchestra, live from Symphony Hall, starting at 3:30 p.m. on Apr. 8.

The Symphony concert has been scheduled at this later hour to make it possible for music lovers to attend church services beforehand. For his program, Erich Leinsdorf has chosen two works: Bach's Brandenburg Concerto No. 1 in F and the third act of "Parsifal" by Wagner, with soloists Marshall Raynor, tenor; Ara Berberian, bass; and David Clatworthy, baritone.

Immediately preceding the concert, WGBH-FM will present "The Lincoln Passion," a special radio performance of the 15th Century Lincoln Cycle of Mystery Plays. Produced by the British Broadcasting Corp., this three and a half hour production begins at 12 noon.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Star
WINCHESTER, Mass
Weekly Circ. 5,500

MAR 31 1966

Last BSO On TV

The final Boston Symphony Orchestra telecast of the season takes place on Channel 2 Tuesday, April 5 at 7:30 p.m., one hour earlier than the usual concert time. Broadcast simultaneously by WGBH-FM, the program is made up of two works: Mozart's Symphony No. 29 in A Major, K 201 and Symphony No. 4 by Gustav Mahler with Anne Elgar as soprano soloist. Erich Leinsdorf conducts.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,875

MAR 31 1966

Item (e)
LYNN, Mass.
Circ. 34,532

FEB 6 1966

Hub Symphony Tuesday Night

The Sixth Boston Symphony telecast of the season takes place Tuesday at 8:30 PM.

Broadcast simultaneously by WGBH-TV, the program will include Bassoon Concerto by Viola (Sherman Walt, soloist); Symphony No. 3 by Prokofiev and Piano Concerto No. 4 by Beethoven (Malcolm Frager, soloist).

Eric Leinsdorf will conduct the concert, broadcast live from Symphony Hall.

A OBSERVER DISPATCH
nday, March 13, 1966

Symphonies Go on Air

The full-length, recorded concerts of the Boston Symphony Orchestra and Boston Pops, return to WRUN-FM this week.

The weekly symphony series, to be broadcast on Tuesdays at 9, opens with Erich Leinsdorf conducting the Vivaldi Concerto Grosso for Four Violins and String Orchestra, Op. 3, No. 10. Soloists will be Julius Schulman, Alfred Schneider, Gerald Gelbloom and Michael Sasson, all of the orchestra's violin section. Also on the program will be Prokofiev's Symphony No. 3 Op. 44. Malcolm Frager, pianist, will join Mr. Leinsdorf and the orchestra for a performance of the piano concerto No. 4, Op. 58, by Beethoven.

While awaiting recordings of the Boston Pops 1966 season, which begins next month, WRUN-FM will present concerts from the 1964 season. The first broadcast is Wednesday at 9. Included will be works by Saint-Saens, Weber, Wagner, Prokofiev, Khachaturian, Liszt, Tchaikovsky, Rodgers, Anderson and Weill.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

APR 6 1966

Good Friday Programs Set On WAMC

ALBANY — Radio station WAMC-FM, 9.03 mc., will broadcast three special Easter programs on Good Friday.

"The Lincoln Passion," a British Broadcasting Corp. production of the famed 15th century Lincoln cycle of mystery plays, will be heard at noon.

At 3:30 p.m., Erich Leinsdorf will conduct the Boston Symphony Orchestra in a live concert from Boston's Symphony Hall. The concert will feature Bach's Brandenburg Concerto No. 1 in F and the third act of "Parsifal" by Wagner. Soloists for this performance will be Marshall Raynor, tenor; Ara Berberian, bass; and David Clatworth, baritone.

"For This Hour," a new dramatization of the passion of Christ, will be heard at 7:30 p.m.

WAMC is the FM station of Albany Medical College.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

APR 6 1966

Item (e)
LYNN, Mass.
Circ. 34,532

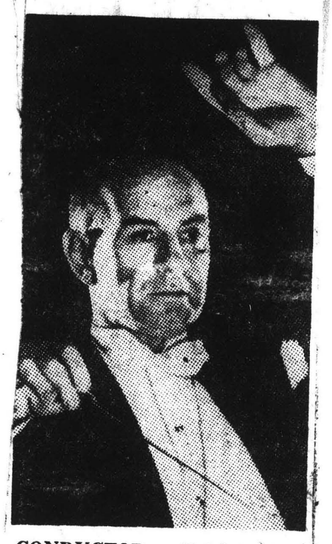
APR 2 1966

Hub Symphony Tuesday, 730 PM

Final Boston Symphony Orchestra telecast of the season takes place on Channel 2 Tuesday, at 7:30 PM, one hour earlier than the usual concert time.

Broadcast simultaneously by WGBH-FM, the program will be Mozart's Symphony No. 29 in A Major, K 201 and Symphony No. 4, by Gustav Mahler with Anne Elgar as soprano soloist. Erich Leinsdorf will conduct.

TROY MORNING RECORD
Thursday, April 7, 1966



CONDUCTOR — Erich Leinsdorf conducts The Boston Symphony Orchestra with Birgit Nilsson, Lili Chookasian, Ezio Flagello and Carlo Bergonzi in the new RCA Victor recording of Verdi's "Requiem" on WFLY (FM) at 8:05 p.m. today.

TELEVISION AGE
NEW YORK, N.Y.
E. O. WEEK 10,200

APR 1 1 1966

ON THE DOTTED LINE

Seven Arts Tv launched four new properties at the recent NAB Convention: *Night Train, Marine Boy; Oh, My Word,* and *The Discophonic Scene.* Out of Nashville, *Night Train* runs to 26 hours of rhythm & blues. *Marine Boy* is a cartoon series produced in Japan, running to 26 half-hours, in color, about a boy who battles "the forces of evil" underwater, via seven-league-boots, a submarine that can fly, and a prophecying pearl. *The Discophonic Scene* is an hour teenage dance show developed on WHP-TV Philadelphia by disk jockey Jerry Blavat. Mr. Blavat has hired an advertising agency, J. M. Korn & Son, to work up custom-tailored local promotions and merchandising for local sponsors of his show. *Oh, My Word* is a vocabulary game show out of KGO-TV San Francisco. Prior to the Convention, the word game was bought by WGN-TV Chicago and WCPO-TV Cincinnati. Meanwhile, Seven Arts Tv chalked up a number of sales on other properties. *The Gypsy Rose Lee Show* went to WTTG Washington, WBAL-TV Baltimore, KBTV Denver, and KVIQ-TV Eureka, and was renewed by WBKB Chicago, WTAE Pittsburgh and WRGB-TV Schenectady. *Gypsy* is now in 20 markets.

The first series of *13 Boston Symphony Orchestra* concerts went to WITV Charleston, the second to WHO-TV Des Moines, WLBT Jackson and WJSP-TV Warm Springs. Specials in the *Man in Space* series went to seven stations: WHEC-TV Rochester, WLBW-TV Miami, WKEF-TV Dayton, KLAS-TV Las Vegas, KREX-TV Grand Junction, KGUN-TV Tuscon and WNHC-TV New Haven. KCOP Los Angeles and KVOS-TV Bellingham bought *Behind the Scenes with The Royal Ballet.*

2377

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331
APR 6 1966

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
APR 6 1966

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Item (e)
LYNN, Mass.
Circ. 34,532
APR 2 1966

Hub Symphony Tuesday, 730 PM

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Broadcast simultaneously by WGBH-FM, the program will be Mozart's Symphony No. 29 in A Major, K 201 and Symphony No. 4, by Gustav Mahler with Anne Elgar as soprano soloist. Erich Leinsdorf will conduct.

TROY MORNING RECORD
Thursday, April 7, 1966

CONDUCTOR — Erich Leinsdorf conducts The Boston Symphony Orchestra with Birgit Nilsson, Lili Chookasian, Ezio Flagello and Carlo Bergonzi in the new RCA Victor recording of Verdi's "Requiem" on WFLY (FM) at 8:05 p.m. today.

TELEVISION AGE
NEW YORK, N.Y.
E. O. WEEK 10,200
APR 11 1966

ON THE DOTTED LINE

Seven Arts Tv launched four new properties at the recent NAB Convention: *Night Train, Marine Boy; Oh, My Word,* and *The Discophonic Scene.* Out of Nashville, *Night Train* runs to 26 hours of rhythm & blues. *Marine Boy* is a cartoon series produced in Japan, running to 26 half-hours, in color, about a boy who battles "the forces of evil" underwater, via seven-league-boots, a submarine that can fly, and a prophecying pearl. *The Discophonic Scene* is an hour teenage dance show developed on WHP-TV Philadelphia by disk jockey Jerry Blavat. Mr. Blavat has hired an advertising agency, J. M. Korn & Son, to work up custom-tailored local promotions and merchandising for local sponsors of his show. *Oh, My Word* is a vocabulary game show out of KCO-TV San Francisco. Prior to the Convention, the word game was bought by WCN-TV Chicago and WCPO-TV Cincinnati. Meanwhile, Seven Arts Tv chalked up a number of sales on other properties. *The Gypsy Rose Lee Show* went to WTTG Washington, WBAL-TV Baltimore, KBTV Denver, and KVIQ-TV Eureka, and was renewed by WBKB Chicago, WTAE Pittsburgh and WRGB-TV Schenectady. *Gypsy* is now in 20 markets.

The first series of *13 Boston Symphony Orchestra* concerts went to WITV Charleston, the second to WHO-TV Des Moines, WLBT Jackson and WJBS-TV Warm Springs. Specials in the *Man in Space* series went to seven stations: WHEC-TV Rochester, WLBW-TV Miami, WKEF-TV Dayton, KLAS-TV Las Vegas, KREX-TV Grand Junction, KGUN-TV Tuscon and WNHC-TV New Haven. KCOP Los Angeles and KVOS-TV Bellingham bought *Behind the Scenes with The Royal Ballet.*

CHAMBER PLAYERS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
SEP 26 1965

Chamber Players to Give SMTI Concert Friday

PLAY FOR SMTI—Shown are members of the Boston Symphony Chamber Players, an ensemble formed by the Boston Symphony Orchestra last year to enable its first players to perform public concerts of chamber music. From left are Doriot Anthony Dwyer, Sherman Walt, James Stagliano, Gino Cioffi and Ralph Gomberg.

The Boston Symphony Chamber Players, a group of 12 first-chair musicians, will open SMTI's 1965-66 Humanities Series with a concert in Dartmouth High School Auditorium next Friday at 8:30 p. m. The program is open to the public without charge.

The ensemble was founded in 1964 to present public concerts of chamber music. With the announcement of the creation of the Chamber Players, Erich Leinsdorf, who also serves as music director of the ensemble, noted, "The Boston Symphony is fortunate to have among its members a number of splendid chamber music players to whom the cultivation of this most refined music is an artistic necessity. As music director of the Boston Symphony Orchestra, I rejoice that we can give to the public, as well as the players, the most complete 'coverage' of music."

Last season, the group performed three concerts in Boston, three in New York, two in Washington, D. C., and two at Tanglewood.

Members of the Boston Symphony Chamber Players are Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, french horn; Roger Voisin, trumpet; William Gibson, trombone, and Everett Firth, tympani.

The repertoire for the ensemble includes chamber music written for strings, winds, and brasses, as well as string trios, quartets, and wind quintets. The players draw from the broadest range of the chamber music repertoire — from the pre-Baroque to contemporary periods.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
SEP 21 1965

Chamber Players In SMTI Concert

DARTMOUTH — The Boston Symphony Chamber players, a group of 12 first-chair musicians will open SMTI's 1965-66 Humanities Series with a concert in Dartmouth High School Auditorium on Oct. 1, at 8:30 p. m. The program is free to the public.

The ensemble was founded in 1964 to present public concerts of chamber music. With the announcement of the creation of the Chamber Players, Erich Leinsdorf, who also serves as music director of the new ensemble, noted, "The Boston Symphony is fortunate to have among its members a number of splendid chamber music players to whom the cultivation of this most refined music is an artistic necessity. As music director of the Boston Symphony Orchestra I rejoice that we can give to the public, as well as the players, the most complete 'coverage' of music."

Last season, the group performed three concerts in Boston, three in New York, two at Tanglewood, and two in Washington, D. C.

Members of the Boston Symphony Chamber Players are Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Roger Voisin, trumpet; William Gibson, trombone; and Everett Firth, tympani.

The repertoire for the ensemble includes chamber music written for strings, winds, and brasses, as well as string trios, quartets, and wind quintets. The players draw from the broadest range of the chamber music repertoire — from the pre-Baroque to contemporary periods.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 41,447
SEP 27 1965

Chamber Players Opening SMTI Humanities Series

The Boston Symphony Chamber Players, a group of 12 first-chair musicians, will open SMTI's 1965-66 humanities series with a concert in Dartmouth High School Auditorium on Friday, at 8:30 p.m. The program is open to the public without charge.

The ensemble was founded in 1964 to present public concerts of chamber music.

Erich Leinsdorf, who also serves as music director of the ensemble, noted, "The Boston Symphony is fortunate to have among its members a number of splendid chamber music players to whom the cultivation of this most refined music is an artistic necessity. As music director of the Boston Symphony Orchestra, I rejoice that we can give to the public, as well as the players, the most complete 'coverage' of music."

Last season, the group performed three concerts in Boston, three in New York, two in Washington, D. C., and two at Tanglewood.

Members of the Boston Symphony Chamber Players are the following; Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; George Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Roger Voisin, trumpet; William Gibson, trombone, and Everett Firth, tympani.

The repertoire for the ensemble includes chamber music written for strings, winds, and brasses, as well as string trios, quartets, and wind quintets. The players draw from the broadest range of the chamber music repertoire — from the pre - Baroque to contemporary periods.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
OCT 20 1965

Now in their second year, the Boston Symphony Chamber Players will be featured as the opening event in the Cambridge Society for Early Music's "Festival of English Music" on Wednesday, Nov. 3, in Sanders Theatre, Cambridge. The Cambridge Society for Early Music, under the direction of its new musical director, Prof. Iva Dee Hiatt, will present a series of concerts on three consecutive Wednesday evenings, all featuring music written prior to the death of Mozart in 1791 with special emphasis on works by Handel, Byrd and Purcell. Miss Hiatt is on the faculty at Smith College.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 14 1965

Newton Art, Music Series to Open On Wednesday

The fourth annual Newton Junior College Art and Music Series will open on Wednesday at 8:15 p.m., at the South High School Auditorium, President Charles W. Dudley reported.

The opening program will be by the Boston Symphony Chamber Players with Claude Frank, pianist. Other programs which will be held at College Hall include Diggery Venn, head of the Department of Education at the Museum of Fine Arts; "A Night at the Opera"; Martin Hoherman first cellist for the Boston Symphony Orchestra; Richard Syracuse, pianist; Michael Steinberg, music critic, and the Junior College Players in "Ah Wilderness," by Eugene O'Neill.

Patrons and patronesses of the series include Gov. and Mrs. John A. Volpe, Atty. Gen. and Mrs. Edward Brooke, Mayor and Mrs. Donald L. Gibbs, mayor-elect and Mrs. Monte G. Basbas, supt. of schools and Mrs. Charles E. Brown.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 18 1965

Chamber players

The Boston Symphony Chamber Players announce an expanded schedule of concerts for their second season. Three Friday evening programs will take place in Jordan Hall, Boston, on Jan. 21, Feb. 25, and April 22. Outside the New England area the group will play in Town Hall, New York, on Jan. 30 and March 6, with additional concerts in cities across the country.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JAN 9 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Eagle (e)
CLAREMONT, N. H.
Circ. 7,650

NOV 6 1965

THINK OF IT THIS WAY — the space race didn't lose a chemist, music gained a violist.

We refer, of course, to Burton Fine, principal violist of the Boston Symphony Orchestra, who was co-soloist with Concertmaster Joseph Silverstein in the Mozart Sinfonia Concertante in E Flat which opened the program on Tuesday's live broadcast over WENH-TV (Channel 11).

Indian summer having departed, at least temporarily, taking with it the tom-toms of atmospheric interference, the music and picture came in nicely over the cable.

To make up for the tom-toms there was the elaborate instrumentation of William Sydeman's Study No. 3 for Orchestra with every imaginable kind of percussion, occupying the middle space in the program that ended with Dvorak's 8th Symphony.

The Mozart is scored for solo violin and viola, strings and two horns and two oboes. Fine, Silverstein and the orchestra all played superbly.

Burton Fine is a spacee age marvel. He is young and happens to look something like another bright young man who is also a television performer, David Brinkley. If we heard the announcer of the producing station, WGBH-TV of Boston, correctly, Fine was graduated from a liberal arts college and went on to the Curtis School of Music. After that he took a PhD in chemistry and for some years worked for the National Aeronautic and Space Administration. During that time, however, he stayed with music, playing frequently with chamber groups and practicing accordingly.

And now, thirtyish, he is back where he apparently always wanted to be, in music. For which those of us who still think music is just as great, and a lot more dependable, than space travel can be grateful.

Howard Swain

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JAN 8 1966

MUSIC NOTES

The Metropolitan Opera will present Pucinni's "La Fanciulla del West" today at 2 P.M. with Fausto Cleva conducting. Beethoven's "Fidelio" at 8 with Karl Boehm conducting.

Other events today: New York Philharmonic, William Steinberg, conductor, Philharmonic Hall, 8:30 P.M.; Elisabeth Schwarzkopf, soprano, Carnegie Hall, 8:30; Puccini's "Madama Butterfly," Ruffino Opera Theater, Judson Hall, 8:30; Vienna Choir Boys, Brooklyn Academy, 8:30; Works of Ernst Levy, George Gershwin Theater, Brooklyn College, 8:30; Queens Symphony Orchestra, David Katz, conductor, Colden Auditorium, Flushing College, 8:30; Richie Havens, singer, Carnegie Recital Hall, 8:30.

Also: The Boston Symphony Chamber Players, a subsidiary of the Boston Symphony made up of first-desk men of that orchestra, will play two programs at Town Hall, on Jan. 30 and March 6. The players will be Joseph Silverstein, violinist, Burton Fine, violist, Jules Eskin, cellist, Doriot Anthony Dwyer, flutist, Ralph Gomberg, oboist, Sherman Walt, bassoonist, and Claude Frank, pianist for the ensemble.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

DEC 30 1965

BSO Announces Chamber Concert Performers

BOSTON — The Boston Symphony Orchestra has announced the principal players who will take part in the first New York concert this season by the Boston Symphony Chamber Players. The program will be held Sunday evening, Jan. 30 in Town Hall; the second and final concert will be Sunday evening, March 6.

The opening work of the Jan. 30 program, Mozart's Quartet for Piano, Violin, Viola and Cello, K. 478, will be played by Claude Frank, pianist of the Boston Symphony Chamber Players; Joseph Silverstein, concertmaster; Burton Fine, principal viola; and Jules Eskin, principal cello. In the second work, Poulenc's Trio for Oboe, Bassoon and Piano, Ralph Gomberg, Sherman Walt and Mr. Frank will be heard.

Perform Duo

Doriot Anthony Dwyer and Mr. Walt will then perform a Duo for Flute and Bassoon by Villa Lobos. To close the program, Messrs. Silverstein, Eskin and Frank will play Schubert's Trio No. 1 in B-flat for Violin, Cello and Piano.

Tickets for both concerts in Town Hall by the Boston Symphony Chamber Players are now available at the Town Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JAN 9 1966

Chamber Music Set For Jan. 21

The Boston Symphony Orchestra has announced the principal players who will take part in the first Jordan Hall concert this season by the Boston Symphony Chamber Players. The program will be held Friday night, Jan. 21; the remaining two concerts will take place Feb. 25 and April 22.

The opening work of the Jan. 21 program, Mazart's Quartet for Piano, Violin, Viola and Cello, K. 478, will be played by Claude Frank, Pianist of the Boston Symphony Chamber Players; Joseph Silverstein, Concertmaster; Burton Fine, principal viola; and Jules Eskin, principal cello. In the second work, Poulenc's Trio for Oboe, Bassoon and Piano, Ralph Gomberg, Sherman Walt and Mr. Frank will be heard.

Doriot Anthony Dwyer and Mr. Walt will then perform a Duo for Flute and Bassoon by Villa Lobos. To close the program, Messrs. Silverstein, Eskin and Frank will play Schubert's Trio No. 1 in B-flat for Violin, Cello and Piano.

Tickets for the three Friday evening concerts in Jordan Hall by the Boston Symphony Chamber Players are now available at the Jordan Hall Box Office.

The complete program for Jan. 21:

MOZART Quartet for Piano, Violin, Viola and Violoncello, K., 478 CLAUDE FRANK, JOSEPH SILVERSTEIN, BURTON FINE and JULES ESKIN.

POULENC—Trio for Oboe, Bassoon and Piano RALPH GOMBERG, SHERMAN WALT and CLAUDE FRANK.

VILLA LOBOS—Duo for Flute and Bassoon DORIOT ANTHONY DWYER and SHERMAN WALT.

SCHUBERT—Trio No. 1 in B-flat for Violin, Cello and Piano, JOSEPH SILVERSTEIN, JULES ESKIN and CLAUDE FRANK.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

DEC 12 1965

3 Chamber Concerts Are Ahead

The Boston Symphony Chamber Players, composed of principal players of the Boston Symphony Orchestra, will present three Friday Evening Concerts of chamber music in Jordan Hall beginning Friday Jan. 21 at 8:30 p.m. The remaining dates will be Feb. 25 and April 22. Subscription tickets are on sale at the Jordan Hall Box Office.

The program for the first concert will open with Mozart's Quartet for Piano, Violin, Vilao and Cello, K. 478, performed by Claude Frank, Joseph Silverstein, Burton Fine and Jules Eskin. The second work will be the Poulenc Trio for Oboe, Bassoon and Piano, with Ralph Gomberg, Sherman Walt and Mr. Frank. This will be followed by the Duo for Flute and Bassoon of Villa Lobos, played by Doriot Anthony Dwyer and Mr. Walt. The program will close with Schubert's Trio in B-flat for Violin, Cello and Piano, performed by Messrs. Silverstein, Eskin and Frank.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

JAN 21 1966

THE BOSTON SYMPHONY CHAMBER PLAYERS open the second season of concerts tonight in Jordan Hall at 8:30 p.m. The program includes Dorist Anthony Dwyer, flute, and Sherman Watt, bassoon.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

DEC 12 1965

Chamber Players List 3 Concerts

The Boston Symphony Chamber Players, composed of principal players of the Boston Symphony Orchestra, will present three Friday evening concerts of chamber music in Jordan Hall beginning Jan. 21 at 8:30. The remaining dates will be Feb. 25 and April 22.

The first concert will open with Mozart's Quartet for Piano, Violin, Viola and Cello, K. 478, performed by Claude Frank, Joseph Silverstein, Burton Fine and Jules Eskin. The second work will be the Poulenc Trio for Oboe, Bassoon and Piano with Ralph Gomberg, Sherman Walt and Frank. This will be followed by the Duo for Flute and Bassoon of Villa Lobos, played by Doriot Anthony Dwyer and Walt. The program will close with Schubert's Trio in B-flat for Violin, Cello and Piano, performed by Silverstein, Eskin and Frank.

Now in their second season, the Chamber Players are continuing their practice of drawing upon the wide variety of instrumental combinations available among the Boston Symphony Orchestra's principal players. This enables them to present chamber music which is not frequently performed, along with works for the more standard ensembles. Claude Frank continues to serve as pianist of the Boston Symphony Chamber Players.

The current season will include two concerts in Town Hall, New York, and a Spring tour in May which will take the group as far as the Ojai Festival in California. The Chamber Players also will hold master classes at universities where they perform. Their first recording will be released by RCA Victor in the Spring.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

JAN 19 1966

Symphony Chamber Players

Music of Mozart, Poulenc, Villa Lobos and Schubert will be performed Friday evening in Jordan Hall by the Boston Symphony Chamber Players (from left), Doriot Anthony Dwyer, Ralph Gomberg, Sherman Walt, Gino Cioffi, Jules Eskin and pianist Claude Joseph Silverstein, James Stagliano, Burton Fine, Frank.

ARTICLE INCOMPLETE

340

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
JAN 22 1966

The Sound of Music

Chamber-Sized Class

By Peter M. Knapp

The Boston Symphony Chamber Players opened their series of three Jordan Hall concerts last night in fine style.

The ensemble, composed of first-desk members of the Boston Symphony who combine in various string and wind combinations, is in its second season. They have a far more ambitious schedule than last year, which will take them from Waterville, Maine, to the Ojai Valley in California in 17 playing dates.

The program began and ended with works for strings and piano: Mozart's Piano Quartet in g minor, K. 478, to open, with pianist Claude Frank, violinist Joseph Silverstein, violist Burton Fine and cellist Jules Eskin, and Schubert's Trio No. 1 in B flat, Opus 99, with Silverstein, Eskin and Frank.

In between, there were Poulenc's Trio for Oboe, Bassoon and Piano, with oboist Ralph Gomberg, bassoonist Sherman Walt and pianist Frank, and the Bachianas Brasileiras No. 6 for Flute and Bassoon of Villa-Lobos, with flautist Doriot Anthony Dwyer joining bassoonist Walt.

Limits of Mozart

Other than the Mozart quartet, the performances went very well, showing the dexterity and musicianship of these BSO soloists. The Mozart basically was obvious and square, needing a sharper profile and more vigorous expression. Eskin's finely modulated cello work and occasionally Frank's energetic approach raised the level, but over-all one of the most subtle of Mozart's creations deserved a more stylistic reading.

The Poulenc was sheer fun. A wry wit runs through the piece, practically starting with the unorthodox instrumentation. Midway in the first movement, for example, Poulenc has the double-reeds cooing a rhapsodic love song to each other.

Then there are the mock-heroic introduction, with each player getting an elaborate solo recitative, the amusing rapid dialogue of the movement proper, the piano's original harmonies and the spry quirks of the rondo.

Flute Artistry

The virtuosity continued in Villa-Lobos' display piece for flute. Not to downgrade the expert contribution by bassoonist Walt, it was clearly Mrs. Dwyer's truimph which could well earn her the title of "The Incredible Flautist."

The work is in two sections — an air having the flavor of a Bach two-part invention (with the composer's reminders that it does, after all, belong to the 20th century through the flatting of certain intervals) in which the flute spins out long, elaborate lines, and a fantasia containing enormously difficult filigree work for the flute. Characteristically, the instrument often seems to imitate the frantic chirping of jungle birds. Mrs. Dwyer's playing was a sensation and she should record it forthwith.

The Schubert trio was an appropriate finale—crisp, well-blended ensemble work in which the song really soared. Frank's pianism placed him at the core of the group, and the satisfying way in which he rippled through the crystal sonorities Schubert created mixed beautifully with the sensitive string playing of Silverstein and Eskin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
JAN 22 1966

Symphony chamber players

By Robert Dumm

When a group of first-desk players from the Boston Symphony step out for a program of chamber music, we're poised for something special. And what we heard last night at Jordan Hall—six of the Boston Symphony Chamber Players with Claude Frank, pianist—was keen delight all the way.

The program began with Mozart's tragicomic Quartet in G minor for Piano and Strings, K. 478. It was a demonstration of style and teamwork hard to beat. The four artists—Mr. Frank, with Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello—gave and pulled with the instant response of climbers knotted to the same rope—assertive when leading, warmly protective when not.

Fine and Eskin lent as much by their vibrant supporting parts as their soloistic partners of the upper voices. Though Mr. Silverstein began with a gritty tone, he soon adjusted to the others; one even caught him fingering a "cue" that Mr. Frank was playing. And more than once Mr. Frank's supple phrasing at the piano, his swaying body and airborne arms, managed some excellent "bowing."

Euphorical Poulenc

Claude Frank is a rare asset to this hand-picked group. His playing is light, fluent, warm, and meticulous. His sensitive ear and musical empathy turn up fresh colors from his instrument. He can evaporate a run into thin air, echo the cello, or quietly underlay the strings like a spine.

Sherman Walt, bassoon, Ralph Gomberg, oboe, and again Mr. Frank, made a complete shift of style in Poulenc's Trio. It needs—and got—virtuosity with the modesty of a breeze, plus unabashed though decorous melodism. Everyone was amused.

Poulenc paints with a large brush but with unclogged colors, and that's how they played it. He can hint the melody from Gluck's "Orpheus," then impudently smear in a dash of musical theater. "Eclectic" say the file cards. "Euphoric" is the word, and the connective is happiness.

Doriot Anthony Dwyer, flutist, then joined Mr. Walt for the magnificent duo for Flute and Bassoon (Bachianas Brasileiras No. 6), by Villa-Lobos. The Aria entwines two melodies—one birdlike, the other sober—each given the instrument you would expect.

The roles are reversed midway; the bassoon has to warble and the flute intone. Both artists performed the virtuosic Fantasia, literally, with the breath of life.

The performance that Messrs. Frank, Silverstein, and Eskin gave Schubert's B-flat Trio, Op. 99, revived Schumann's comment about that composer's "heavenly lengths." Their tempi were infallibly right, so that the music not merely moved; it conveyed images of movement. And once or twice, their fine sympathy led their sounds to the rare timberline of "sounds unheard. . . ."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 13 1965

Symphony quartet heard

By Robert Dumm

A superlative performance of music is praised best by the feeling, "That's the way it should be!" Or else by a fresh vision of Mozart's fantasy, or Webern's prophecy, or Brahms's way of musical retrospection. Such a performance invariably sharpens our hearing and sense of musical values.

This was the rare stimulation induced by the superb concert by the Boston Symphony String Quartet last night. Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello—all promise a musician's payload in themselves. They were nearly infallible in pitch and rhythm, trills were synchronized to the shiver, tempi were right for both detail and flow. There was a meeting of minds in both the forecast and delivery of climaxes.

Rare collective sound

But the group has the further distinction of a rare collective sound, both rich and fine, glowing but self-contained. It has an intensity without tenseness, vigor without protest, fusion without overheating. It consists in a uniform vibrato, reined-in b[illegible] not pinched, that cannot have been arri[illegible] at by accident.

One can fairly "hear" them countir[illegible] vibrations, so quick is their listening another. And this is the high order c[illegible] penetration of minds and musical r[illegible] given a little more let-go and trust established control—that could con[illegible] still-young foursome into an all-tir[illegible]

Webern's musical fabric

It was first in the Mozart (his G major, K. 387) and then in [illegible] (his Five Pieces for String Qua[illegible] that we experienced the impac[illegible] usual transparency. It arrived the Andante cantabile of the Eskin's cello as lissom as a [illegible] assents from the others, all sh[illegible] of a stillness.

With the Webern pieces [illegible] penetrated even further int[illegible] ric, into the nature of sing[illegible] selves—an eerie harmoni[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 27 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY CHAMBER PLAYERS

Beautiful and interesting music, elegantly rendered in varied combinations to an appreciative audience was the order of the evening last Friday.

The occasion: the first of this season's three Boston Symphony Chamber Players' concerts at Jordan Hall. The players: Claude Frank, piano; Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Sherman Walt, bassoon; and Doriot Anthony Dwyer, flute. The program: Mozart's Quartet in G minor, for piano and strings, K 478; Poulenc's Trio for oboe, bassoon and piano; Villa-Lobos' Bachianas Brasileiras, No. 6 for flute and bassoon, and Schubert's B-flat Trio, Opus 99.

The main pieces were the outer two works, which certainly must constitute a couple of the most mellifluous chamber music works ever written. Familiar they may be to anyone in the least concerned with the subject, but how often do you hear them in a live concert performance? The Quartet, a product of Mozart's genius in full flower, is a model of concision, while the Trio, excursive even in Schubertian terms, consistently rises to symphonic stature. Both simply burst with inventiveness and melodic inspiration, and both are utterly dependent upon flawless pianism.

The latter Claude Frank provided in fullest measure. That rare performer who distills the purest chamber essence from an apparently limitless virtuoso capacity, he brought off, with his Symphony collaborators, a pair of readings that for verve and style could scarcely have been improved upon.

Verve and style were also present in abundance in the renditions of the other two numbers. By contrast with the two larger conventional works, they sounded angular and daring. Actually, the directness, suavity and tender irony of Poulenc is rather tame stuff by now, although the trick endings still draw laughter. The free-form exoticism and elemental rhythms of Villa-Lobos, skillfully manifested even in so improbable a combination as a flute and bassoon, proved a more mettlesome challenge to listeners and players. This short work imposes technical demands upon the flute seldom equalled in the literature. Mrs. Dwyer met them with that kind of aplomb which is one of the raisons d'etre of the Chamber Players.

The next Jordan Hall concert is scheduled for February 25th.

MARTINON CONDUCTS BSO

Jean Martinon, conductor of the Chicago Symphony Orchestra, was again the guest in the second of his two week tour here.

His was not one of those visits where the hall crackled with the tension and vivacity of his presence (of late that accolade for visitors seems reserved for John Barbirolli). He seems, however, to conduct with solid authority over his score and forces, and the orchestra sound was unmisakably excellent. Although a Frenchman who studied composition with Roussel and conducting with Munch, his programs here could have been concocted by a Karajan. Last week's included Hindemith's Konzertmusik for String and Brass Instruments. Op. 50, and Beethoven's "Eroica"; the week before that there was Mendelssohn's "Italian" Symphony and Strauss' Ein Heldenleben.

His French heritage had a way of occasionally coming to the fore even so. Take his own piece, Overture for a Greek Tragedy, with which he opened the second program. This overture opens the second act of the opera "Hecube," which Mr. Martinon composed in 1949. In its statuesque gravity and dark hued texture it sounds like something right out of Honegger (a Swiss who is French for present purposes). Incidentally, the performance of this piece did have a full charge of electricity. This suggests a return to an age when full time conductors could also function as composers of stature. In contrast to such giants of yesteryear in this category, like Strauss and Mahler, there come to mind among today's crop of conductors only Messrs. Bernstein and Markevitch, besides Mr. Martinon.

But we digress. The other Gallic influence showed up quite clearly in the "Marche Funebre" of the "Eroica," which was taken much too slowly and the last few bars of which sounded almost like a parody of the Koussevitsky-Munch school of interpretations. Otherwise, the reading was quite strong and straightforward though hardly memorable and one could leave eth auditorium somewhat dazed by the sheer nobility of the great score.

Mr. Martinon and Mr. Leinsdorf are taking the symphony on tour this week. Mr. Leinsdorf returns next week and the program will consist of music by Vivaldi, Prokofieff and Beethoven. The piano soloist will be Malcolm Frager.

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Evening Globe
BOSTON, Mass.
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JAN 24 1966

24

B. S. O. Chamber Players In Jordan Hall Concert

By GEORGE GELLES

When I heard Claude Frank play the first Brahms Piano Concerto with the B.S.O. a little over a month ago, I was struck by the rare combination of poetry and power in his playing, capable of an extremely wide dynamic spectrum, and always sensitive to the mood of the music. This impression was strengthened last Friday night when Frank and other Boston Symphony Chamber Players gave their first Jordan Hall concert of the season.

Schubert's Opus 99 Trio, in which Frank was joined by Joseph Silverstein, violin, and Jules Eskin, cello, was a powerful experience, thanks mainly to Frank's pianism. The wonderful juxtaposition of rhythms and moods in the last movement attested again to Frank's musical intelligence, stunning technique, and vital rhythmic sense.

As we have come to expect, the cello playing, especially of the slow movement solo, was most gratifying. In fact, both strings handled the contrapuntal lines of this movement, interweaving with the piano figuration, very well, having gotten over first movement intonation problems.

Mozart's Piano Quartet, K. 478, in which Burton Fine was the added violist, didn't receive as happy a performance. It wasn't fatally dainty Mozart, but the first movement was a bit glossed over, making a too-smooth reading in general and harming the shape and character of the second theme in particular. The songful slow movement wasn't nearly as eloquent as was that of the Schubert, nor as elegant as the Schubert Scherzo. Vocal gestures, especially at phrase endings, were continually played down. This was consistent with the group's interpretation of the opening movement, but sounded a bit removed nevertheless. A too-slow tempo was probably to blame for most of the problems in the last movement for the tempo was often deserted for a faster one.

Villa-Lobos and Poulenc were also played, the latter's "Trio for Oboe, Bassoon and Piano," being a very French diverting piece, in its outer movements at least. Ralph Gomberg, Sherman Walt and again Frank, seemed to be enjoying themselves, from the wistful interlude in the opening movement, worthy of a Truffaut film, to the last movement, whose opening theme is not-too-oblique reference to the first theme of the "Eroica's" Scherzo. Notable were Frank's quick, bouncy playing early in the piece, and Walt's sometimes overly-reedy bassoon tone.

Walt was joined by Doriot Anthony Dwyer for the sixth "Bachianis Brasilieris" by Villa-Lobos, scored for bassoon and flute. Neither of the two short movements give us music as sinuously sppealing as does the previous work in the composer's series. Additional problems, too, for the shape of the piece stays hazy, neither harmonic motion nor the generally hectic rhythm clarifying very much. However, much virtuosity, though it's a bit tiring listening to 10 minutes' virtuosity with so little backing it up.

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Herald (m)
BOSTON, Mass.
Circ. 176,485

JAN 22 1966

IN JORDAN HALL

Chamber Players Sensitive, Uneven

By RENA FRUCHTER

The program presented last night by the Boston Symphony Chamber Players was characterized by technical accuracy and musical sensitivity, but not necessarily by a great deal of forethought about large phrase structure of direction of sequences. This was especially evident in the opening Mozart quartet, which was given a circular performance, using circular to indicate that manner of performance which could be heard beginning at almost any point of a movement and still give the same general effect.

The performance of the Mozart, however, was not nearly as distasteful as such a statement might make it appear. The trouble lay in the mere (yet crucial) failure of the performers to achieve a climax at any point of any movement, and instead to fluctuate back and forth among graceful, technically accurate, but dull passages.

The humorous Poulenc Trio was for the most part quite skillfully done. Mr. Gorberg's crisp performance on the oboe gave the trio the sparkle it needed, particularly in the Rondo, which employs a wide variety of harmonic and rhythmic tricks.

The fine teamwark of Doriot Anthony Dwyer and Sherman Walt made the Allegro of the Villa-Lobos duo one of the high points of last night's concert. There were somt moments when Mr. Walt should have provided better tonal and rhythmic support for the flute, but the performance did convey quite a bit of excitement.

The Schubert Trio was a supreme example of three fine artists whose ensemble playing was not wholly successful because of the failure of each to compromise his overwhelming musical individuality. The trio was not really disappointing, for there were many exsuisite passages, but it was impossible for a moment to hear anything other than three temperaments—the sensitive, refined playing of Mr. Frank, the extroverted, almost operatic quality of Mr. Silverstein's playing, and the quietly impassioned quality of Mr. Eskin's playing.

The blame might go to Mr. Silverstein, whose over-enthusiastic playing tends to dominate almost any chamber group. The Schubert was exciting, with each member consistent in his own ideas. Some minor compromises of these ideas, however, would have made the performance a successful ensemble work.

The Program

The Boston Symphony Chamber Players presented a program in Jordan Hall Friday Evening, January 21, at 8:30 P.M.

Quartet in G minor for Piano and Strings, K. 478 — Mozart
Claude Frank, Joseph Silverstein, Burton Fine, Jules Eskin.
Trio for Oboe, Bassoon and Piano — Poulenc
Ralph Gomber, Sherman Walt, Claude Frank.
Bachianas Brasileiras No. 6, for Flute and Bassoon — Villa-Lobos
Doriot Anthony Dwyer, Sherman Walt
Trio No. 1 in B-flat, for Violin, Cello and Piano, Op. 99 — Schubert
Joseph Silverstein, Jules Eskin, Claude Frank.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

FEB 1 1966

Gardelli Conducts Met Debut

By Eric Salzman

Umberto Giordano's "Andrea Chenier" checked back into the Metropolitan Opera Sunday night with a star cast headed by Tebaldi and Corelli and some of the best Italian news to come out of the Met pit in a long time.

The man who made that news was Lamberto Gardelli who made a hit last week with the American Opera Society's "Mephistophele" and just as big an impression in his Met debut Sunday night. There was some excellent singing on the stage of "Chenier" but the opera got its shape—orchestra, voices, music and drama, for once all pulled together—from the podium. Gardelli actually performed the remarkable feat of making "Chenier" sound better than it is.

With essential musical matters in secure hands, the singing came right along nicely too. La Tebaldi was in as fine vocal form as she has been in recently and Il Corelli was a restrained and remarkably controlled Chenier. Anselmo Colzani's Gerard was in the spirit of the evening—well sung and dramatically meaningful. Some of the smaller roles had distinction too; notably Mignon Dunn's touching little Madelon aria. One does not generally anticipate the return of this rather manufactured bit of super-verismo in its 1954 super-realist Met production; but somehow Sunday night it had the singing, the spirit and (O, what is so rare?) the artistic direction to make it seem authentic.

When the Boston Symphony departed for home after Saturday's concert, they did us the favor of leaving five of their fine players, who, with two guests, gave the first of two Town Hall concerts Sunday night as the Boston Symphony Chamber Players. To say it was an evening of unmitigated pleasure is no exaggeration.

First, the Mozart G minor quartet for piano and strings, with Arnold Steinhardt replacing the indisposed Joseph Silverstein as first violin; Burton Fine as second; Jules Eskin, cellist, and Claude Frank, pianist. A lively, strong performance, full of spirit and sweet sound.

Next, Poulenc's Trio for Oboe (Ralph Gomberg), Bassoon (Sherman Walt), and Piano (Mr. Frank)—a dream of a piece, witty, melodious, and enormously clever in its use of voices, singly, in duo, and all together. As performed last night, an entirely delightful conception.

What is there to say about the Boston's impeccable first flutist, Doriot Anthony Dwyer, who with Mr. Walt, gave a dazzling performance of the Villa-Lobos Bachianas Brasileiras No. 6, except who else could do this duo better?

And to conclude, Schubert's beautifully persuasive Trio No. 1 in B flat, enlisting Messers. Steinhardt, Eskin and Frank, a wonderfully coordinated effort, with every note in place, and plenty of beyond-the-call-of-duty inspired quality besides. A night to remember.

L. S.

New England Newsclip Agency, Inc.
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NEW YORK, N. Y.
Circ. 652,135

FEB 1 1966

CHAMBER PLAYERS OF BOSTON HEARD

Members of Orchestra Give Memorable Performance

What do orchestral musicians do on their nights off? Some sell insurance. Others get together with one another and play chamber music for the sheer joy of it. Several first-desk members of the Boston Symphony who have chosen this course offer their performances publicly as the Boston Symphony Chamber Players. The group made its first local appearance of the season at Town Hall Sunday night, in a program not soon to be forgotten.

Joseph Silverstein, the orchestra's concertmaster and the regular violinist of the chamber group, is recuperating from surgery. He was replaced by Arnold Steinhardt in the opening and closing numbers, Mozart's G minor Piano Quartet (K. 478) and Schubert's Trio in B flat (Op. 99). His partners in those works were Jules Eskin, cellist, Claude Frank, pianist, and, in the Mozart, Burton Fine, violist.

The Mozart began the evening gloriously and the Schubert brought it to a heartwarming close. Mr. Eskin's melting cantilena in the slow movement of the Schubert was especially affecting, but so were dozens of other felicitous touches that contributed to the flawlessly integrated whole.

Born to the Music

Neither Mr. Steinhardt nor Mr. Frank is a member of the Boston Symphony. Mr. Steinhardt, though, had played chamber music frequently with Mr. Eskin, and Mr. Frank, who has appeared with the orchestra several times, is the regular pianist of the chamber group. Both are born chamber players.

It seemed almost incredible that the same pianist who gave so stupendous a performance of Brahms's D minor Concerto with the Boston Symphony a few weeks ago could submerge his own personality so willingly (and successfully) in the give-and-take of chamber music, but Mr. Frank is more than a pianist—he is a thoroughgoing musician.

Ralph Gomberg, the oboist, and Sherman Walt, the bassoonist, joined Mr. Frank in a piquant performance of Poulenc's rather Chaplinesque Trio.

Mr. Walt returned with Doriot Anthony Dwyer, the flutist, whose phenomenal display in Villa-Lobos's "Bachianas Brasilieras No. 6" brought forth a well-deserved ovation.

RICHARD D. FREED.

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 93,709

FEB 19 1966

Clark Concert Given By Chamber Players

By JOHN F. KYES
Gazette Music Critic

The Fine Arts Series at Clark University, in its second season under student auspices, reached heights of artistry last night comparable to its finest earlier history. Atwood Hall was nearly filled for the first Worcester concert by the Boston Symphony Chamber Players. These first-desk artists from the famous orchestra are upstanding, fine stage figures, and their playing is out of this world.

Gazette Review

Headed by concertmaster Joseph Silverstein's violin, the group also included Burton Fine, viola, Jules Eskin, cello, James Stagliano, horn, Gino Cioffi, clarinet, Ralph Gomberg, oboe, Sherman Walt, bassoon, Everett Firth, drums, and Henry Freeman, bass. Others are added for programs requiring flute, trumpet, etc.

The audience gave the closest attention imaginable to the modern first half of the concert. Britten's "Phantasy Quartet," Op. 2, for oboe, violin, viola and cello, began with little phrases picked out of space and developed into an interesting dialogue, then finally trailed off into nothingness again. The work allotted to the strings was often pizzicato and a foil for the elegant and smooth tone of Gomberg's oboe.

Fascinating Fare

Fascinating fare came in "Variations for Four Drums and Viola" by Michael Colgrass, contemporary New York composer. He devised a set of miniature tuneable drums, with metal frames and single heads, so set on spindles that a twist of the drum would instantly change the tension and vary its pitch. Firth played this little battery with keen sense of rhythm and of the tones opposed or added to the viola. Fine's tasks were sometimes legato playing and sometimes gymnastics to match Firth's. The audience loved it.

Beethoven's "Septet in E flat" for violin, viola, horn, clarinet, bassoon, cello and bass was thrilling for its daintiness and good taste, and its tonal richnesses. To hear the golden timbre of individual instruments and still have them kept so admirably within the frame of the ensemble's volume, was a surpassing delight. This piece of eight sections perhaps reached its most enjoyable moments in the "Adagio Cantabile," the gay "Minuet," the "Andante with Variations" and the catchy "Scherzo."

Worcester is fortunate to have heard this group, set up in 1964 and already listing dates in May as far afield as Colorado and California.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Telegram (m)
WORCESTER, Mass.
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The first number was "Phantasy Quartet," for oboe, violin, viola and cello, by Benjamin Britten. It was followed by a composition for viola and four drums, written by Michael Colgrass, a contemporary New York Composer.

After the intermission the group played 19th Century music with Beethoven's septet in E-flat for violin, viola, french horn, clarinet, bassoon, cello and bass. This long piece (eight movements) closed the program.

The Chamber Players is a group of musicians from the Boston Symphony Orchestra who play many instruments.

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Gazette (e)
WORCESTER, Mass.
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FEB 16 1966

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Selections will be from the works of Britten, Colgrass, and Beethoven.

Tickets for the concert may be purchased at the door.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

FEB 1966

Chamber Music

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FINE ARTS QUARTET of Chicago continues the Beethoven quartets, in the M.I.T. Humanities Series, on Sunday, February 13 at Kresge Auditorium, Cambridge (UN 4-6900, x2910). The program will be that originally scheduled for January 9 and postponed.

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242

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

FEB 1 1966

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By Eric Salzman

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Times
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PAGE ONE

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PASTE OVER

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New York Herald Tribune
D. 307,674 SUN. 385,268
FEB 27 1966

News of the Current Auctions

By Earl G. Talbott

Last week there reached our desk the announcement of an idea fraught with wondrous possibilities: The Parke-Bernet Galleries, Inc., avowed its intention of holding a series of recitals in connection with three notable sales coming up in March, April and May.

The first musical whoop-de-do has been arranged for the night of Saturday, March 12, and will star the French pianist Philippe Entremont. Afterward there will be a special preview of the G. David Thompson art collection, which will be sold the evenings of March 23 and 24.

Mr. Thompson, who lived in Pittsburgh and who died only last June, amassed one of the world's most impressive collections of 20th century paintings and sculptures. He possessed a notable group of paintings by Paul Klee; these were sold in 1960 to the West German state of North Rhine-Westphalia. Shortly afterward, another batch of paintings and sculptures from the collection, including some early works by Giacometti, went into private hands.

The pieces to be disposed of at Parke-Bernet include major examples of work by virtually all of the greatest artists who lived in France between 1908 and 1960, and are reputed to be the most important batch of 20th century art ever to be offered at auction at any one time.

The second event in this series of frozen *moments musicale* will offer the Metropolitan Opera tenor Nicolai Gedda in a song recital the evening of April 13. Afterward, some of the treasures amassed by that maharani of the cold-cream jar, Helena Rubinstein, will be unveiled to the eyes of an awestruck public.

As fast as Madame Rubinstein, one of the century's fabulous creatures, sold her assembly-line jars of gunk to the world's credulous females, she reinvested the enormous profits in art, among other things. A lot of it was a far cry from art, but the collection reflects, if a frequent lack of taste, a rapacious appetite. It is so vast that Parke-Bernet officials estimate it will take eight sales to get rid of the stuff, which ranges from Impressionist paintings through furniture and glass to a monumental pride of grinning African masks, complete with voodoo spells.

The Boston Symphony Chamber Players, assisted by Claude Frank, the pianist, will usher in the third exhibition of the series—a display of objects to be sold by the Whitney Museum of American Art for the benefit of its new building, which is going up at Madison Avenue and 75th Street. This sale will be held on Tuesday evening, May 11, and it is anticipated that about 50 works of the 19th and 20th centuries, from both Europe and America, will be included.

Initially it was proposed to present in the series comparatively unknown American performers whose possibilities needed exploitation; later, it was decided to introduce the series with artists who preferred the intimacies of a small auditorium to perform works ordinarily not heard in the large concert hall. There will be a charge for the performances, with any net proceeds to be set aside for an art scholarship.

So much for the details. The idea was the brain child of a professional associate of the galleries, and after due deliberation, both Sotheby's of London, owner of the auction house, and officials on this side of the ocean decided to buy it.

As is usual with such projects, a coryphaeus had to be chosen, and the luckless fellow turned out to be Edward Beck, public relations consultant to the galleries.

Despite a recent series of catastrophes which included a fire that burned out his apartment and a broken arm incurred when he slipped and fell on a rug in his hotel room, Mr. Beck thumbed his nose at the Erinyes, and rose (presumably off the rug) to the occasion. Since he moonlights as a voice teacher and used to handle opera stars, he possesses peculiar qualifications for the job.

Parke - Bernet's main salesroom is built like a theater, and one of Mr. Beck's first chores was to tape measure the proscenium to determine if there was room enough for such things as grand pianos, bull fiddles and opera stars, who are sometimes prone to embonpoint. There wasn't, so he had the back wall of the stage—a concrete block partition 6 feet long and 10 feet high—ripped out. Then he had to arrange for dressing- and powder-room accommodations—a diva doing "Tosca" needs lots of room—and has so warmed to the whole idea that he is considering showing movie classics in competition with the Early Show.

The entire concept opens up endless vistas. What auctioneer, for example, could resist engaging Chesapeake Bey and his Port Said Combo, complete with belly dancers, to tout a sale of Oriental rugs? Or a flugelman doing Wagner's "Ride of the Valkyries" for an exhibition of Biedermeier furniture? Or Van Cliburn performing Gershwin's "Rhapsody in Blue" at the disposal of some Glimbels repossessed?

As a Parke-Bernet client wrote in a letter requesting tickets for the series:

"Congratulations on your efforts adding some civilized culture to New York!"

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 67,884
FEB 28 1966

Boston Symphony Group Offer Second Program

By EARL J. DIAS
Standard-Times Music Critic

For their second program in their current series being performed in Jordan Hall, Boston, the Boston Symphony Chamber Players (who appeared here in October in SMTI's Humanities Series) played works by Benjamin Britten, Haieff, and Schubert.

Britten's "Phantasy Quartet, Opus 2, for Oboe, Violin, Viola, and Cello" opened the program with oboist Ralph Gomberg, violinist Joseph Silverstein, violist Burton Fine, and cellist Jules Eskin combining their considerable talents. This Britten work is not one of the composer's happiest. It begins with a series of harsh and assertive motifs, then continues with a middle section in which the obie is featured in the development of a somewhat flamboyant and Oriental-flavored melodic line which, at its termination, leads into the biting measures that characterized the opening.

Well played by the four performers, the work, however, at least on a first hearing, does not make a particularly impressive effect.

For the second selection of the program, Mr. Gomberg was joined by bassoonist Sherman Walt in Haieff's "Three Bagatelles for Oboe and Bassoon." Both performers are superb musicians and in the bright little allegro, an engagingly lilting andante, and a sprightly vivace they were assuredly in the vein. As the title of the work suggests, it is a mere musical trifle, light and inconsequential—but it has a charm of its own.

Of course, the piece de resistance of the program was Schubert's "String Quintet in C Major, Opus 163," one of the masterpieces composed by Schubert during the last year of his life. This is a frequently lyrical work that offers great variety in its four movements, and, notably in the beginning allegro and the lovely adagio, displays that gift for melody that is Schubert's hallmark.

There were occasional rough spots in the performance, but the adagio was played with exquisite balance, and the entire work was done with spirit and with a musicianly differentiation among the varied moods of the selection. The quintet included violinists Silverstein and Alfred Kripps, violist Fine, and cellists Eskin and Martin Hoherman.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
FEB 27 1966

BSO Group Muddles Through

By MICHAEL STEINBERG
Globe Critic

A REVIEW

The Boston Symphony Chamber Players gave another of their frustrating and not really successful concerts in Jordan Hall on Friday night, playing Britten's Phantasy Quartet for oboe and strings (Ralph Gomberg, Joseph Silverstein, Burton Fine, Jules Eskin), Alexei Haieff's Three Bagatelles for oboe and bassoon (Gomberg, Sherman Walt), and Schubert's Cello Quintet in C (Silverstein, Alfred Krips, Fine, Eskin, Martin Hoherman).

It was instructive, if only moderately delightful, to hear Britten's very early quartet, a work that like most of his instrumental pieces until quite recently is held together by rather self-consciously clever devices. It had a good performance.

Haieff's Bagatelles are in that staccato style of oddly twisted and aborted music-hall tunes that is so peculiarly known as "neo-classical." Haieff has humor and a becoming sense of modesty, and his pieces, though too cutie-pie for some tastes, are effective. They do, however, need to be dry and underplayed in performances: the fussy overphrasing that actually took place is just about the opposite of what is wanted.

Schubert's great Quintet is a tremendous challenge to the feeling and technique of the players, and it is not sufficient to give a performance that is at best no more than inoffensive. The players are of course highly competent in the orchestra and possibly as soloists, but they do not make chamber music, and the most routine requirements of good ensemble, the ability to start a piece together, to effect smooth transitions, to balance chords, were not met.

It is possible that these people have no gifts for playing chamber music; it is possible that their obligations to the orchestra leaves them with no time to prepare it as searchingly as it needs to be. It is sure that these scrambled together events serve no justifiable artistic purpose and that they represent a serious disservice to music on the part of the Boston Symphony organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 26 1966

Symphony Chamber Players Please Audience

By McLAREN HARRIS

The Boston Symphony Chamber Players' Friday night concert at Jordan Hall contained the usual mixture of good intentions and speckled results which have characterized their programs since their inception more than a year ago.

The problem remains the same: What degree of chamber excellence can one expect from an aggregation of professional musicians who are bound up in a larger organization, having to fit small ensemble work into the cracks in a heavy schedule? Only moderate, is the inevitable answer, but at that it's better than no chamber music at all.

C Major Quintet

Friday night's principal work was Schubert's C major String Quintet, Op. 163, employing violins and cellos in pairs with a single viola, played by Joseph Silverstein, Alfred Krips, Jules Eskin, Martin Hoherman and Burton Fine. Attention was given to bringing out the work's contrasts of mood: The intense, not-always-joyful first movement followed by the Adagio's floating serenity; the Scherzo's energetic drive, surrounding a lilting Trio; and the lyric lines which turn up in the midst of a martial-sounding finale.

But the drama, while effective, was overdone. During the Adagio's long, suspended chain of harmonies the performers listened to each other, played accordingly and the substance was as calm and clear as a still, fresh-water pond. At times of stress the parts went their own ways, sounds pulled at one another and the image was clouded. Faulty intonation and bowing had their say in these moments as well; yet there was excitement in the sheer propulsive manner which these gentlemen provided, and the audience was pleased.

Ralph Gomberg joined Messrs. Silverstein, Fine and Eskin for an oboe quartet by Benjamin Britten, the Phantasy Quartet, Op. 2, opening the program. A shadowed, rather terse-motived beginning develops into long, rhapsodic lines, mostly for the oboe; the woodwind dominates the texture, is absent for a while in the middle, then returns for a final recollection of the beginning's elemental nature.

Mr. Gomberg is no less a musician than a technician, and his lines were pure poetry. His duet work with Sherman Walt in Alexei Haleff's entertaining Three Bagatelles for Oboe and Bassoon was the measure of lighteness, and Mr. Walt was his match all the way.

The Program

The Boston Symphony Chamber Players presented the second concert of their second season in Jordan Hall on Friday night

Phantasy Quartet for Oboe, Violin, Viola and Cello ..... Britten
(Gomberg, Silverstein, Fine, Eskin)

Three Bagatelles for Oboe and Bassoon ..... Haleff
(Gomberg, Walt)

String Quintet in C major, Op. 163 ..... Schubert
(Silverstein, Krips, Fine, Eskin, Hoherman)

ALFRED STATLER

BOSTON SYMPHONY CHAMBER PLAYERS AT TOWN HALL
Fixing the addicts.

TIME
NEW YORK, N.Y.
W. 2,737,900

MAR 18 1966

CHAMBER MUSIC

Rewards Beyond the Regimer

A conductor in a conniption once defined a symphony orchestra as "a menagerie of geniuses." To capture and keep these restless creatures has never been a simple matter, and in recent years they have displayed a growing tendency to burst out of their gilded but confining cages. Wearied by the iron regimen and routine of orchestra life, front-rank instrumentalists have defected by the dozens to the concert circuit and university faculties. Money is not the issue. They are not looking for bigger paychecks; they want a richer musical life. How to satisfy this craving is one of the principal problems facing today's big orchestras.

Tree of Sound. The Boston Symphony has hit upon a likely solution. As in every orchestra, many of the Boston musicians have tried to balance their heavy symphonic diet with doses of chamber music, slipping off like addicts in need of a fix to play where and however they can. The progressive Boston management decided that rather than discourage the practice, as some orchestras have done, it would cultivate it. The result is the Boston Symphony Chamber Players ("The Boschaps"), organized a year ago and made up of the orchestra's first-desk players. It is the first such group ever sponsored by a major U.S. orchestra, and the resounding success of its opening season has established what promises to be a trend-setting precedent.

Last week the Boschaps performed a rich, tastefully executed program at Manhattan's Town Hall. In Benjamin Britten's *Fantasy for Oboe and Strings*, the trio of strings spun delicately interlocking webs around the oboe's sober solo; Francis Poulenc's sprightly *Sonata for Horn, Trumpet and Trombone* was charmingly carried off like the playful banterings of back-fence gossips. The evening's major piece, Schubert's *String Quintet in C*, grew out of the stage like a tree of sound, alive and shapely in every line. The musicians played as it is seldom possible in full orchestra: with all the color and nuance their instruments could yield, with their hearts in their hands.

Well Tuned. That the Boschaps succeed so well is not surprising. They are, after all, among the world's finest symphony musicians. And, unlike most solo virtuosos, they are well tuned in the art of ensemble playing. Indeed, each of the top dozen or so U.S. orchestras has a first-rate group there for the organizing. Following Boston's lead, the Chicago Symphony this season inaugurated a similar series of nine chamber-music concerts; five have been held so far, and all have been sellouts. If the trend develops, the music public can hardly lose; neither can the orchestras. As Boston Symphony President Henry Cabot observes: "Our job is to make music around this neck of the woods, and the more music we have, the better off we are."

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

MAR 20 1966

Soviet Cultural Exchange Pact Signed After White House Delay

Special to The New York Times

WASHINGTON, March 19—The United States and the Soviet Union signed an agreement today extending their cultural exchanges for two years.

The agreement is the fifth in a program dating from 1958. It had been scheduled for signature on Wednesday. But last-minute changes proposed by the White House forced a postponement.

The White House, realizing that it had created an embarrassing diplomatic incident, withdrew its suggestions last night and the State Department informed the Soviet Embassay that the United States was prepared to sign the agreement as drafted.

Late today, a smiling Soviet Ambasador Anatoli F. Dobrynin arrived at the State Department to sign the agreement. The ambasador was substituting for Sergei K. Romanovsky, chairman of the Soviet State Committee for Cultural Relations with Foreign Countries, who had headed the Soviet delegation. Mr. Romanovsky left for Moscow Thursday evening after the United States postponed the signing.

Amiable Ceremony

Assistant Secretary of State John M. Leddy, who had headed the American delegation, signed for the United States in a brief and apparently amiable ceremony in Mr. Leddy's office.

To the annoyance of the Russians and the embarrassment of the State Department, the White House, with the approval of the President, had proposed at the last minute on Wednesday that the agreement should provide a protection against cancellation of any of the agreed-upon exchange.

The White House intent was to prevent a repetition of the Soviet Union's refusal to permit the musical comedy "Hello, Dolly!" to make a Soviet tour last year.

The White House proposal was that such a cancellation by one side would entitle the other side to cancel the entire agreement. The White House finally relented in the face of the State Department's argument that such cancellation right was implicit in any agreement.

As finally approved, the agreement does not contain specific language providing that each side will carry out the exchange of performing art groups on a parity basis. But the agreement does contain a new clause stating that the attractions will "be exchanged correspondingly."

In the opinion of State Department officials, this language is sufficient to assure a parity in the exchanges.

The agreement, which covers 1966 and 1967, provides for exchanges in science, technology, agriculture, public health and medical science, education, performing arts, publications, culture and the professions, and athletics.

Basically, the new agreement carries out the exchanges at about the same level achieved under the previous agreement that expired on Dec. 31. But in some areas the proposed exchanges have been slightly curtailed to conform to the actual fulfillment of the earlier agreement.

Bolshoi Ballet Due

The Soviet Union will send the ballet of the Bolshoi Theater this Spring, the Moscow Philharmonic Chamber Orchestra this fall, and the Festival of Arts group in 1957.

The United States will send the Earl Hines Band and the New England Conservatory Orchestra to the Soviet Union this year and the chamber group of the Boston Symphony Orchestra next year.

Other major attractions to be sent by each side are being arranged.

To fulfill its commitment under the earlier agreement, the Soviet Union agreed to receive the Iowa University Symphony this spring in place of "Hello, Dolly."

In the field of technology, the agreement provides for exchanges in 14 different areas—five less than under the previous agreement. In the field of agriculture, there will be an exchange of two delegations—one more than last year.

In the field of education, the agreement provides for the exchange of 40 graduate students each year, 50 language teachers, and 30 researchers—10 less than in the previous agreement.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

MAR 7 1966

The Boston Symphony Chamber Players were at Town Hall last night chamber-playing the Britten Phantasy Quartet No. 2 for oboe, violin, viola and cello, the Poulenc Trumpet, Horn and Trombone Sonata, the big Schubert C major Quintet. With Ralph Gomberg, Joseph Silverstein, Burton Fine, Jules Eskin and company, how could you miss? You couldn't. This was the finest kind of cultivated and intelligent music-making. Those words are not meant to exclude warmth, lyric phrase, glorious tone, and deep intensity, superb ensemble and all kinds of meaningful poetry; quite the contrary, the virtues of this kind of playing are inclusive—rich and involved on many levels.

E. S.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
MAR 8 1966

CHAMBER PLAYERS EXCEL AT CONCERT

As always with the Boston Symphony Chamber Players, exceptional ensemble playing was the rule at their concert Sunday night in Town Hall. Three works were given—each highly individual, highly contrasting.

Schubert's tremendous String Quintet in C (Op. 163), the one with two cellos, was the pièce de résistance. It received a restrained but unusually graceful performance, in which every detail told. Textures were transparent, accents crystalling.

The quintet was less surgingly romantic than usually, more classic in mood. But not one jot of its intense lyricism was lost. The lyricism was merely placed in clearer perspective. Those responsible were Joseph Silverstein and Alfred Krips, violinists; Burton Fine, violist, and Jules Eskin and Martin Hoherman, cellists.

Ralph Gomberg, oboist, joined Mr. Silverstein, Mr. Fine and Mr. Eskin in Britten's Phantasy Quartet (Op. 2). The quartet teemed with life but was utterly controlled. It is difficult to imagine its sounding better.

Three members of the symphony's brass section romped through Poulenc's Sonata for Trumpet, Horn and Trombone (1922) in a most outrageous and lovely manner. The piece starts as though it is going to break out into "Dixie" (certainly a coincidence but there to hear all the same). Parody after parody follows. The Sonata is full of corn. But, as always with Poulenc, the total is never corny, just charming and chic.

Armando Ghitalla, trumpeter; James Stagliano, French horn player, and William Gibson, trombonist, were its exponents, and their fun and games made the audience laugh. T. M. S.

New York Post
D. 323,523 SUN. 251,119
MAR 1966

Spring Concert Series Set By Parke-Bernet Galleries

The Parke-Bernet Galleries will inaugurate a series of three concerts beginning March 12 with a recital by French pianist, Philippe Entremont, Metropolitan opera tenor Nicolai Gedda will be heard April 13 and the final concert May 2 will feature the Boston Symphony Chamber Players, assisted by pianist Claude Frank.

Each concert will be followed by a special preview of a major forthcoming art collection. Concerts will be held in Parke-Bernet's Main Gallery.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
APR 1966

Boston Symphony Chamber Players

New York and Boston shared honors in the concert (Town Hall, January 30) by the Boston Symphony Chamber Players: the latter city supplied the very formidable flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, bassoon virtuoso Sherman Walt, and the accomplished string playing of violist Burton Fine and cellist Jules Eskin. New York offered the majestic musicianship of pianist Claude Frank and violinist Arnold Steinhardt of the Guarneri Quartet (who stepped in at the last minute as substitute for the indisposed Joseph Silverstein). Mozart's sublime Piano Quartet in G minor, K. 478, and Schubert's songful B flat Trio, Op. 99, opened and closed a distinguished program. Performances were limpid, imaginative, beautifully structured. For a change of pace, there were cracklingly spirited accounts of Villa-Lobos' *Bachianas Brasileiras No. 6*, for flute and bassoon, and Poulenc's witty Trio for Oboe, Bassoon, and Piano. A superb concert. H. G.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Telegram (m)
WORCESTER, Mass.
Circ. 60,044
MAR 8 1966

Clark Concert Deserved Review

To the Editor:

On Feb. 18 a large audience of music lovers was privileged to hear the Boston Symphony Chamber Players, presented by the Clark University Fine Arts series.

Their program and their superb musicianship was, I am sure, one of the highlights of Worcester's musical season.

On Feb. 19 I opened the Worcester Telegram anticipating the always interesting and scholarly review of your music critic, Raymond Morin. To my great disappointment, I found only a short notice, informing the readers that the Boston Symphony Chamber Players played in Atwood Hall ". . . a group of musicians from the Boston Symphony Orchestra who play many instruments." The program numbers were listed, also, in a very amateurish way.

I think the readers of The Telegram, and especially those readers who missed out on this superb musical event, were entitled to a review of this concert. As Mr. Morin was otherwise engaged, another expert should have substituted, as has been done before.

A review of this performance would have been the smallest courtesy your paper should have shown to the dedicated artists and their sponsors.

MAGDA MEYERSOHN
753 Pleasant St.,
Worcester

Sentinel (m)
WATERVILLE, Me.
Circ. 20,007
APR 1 1966

To Perform At Colby

The Boston Symphony Chamber Players, an ensemble composed of the first-desk players of the Boston Symphony Orchestra, will present the final concert in the 1965-66 series sponsored by the Colby Music Associates at the college April 18. The artists shown here, widely known as soloists in their own right, are, left to right: Burton Fine, principal viola; Joseph Silverstein, concertmaster; Jules Eskin, principal cello and Claude Frank, pianist.

News (e)
BANGOR, Me.
Circ. 77,616
APR 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
APR 1 1966

Hub Ensemble Plans Concert At Colby

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The New York Times
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D. 652,135 SUN. 1,355,614
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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
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246

OJAI, CALIF.
VALLEY NEWS
W. CIRC. N. AVAIL.

MAR 30 1966

OXNARD, CALIF.
PRESS-COURIER
D. 18,000

APR 3 1966

THE BOSTON SYMPHONY CHAMBER PLAYERS — prepare for an intimate session of Chamber Music of the kind that will open the 20th Annual Ojai Festivals, May 20th, in Ojai. These first-desk virtuosos are: Joseph Silverstein, Burton Fine, James Stagliano, Doriot Anthony Dwyer, George Moleux, Sherman Walt, Gino Cioffi, Jules Eskin, and at the piano Claude Frank.

Boston Symphony Chamber players to highlight festivals program

"Brilliance and suavity", "Quiet lovelineess and precisely-controlled dynamics", are words to describe the performances of the Boston Symphony Chamber Players as voiced by major critics.

This group of virtuosos climax their second season by opening the Twentieth Anniversary Ojai Festivals, May 20, with music by Brahms, Mozart, Beethoven, Elliott Carter and Irving Fine for two ensemble performances.

Modify Bowl

The Festivals open, as always, in the rustic Ojai Bowl, which is being subjected to a number of modifications to adapt the structure to the subtleties of chamber music. These include acoustic changes and additions as well as a special radiant heating system in the floor of the stage. Musical Director Ingolf Dahl has announced the programs for the series of five regular concerts and one special concert with the Boston Symphony Chamber Players set for Friday night as well as Sunday morning.

The Boston Players are a major part of a Festivals weekend that will include, among other highlights: the American concert premiere of a new work by Aaron Copland, the West Coast premiere of a new work by Lukas Foss, a special concert of Baroque music with violinist Eudice Shapiro; Elizabeth Hvolboll, contralto; Amanda Deryeke, soprano; Delton Shilling, tenor; and the William Hall Chorale; also pianist Leo Smit as a special guest artist at the final program on Sunday, May 22. The UCLA Concert Choir will be directed by Roger Wagner at this same concert.

For the first time the UCSB Chamber Singers, conducted by Dorothy Westra will participate, this in a Saturday afternoon program that is accurately described as "500 Years of Experimental Music."

Ticket reservations are being accepted. The Ojai Festivals office may be contacted by telephone at 646-2094 or by writing to Ojai Festivals, Ltd., P.O. Box 185, Ojai.

SANTA SUSANA, CALIF.
ENTERPRISE-SUN & NEWS
W. CIRC.N.AVAIL
APR 8 1966

Dahl to welcome Boston Symphony Chamber players

Twenty years of rare music will be celebrated in a most suitable way May 20th when Ojai Festivals Music Director Ingolf Dahl welcomes the Boston Symphony Chamber Players to the Ojai Bowl. The outdoor sounds of the French Horn, the violin and the piano will join with the special magic that enchants this valley below the towering Topa Topa Mountains as James Stagliano, Joseph Silverstein and Claude Frank play the Brahms Horn Trio. Thus three days of extraordinary music-making will have begun: five regular and one special concert of music that will range from pre-Baroque to just yesterday.

This will be the first West Coast appearance of the Boston Players, an "all-star" group composed of the first chair men of the Boston Symphony. They will appear both at the Friday evening opening concert, playing Brahms, Mozart and Beethoven, and at the Sunday morning concert, where the music of 20th-Century American composers Elliot Carter and Irving Fine will round-out a program that again includes Mozart and Brahms. The virtuosi who will make this special trek to Ojai include: Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, french horn and Claude Frank, piano.

Altho the Boston Players will be a "first" at Ojai, there will be a number of familiar faces and the music of at least three composers who have also served as conductors at earlier Festivals concerts. A major new work by Aaron Copland will be played by the Festivals Orchestra under Ingolf Dahl Saturday night, for example. This is his "Dance Panels." A non-programtic ballet, written for a 1963 performance in Germany, it has never been performed as a concert piece before. Dahl describes it as "the most mature Copland...very much his own music and a very exciting work." Another conductor at Ojai for several seasons was Lukas Foss. The West Coast premiere of his Magnum Opus, "Echoi" will conclude the Saturday afternoon chamber concert of "500 Years of Experimental Music" at Nordhoff Auditorium. Dahl calls it "one of the most spec- [illegible] difficult chamber music works ever composed, because of the technical, rhythmic and interpretive innovations involved in it."

Those musicians who will approach this multiple challenge are Michael Tilson Thomas, the young pianist-conductor who was such a hit at last year's American Pioneers program at the Ojai Festivals; cellist Douglas Davis, a student of Piatigorsky; John Neufeld, who plays clarinet many times before in Ojai and [illegible] Charles [illegible] Chamber [illegible] provi- [illegible] that [illegible] UCLA [illegible] goes all the [illegible] to Cordier in the [illegible] Century, thru Bil- [illegible] earliest meri- [illegible] Birger [illegible] Bernhard [illegible] Lukas [illegible] The Verdi work, to take an example, is an Ave Maria which the composer set to what he called "scalar enigmatica" and "enigmatic scale", part whole tone and part chromatic which Verdi constructed himself. Thus the accent within this program is "experimental." It will be included in the regular season ticket series.

Igor Stravinsky has long been very much a part of the Ojai Festivals both as a conductor and a composer. His Symphony in Three Movements will be included in the closing concert at the Bowl, Sunday afternoon. Returning to Ojai for this program will be both pianist Leo Smit, who will play the Tchiakovsky Concert Fantasy and the Beethoven Fantasia for Piano Orchestra and Chorus, and Roger Wagner, who will conduct the UCLA Concert Choir in the Brahms Schicksalslied (Song of Destiny).

Looking more closely at the Saturday evening bowl program, the special character of the Ojai Festivals again becomes apparent. In addition to the Copland Dance Panels, a little-known but delightful late work by Richard Strauss, the "Bourgeois Gentilhomme," orchestra suite will be played, as well as the Bach Suite No. 2 for flute and orchestra and Carl Nielsen's Concerto for Flute and Orchestra. Doriot Anthony Dwyer of the Boston Symphony Chamber Players will be soloist in the latter work.

There will be a special concert conducted by Ingolf Dahl on Sunday morning at the Ojai Presbyterian Church. It will be devoted entirely to Baroque music and will feature violinist Eu[illegible] Sh[illegible] a key [illegible] the Festivals [illegible] iza- [illegible] William [illegible] program will range from a Cantata by Mathias Weckmann, a suite for solo violin by George Johann Pisendel and a cantata by Vincent Lubeck to the music of J. S. and J. Christopher Bach. A separate ticket is required for this concert.

For the first time, the University of California at Santa Barbara will be a major participant in the Festivals. The UCSB Chamber Singers, Dorothy Westra, conducting, will be heard during the Saturday afternoon "Experimental Music" session. Another inovation for Ojai at this concert will be a Speaking Chorus, Lawrence Christianson, conductor.

New England Newsclipping Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sentinel (m)
WATERVILLE, Me.
Circ. 20,007
1 6 1966

Chamber Players At Colby

Sherman Walt, left, principal basson of the Boston Symphony Orchestra, and Ralph Gombert, principal obos, will perform in Poulenc's Trio for Oboe, Basson, and Piano in a concert by the Boston Symphony Chamber Players Monday evening (Apr. 18) in Given Auditorium at Colby College. Claude Frank, pianist, will complete the trio. The 8 p.m. concert for The Colby Music Associates is the final event in this year's series.

Sunday Herald
BOSTON, Mass.
Circ. 286,021
APR 10 1966

Chamber Finale April 22

The Boston Symphony Chamber Players, composed of principal players of the Boston Symphony Orchestra and Claude Frank, pianist, will appear in their final Jordan Hall concert this season on Friday evening, April 22, at 8:30. It will be their last concert before they embark on a transcontinental tour during the month of May.

The April 22 program will begin with Mozart's Quartet for Flute, Violin, Viola and Cello, K. 285, played by Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine, and Jules Eskin.

Mr. Fine and Everett Firth will then present Variations for Four Drums and Viola by Michael Colgrass, following which Ralph Gomberg and Sherman Walt will play Alexei Haieff's Duo for Oboe and Bassoon. The program will conclude with the Brahms Trio for Horn Violin and Piano,, Op. 40, played by James Stagliano, Mr. Silverstein and Claude Frank.

Tickets at $4.00, $3.50, $3.00 and $2.50 are available at the Jordan Hall box office.

The transcontenental tour in May will take the Boston Symphony Chamber Players to New York, Michigan, Illinois, Missouri, Colorado, Arizona and California. Further details will be announced at a later date.

Herald American
SYRACUSE, N. Y.
SUN. 206,391
APR 17 1966

Boston musicians announce program

Mozart's Flute Quartet for Flute and Strings will be the first work on the program of the Boston Symphony Chamber Players when they perform here for Famous Artists Series May 3 in Lincoln Auditorium.

The piece, in D Major, will feature Mrs. Doriot Anthony Dwyer, principal flautist of the Boston Symphony.

Turning to a contemporary composer, the musicians will play Benjamin Britten's "Phantasy Quartet for Flute, Violin, Viola and Cello."

The final number will be Beethoven's Septet in E Flat for Violin, Viola, Cello, Bass, Horn, Clarinet and Bassoon.

'Boschaps'

Other members of the group are: Joseph Silverstein, concertmaster; Burton Fine, first violist; Jules Eskin, first cellist; Georges Moleux, principal bsssist; Ralph Gomberg, first oboist; Gino Cioffi, first clarinetist; Sherman Walt, first bassoonist, and James Stagliano, first horn.

All members of the "Bos-chaps", as they are called, are principal players with the symphony.

Concertmaster Silverstein joined the orchestra in 1955 at the age of 23. He moved from second violin section in seven years to his present position in 1962.

A native of Detroit, Mich., Silverstein comes by his vocation naturally. His father was a violin teacher and taught his son. Silverstein was a scholarship student at the Curtis Institute of Music.

In Academy

Later he played with the Houston Symphony, the Philadelphia Orchestra and was concertmaster for the Denver Symphony. Last year he was elected to the American Academy of Arts and Sciences.

Since going to Boston, he has earned prizes in two important competitions. In 1960, he won the Walter W. Naumberg Award and in 1959 he placed third in the Queen Elizabeth of Belgium International Competition. He was the only American in the top 10.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 104,758

APR 17 1966

Portland, Maine, Sunday Telegram, April 17, 1966

Chamber Group Step In Right Direction

By JOHN THORNTON

THE NEWLY ORGANIZED Boston Symphony Chamber Players will appear at Given Auditorium in Bixler Arts Center on the campus of Colby College at Waterville Monday evening.

This marks the first appearance of the group in Maine, and it should be a first class concert, for the BSO Chamber ensemble has in two short seasons skyrocketed to become one of the most notable groups in North America.

Claude Frank, pianist; Joseph Silverstein, violin, Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe, and Sherman Walt, bassoon, will form the group, which will offer a program of Mozart, Poulenc, and Schubert.

All except Frank occupy first desk positions with the Boston Symphony.

James Stagliano, horn, Doriot Anthony Dwyer, flute and Gino Cioffi, clarinet, will not make the trip for this concert as the BSO chamber organization divides itself according to the programming.

Even so, the six musicians who will assemble on the stage at Given Auditorium tomorrow evening are gifted artists who will be performing the kind of music closest to their hearts.

Since organizing a year ago, the BSO Chamber Group has been widely acclaimed for its concerts in New York, Boston, Washington and California and will make a transcontinental tour within a few weeks.

It must be gratifying for the players to realize such spectacular success within a few months. The effort to create a separate orchestra under the sponsorship of the BSO is the first move in this direction by a major American symphony.

Previously when groups from the Boston Symphony have given public concerts it has been on their own, frequently with disastrous financial results.

At one time, the Zimbler Sinfonietta, organized by the late Joseph Zimbler, a cellist, attracted a great deal of attention. But this promising ensemble finally gave up when it could not find enough patrons to provide the considerable financial support needed.

As part of the official family of the BSO, coming under the guidance of its trustees and the management of Tod Perry, the Chamber Group has the promise of long life.

IT IS A TRIBUTE to the players' artistry that they are able to give concerts of renown when the Boston Symphony has the busiest schedule of any orchestra in the country.

Since September the BSO Chamber group has given 20 concerts, including four in California and three in Illinois.

Not only does the BSO group perform with frequency, but often its members conduct master classes at universities where they appear. Recently they have signed a recording contract, and their first album is due for release shortly.

Most musicians in orchestras of national stature are confined necessarily to large ensemble rehearsal and rarely have much chance to play chamber music in any depth.

Chamber music, however, gives them a better chance to express musical individuality and helps to relieve the serious problem of boredom that comes with five hours of rehearsal a day, five to six days a week.

In addition, a musician freed of monotony and given the chance to be more creative, becomes by virtue of variety of experience a better musician in the big orchestra.

The desire to play public chamber concerts with solid backing came into focus over a year ago when the first desk players of the BSO brought the problem to trustees and management. The wise decision to organize an official orchestra within an orchestra is reflected now in public acclaim and wide acceptance.

Sherman Wall and Ralph Gomberg

Here we have evidence of the feeling of unrest by talent that feels a sense of suffocation by having their abilities restricted to just orchestra work.

There is another great public advantage in having available a group that specializes in chamber music. Music lovers, especially the new generation, have become so saturated with the idea of the Grand Symphony and the Great Sound that their musical experience is bound by the borders of symphonic literature.

There are tons of marvelous chamber scores that are never brought to concert effectively by expert musicians. When a climate is developed that makes this kind of neglected music available, delivered up by first class artists, it creates for the public a much needed musical experience, indeed a demandd exposure if the music lovers are to enjoy the rich reward of chamber concerts.

THERE ARE MANY THOUSANDS who know the last six symphonies of Mozart, the nine symphonies of Beethoven, the four of Brahms, the last three of Tschaikovsky, but too few who have been exposed to the large wealth of chamber scores that these masters gave to the world.

Chances are when the Boston Symphony Chamber Group performs at Colby College Monday night, many of the ticket holders will be hearing some of the offerings for the first time.

Those more familiar with chamber repertoire will look with delight upon these scores: Mozart Quartet for Piano and Strings, K. 478; Poulenc trio for bassoon, oboe, and piano, and the great B Flat trio of Schubert, Op 99, for violin, cello, and piano.

The fact that such gloriously attractive music will be played by some of the finest first desk musicians in the country should mean a packed auditorium at Bixler Arts Center.

For me, it will be "old home week," for in the long years spent in Boston I came into close contact with most of the BSO members and made several recordings with many of its artists.

Two of the players are relatively new to our scene, Jules Eskin who came to Boston as first cello from Szell's Cleveland Orchestra, replacing Sammy Mayes who resigned to go back to Ormandy's Philadelphia Orchestra, and Burton Fine who moved up from the ranks of the second violins to become first viola when Joseph DiPasquale went over to Ormandy.

Fine won the coveted award in the hectic auditions held at Boston under Leinsdorf, and how it happened provides a story of rare humour.

Near the end of the sessions, after scores of the finest violists in the country had made the trip to Boston Symphony Hall, Ralph Ellis Dixon, of the first violins, saw Fine rehearsing with a viola backstage.

"Fine," he said, "what in the world are you doing here with that instrument? You are a violinist!"

Fine looked a bit uncomfortable, lowered the instrument and said, "Well, I figure that once in a man's life he has the opportunity to make a darned fool of himself."

Then, lifting the viola to his chin, he said softly, "and this is my chance." He went on, played for a few minutes and Leinsdorf had found his first viola.

In bringing this outstanding chamber ensemble to Maine, Colby has done a great service.

May it be only the first of many such concerts, a step in the right direction to bring to our state the kind of music we need so desperately to broaden musical experience.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sentinel (m)
WATERVILLE, Me.
Circ. 20,007

APR 18 1966

Boston Chamber Players Here Today

The Boston Symphony Chamber Players, comprised of first desk musicians of the Boston Symphony Orchestra, will present the final concert of this year's series sponsored by the Colby Music Associates at the college Monday evening. The program will be held at 8 p.m. in Given Auditorium of the Bixler Center.

The Chamber Players are heard regularly in Boston and New York, and at the Orchestra's Berkshire Festival at Tanglewood in Lenox, Mass.

In addition to their public concerts, the Chamber Players often conduct master classes or clinics at universities where they appear, and make recordings for RCA Victor.

Joseph Silverstein, concertmaster, became a member of the Boston Symphony Orchestra at the age of 23, and in seven years he moved from the last stand of the violins to his present post. His teachers have included Gingold, Mischakoff, and Zimbalist.

Burton Fine, violist, came to the orchestra straight from the space age. For nine years, prior to joining in 1963, he was a research chemist with the National Space and Aeronautics Administration.

Jules Eskin, cellist, came to the orchestra from a similar post which he had held for three seasons with the Cleveland Orchestra. He was the winner of the 1954 Naumburg Foundation Award and made his debut in Town Hall that year under the auspices of the Foundation.

The principal bass, George Moleux, has been with the orchestra in that post since 1939. At the age of 12 he was attempting to master two instruments, the clarinet and the double bass. Continuing his studies at the Paris Conservatory, he won first prize for both instruments at the age of 20.

The first woman to be engaged as a principal by the orchestra, Doriot Anthony Dwyer, flutist, came to Boston from the Los Angeles Philharmonic. Since her appointment she has served on the faculties of the Berkshire Music Center, the New England Conservatory, and the Boston University music department.

Ralph Gomberg, principal oboe, is the product of a musical family. He is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of 14, he was the youngest student ever accepted by the renowned oboe teacher, Marcel Tabuteau. Following his studies, at age 17, he was appointed by Stokowski as principal oboe of the All American Youth Orchestra.

Press-Herald (m)
PORTLAND, Me.
Circ. 55,800
APR 20 1966

Boston Symphony Players Tops In Colby Concert

By JOHN R. THORNTON

WATERVILLE — The Boston Symphony Chamber Players, making their first appearance in Maine since organizing a year ago, delivered up a concert of suave elegance at Given Auditorium on the campus of Colby College Monday evening.

In terms of execution it was matchless. Programmatically evenly balanced, featuring a pair of familiar scores in the Mozart G minor quarter for piano and strings, E.K., 478 and the intoxicating Schubert trio, Opus 99. The fare also included unfamiliar music in the urbane sophistication of Poulenc's trio for oboe, bassoon and piano.

The promise of an outstanding evening was evident from the very beginning, when Joseph Silverstein, Burton Fine, Jules Eskin and Claude Frank performed Mozart's S.K. 478. It was Mozart romantically cast, fastidious, refined, singing in every phrase and measure from bar to bar, page to page, movement to movement, a reading that glowed, led by the impeccable keyboard artistry of Mr. Frank.

THE MOST COMPELLING fact about the Mozart piano quartet was that it was not clinical, nor dispassionate, but warm and full. These artists, all first desk men with the Boston orchestra, excepting Frank, have so much virtuoistic technique that the ensemble requirement poses no hurdle.

Because they are consumate musicians, superbly disciplined from years of symphonic experience with one of the great orchestras in the world, they set about realizing music, were not the least concerned with concentration on technique.

It was quite obvious they thoroughly enjoyed their own music-making, and so the transmission of interpretation, group to audience, provided a constant flow of delight.

The Boston Chamber Players do not just deliver their art, they embrace it, thus establishing a rare communion, creating an atmosphere of intimacy such as I've rarely experienced.

COMING SWIFTLY on the heels of perfect Mozart, came the suave essence of the Poulenc trio, and again, what came out of bassoon, oboe, and piano, was flawless. Certainly there could be no group in the country who could surpass in virtuosity Sherman Walt, Ralph Gomberg and Mr. Frank.

Some of Poulenc's chamber music is couched basically in the expression of musical wit. But this little gem, aside from a few moments of laughter in the presto and rondo, is chiefly made up of charming Gallic melody.

The combination of winds, arranged harmonically, is its chief attraction. Poulenc is not in this rare number a composer out to shock, nor does he tarry much with dissonance. Rather open in its structure, the work is sheer confection, saucily flippant one moment, meltingly beautiful the next.

In such close confinement, and surrounded by a small hall that is just right for chamber music, the danger of too much dynamism could have worked a handicap for the trio.

BUT FOR SUCH MUSICIANS as these, the liveness of Given Auditorium was taken in stride. Every ounce of the Poulenc was shaped sensitively, surely, delicately, all instruments in balance, all together.

If any one work could be singled out, it was the final selection, Schubert's great achievement in the Opus 99 trio No. 1. In all chamber music of the period, there is nothing to surpass this monumental score. It posses no terrifying technical traps. The difference between a splendid performance, or a wooden and mechanical one, rests entirely with artistic individuality. Opus 99 can either be sugar sweet, cloyingly romantic or tastefully controlled.

You place in the hands of artists like Silverstein and Eskin a Guardaneni and a Gofriller, you give to a splendid player like Frank, a well tuned and glorious sounding Steinway, face them with music of this stature, and what comes out is sheer magic.

Composed at about the same time as the song sycle "Die Winterrreise," Opus 99 has none of the tragic overtones of the vocal masterwork. Cheerful in its architecture, unusually diatonic for Shubert, the work is filled with unforgettable Schubertian tunes. The trio is a joyous reminder that in all music there is none, except Mozart, who can match Schubert for melodic invention.

GOING BEYOND VIRTUOSITY, the Boston Chamber Players gave to Opus 99 a [illegible] of musicianship, getting [illegible]ly to the spirit and glory of Schubert in a fashion that brought forth from the crowded auditorium prolonged grateful applause.

The big question of the moment is this: Why has such a talented group been held in check for so long? For years now, the first desk players of the Boston Symphony have fought for this kind of recognition. Until a year ago, nothing concrete was done about creating a chamber organization of first chair musicians within the ranks of the BSO.

Now that it is a fact, the Boston Symphony Chamber Players are suddenly the most sought after group of their kind in the United States. Shortly they are off on an extended transcontinental trip. Next spring, they will make a tour of Russia under the sponsorship of the State Department.

WITHIN A FEW WEEKS of their organization, and recognition by the management and trustees of the Boston Orchestra, the players had more engagements, more bookings than they could fill.

The reason for their spectacular success was amply explained in the concert at Given Auditorium last night. They are among the finest musicians in America, and they specialize in the type of chamber music that has long needed this kind of artistry.

Concert organizations in Maine would be smart to book them now, for the waiting list is growing.

With the kind of musicianship I heard at Colby Monday evening, it won't be long before the Boston Symphony Chamber Players will be in demand all over the world. Getting them to Waterville places a long bright feather in Colby's cap.

The Phoenix Gazette
D. 85,042
APR 29 1966

THE BOSTON Symphony Orchestra Chamber Group will present two concerts here May 18 and 19. Sponsored by the Phoenix Chamber Music Society, the first concert will be at the Kerr Studio in Scottsdale for members of the Society and the second program will be in Gammage Auditorium and is open to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
APR 23 1966

Music

Chamber Unit Glows In Mozart Quartet

By RENA FRUCHTER

The Mozart Quartet in D major for Flute and Strings was the most rewarding portion of last night's chamber concert in Jordan Hall. Doriot Anthony Dwyer gave an extremely sensitive performance on the flute, but the other three instrumentalists, while maintaining good balance among themselves, had a tendency to drown out the flute.

Aside from the balance problem, there were few others, and the performance as a whole communicated the essential grace and gaiety.

The Colgrass work had its worthwhile moments—those in which the viola was in perfect accord, both rhythmically and tonally.

Some tenseness is expressed quite well where drum imitates viola, but at times the work became dull because rhythmic and melodic patterns which seemed randomly chosen and meaningless.

The Diamond Partita, not a particularly interesting composition, was performed with good technical control by all three members of the group.

The Brahms Trio for Piano, Violin, and Horn became almost a duet for violin and piano. Claude Frank and Joseph Silverstein played with a great deal of warmth.

Mr. Stagliano showed good understanding of phrasing, but was hindered by poor technical control. The brisk Finale was the most successful movement.

The Program

The Boston Symphony Chamber Players presented a program in Jordan Hall last night.

Quartet in D major for Flute and Strings, K 285 — Mozart
Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine, Jules Eskin

Variations for Four Drums and Viola — Colgrass
Everett Firth, Burton Fine

Partita for Oboe, Bassoon and Piano (1935) — Diamond
Ralph Gomberg, Sherman Walt, Claude Frank

Trio in F-flat for Piano, Violin and Horn, Op. 40 — Brahms
Claude Frank, Joseph Silverstein, James Stagliano

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 25 1966

BS[illegible] Chamber Players Do Well Despite Handicaps

The [illegible] Chamber [illegible] included their [illegible] Jordan Hall [illegible], a program [illegible] Mozart, Brahms, [illegible] and David Diamond.

The only real success of the evening came at the beginning of the program. Mozart's Flute Quartet in D Major, K.285, was given an elegant reading by Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine and Jules Eskin. The [illegible] players subdued their [illegible] to a comfortable level for the flute [illegible] Dwyer to play without forcing.

[illegible] results of this discre[illegible] were delightful, especially [illegible] second movement. Here [illegible] was only a whisper, [illegible] with [illegible] but [illegible] pizzicato in the strings.

The Brahms Horn Trio, on the other hand, suffered from an overdose of discretion, at least by the horn. James Stagliano produced a small, thin sound, more appropriate in [illegible] Brahms. At [illegible] almost as [illegible] Silverstein and [illegible] Frank were [illegible] the [illegible]

This approach, however, did lead to some of the finest music making of the evening in the third movement. Here the contrasts in playing styles were least marked. Even when [illegible] audibility, the [illegible] and refined.

[illegible] of the program, Variations for Four Drums and Viola by Colgrass, and Diamond's Partita for Oboe, Bassoon and Piano, were its weakest links. The Variations were warmed-over Bartok of the poorest sort. Much of the piece sounded like a cadenza from some Post-Romantic concerto, with occasional interruptions by the drums.

Violist Fine and percussionist Everett Firth did as well as could be expected with such a dull and empty piece.

The Diamond was also not much above the level of a student work. The piano writing was often thick and tended to obscure the lines of the oboe and bassoon.

The fast movements lacked the wit and sparkle which such a trifle needs. The performance by oboist Ralph Gomberg, bassoonist Sherman Walt and pianist Frank was competent, except for some inequities of intonation.

One hopes that future programs will find the 20th century represented by more substantial and interesting works.

In all fairness to the players, the wisdom of scheduling this concert only a few hours after a full Boston Symphony concert must be questioned. Surely the musicians were somewhat tired even before they began. Their schedule is arduous enough without added burdens such as this.

The Phoenix Gazette
D. 85,642
APR 29 1966

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PORTLAND, MAINE
Circ. 55,800
APR 20 1966

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Composed at about the same time as the song cycle "Die Winterrreise," Opus 99 has none of the tragic overtones of the vocal masterwork. Cheerful in its architecture, unusually diatonic for Shubert, the work is filled with unforgettable Schubertian tunes. The trio is a joyous reminder that in all music there is none [illegible] kept Mozart, who can [illegible] Schubert for melodic inve[illegible]

GOING BEYOND VI[illegible]OSITY, the Boston Ch[illegible] Players gave to Opus 99 [illegible] of musicianship, getting [illegible]ly to the spirit and [illegible] Schubert in a fashion [illegible] brought forth from the [illegible]ed auditorium prolon[illegible] grateful applause.

The big question of the moment is this: Why has such [illegible]dented group been [illegible] check for so long? [illegible] the first desk pla[illegible] Boston Symphony have fought for this kind of recognition. Until a year ago, nothing concrete was done about creating a chamber organization of first chair musicians within the ranks of the [illegible].

Now that it is a fact, the Boston Symphony Chamber Players are suddenly the most sought after group of their kind in the United States. Shortly they are off on an extended transcontinental trip. Next spring, they will make a tour of Russia under the sponsorship of the State Department.

WITHIN A FEW WEEKS of their organization, and recognition by the management and trustees of the Boston Orchestra, the players had more engagements, more bookings than they could fill.

The reason for their spectacular success was amply explained in the concert at Given Auditorium last night. They are among the finest musicians in America, and they specialize in the type of chamber music that has long needed this kind of artistry.

Concert organizations in Maine would be smart to book them now, for the waiting list is growing.

With the kind of musicianship I heard at Colby Monday evening, it won't be long before the Boston Symphony Chamber Players will be in demand all over the world. Getting them to Waterville places a long bright feather in Colby's cap.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
APR 23 1966

Music

Chamber Unit Glows In Mozart Quartet

By RENA FRUCHTER

The Mozart Quartet in D major for Flute and Strings was the most rewarding portion of last night's chamber concert in Jordan Hall. Doriot Anthony Dwyer gave an extremely sensitive performance on the flute, but the other three instrumentalists, while maintaining good balance among themselves, had a tendency to drown out the flute.

Aside from the balance problem, there were few others, and the performance as a whole communicated the essential grace and gaiety.

The Colgrass work had its worthwhile moments—those in which the viola was in perfect accord both rhythmically and tonally.

Some tenseness is expressed quite well where drum imitates viola, but at times the work became dull because rhythmic and melodic patterns which seemed randomly chosen and meaningless.

The Diamond Partita, not a particularly interesting composition, was performed with good technical control by all three members of the group.

The Brahms Trio for Piano, Violin, and Horn became almost a duet for violin and piano. Claude Frank and Joseph Silverstein played with a great deal of warmth.

Mr. Stagliano showed good understanding of phrasing, but was hindered by poor technical control. The brisk Finale was the most successful movement.

The Program

The Boston Symphony Chamber Players presented [illegible] Hall last night.

Quartet in D major for Flute and Strings, K 285 — Mozart
Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine, Jules Eskin

Variations for Four Drums and Viola — Colgrass
Everett Firth, Burton Fine

Partita for Oboe, Bassoon and Piano (1935) — Diamond
Ralph Gomberg, Sherman Walt, Claude Frank

Trio in F-flat for Piano, Violin and Horn, Op. [illegible] — Brahms
Claude Frank, Joseph Silverstein, James Stagliano

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 25 1966

BS[illegible] Chamber Players Do Well Despite Handicaps

The [illegible] Dwyer to play [illegible] Chamber [illegible] Symphony [illegible] Jorda[illegible] a pr[illegible] Mozart [illegible] Brahms [illegible] David Di[illegible]

The only real [illegible] results of this discre[illegible] evening came at the beginning [illegible] delightful, especially of the program. Mozart's Flute [illegible] movement. Here Quartet in D Major, K. 285, was given an elegant reading by Doriot Anthony Dwyer, Joseph Silverstein, Burton Fine and Jules Eskin. The [illegible] ers subdued their [illegible] comfortable level for the flute [illegible] Brahms [illegible] other hand suffered from an overdose [illegible] least by the horn [illegible] James Stagliano produced a small, thin sound, more appropriate in [illegible] Brahms. At [illegible] almost as [illegible] Silverstein and Frank were [illegible] the finest music making of the evening in the third movement. Here the contrasts in playing styles were [illegible]. Even when [illegible] Drum[illegible] viola by Colgrass, and Diamond's Partita for Oboe, Bassoon and Piano, were its weakest links. The Variations were warmed-over Bartok of the poorest sort. Much of the piece sounded like a cadenza from some Post-Romantic concerto, with occasional interruptions by the drums.

Violist Fine and percussionist Everett Firth did as well as could be expected with such a dull and empty piece.

The Diamond was also not much above the level of a student work. The piano writing was often thick and tended to obscure the lines of the oboe and bassoon.

The fast movements lacked the wit and sparkle which such a trifle needs. The performance by oboist Ralph Gomberg, bassoonist Sherman Walt and pianist Frank was competent, except for some inequities of intonation.

One hopes that future programs will find the 20th century represented by more substantial and interesting works.

In all fairness to the players, the wisdom of scheduling this concert only a few hours after a full Boston Symphony concert must be questioned. Surely the musicians were somewhat tired even before they began. Their schedule is arduous enough without added burdens such as this.

Oxnard, Calif.
Press Courier
(Cir. D. 16,378)
APR 24 1966
Allen's P.C.B. Est. 1888

Boston Symphony Chamber to be Major attraction at Ojai Festival

RUSTIC SETTING FOR OJAI FESTIVALS
Ingolf Dahl will begin 20th season of famed music series May 20.

The Boston Symphony Chamber Players will be a major attraction at the 1966 Ojai Festivals and honor two decades of Festival events by opening the three days of rare music with a full concert Friday, May 20.

A member of the group, famed flutist Doriot Anthony Dwyer, will distinguish the Saturday evening program as soloist in a performance of Carl Nielsen's Concerto for Flute and Orchestra.

Mrs. Dwyer joined the Boston Symphony Orchestra in 1952 as the first woman to be engaged as a principal by the Orchestra. She was first flutest under Bruno Walter with the Hollywood Bowl Symphony and a member of the Los Angeles Philharmonic and has managed, since she moved East, to serve on the faculties of the Berkshire Music Center, the New England Conservatory and Boston University.

Ojai Festivals Musical Director-Conductor Ingolf Dahl, himself recently honored with the Stravinsky Award, has arranged for a second program by the Boston Symphony Chamber Players Sunday Morning and has announced the addition of three Bagatelles for oboe and bassoon by Alexei Haieff to the out door opening-night concert which already includes music by Brahms, Mozart and Beethoven.

Haieff was last represented at the Festivals in 1958 when his Piano Concerto was played by the pianist for whom it was written, Leo Smit. Smit returns to Ojai again this season to play the Tchiakovsky Concert Fantasy and the Beethoven Fantasia for Piano, Orchestra and Chorus, Sunday afternoon. Another Festivals devotee, Roger Wagner, will appear at that same Sunday program to guest-conduct the UCLA Concert Choir singing Brahms' Schicksalslied.

Violinist Eudice Shapiro will be on hand when a special concert (not included in the series subscription) of Baroque music is conducted by Ingolf Dahl Saturday morning in the shelter of the Ojai Presbyterian Church. She will play the Georg Johann Pisendel Suite in A Minor for Solo Violin.

Other key participants at that time will include contralto Elizabeth Hvolboll, soprano Amanda DeRycke, tenor Delton Shilling and the William Hall Chorale, in a program ranging from Weckmann to Bach.

Every Festival offers at least one program of the kind of music that is rarely, if ever, played elsewhere. The word "rare" appears all or in part to each of the six programs this season, but most particularly to the Saturday afternoon concert at Nordhoff Auditorium which will celebrate "500 Years of Experimental Music."

Faces both new to the Festivals and familiar as old friends will be seen on stage, playing and singing Experimental Music dating from as far back as the 15th Century to a West Coast Premiere of a new work by former Festivals Music Director Lukas Foss, his "Echoi."

Here for the first time will be the UCSB Chamber Singers, directed by Dorothy Westra and a speaking chorus directed by Lawrence Christianson. Michael Tilson Thomas will be at the piano, John Neufeld will play clarinet and Charles Delancey will be joined by cellist Douglas Davis.

Other music over the three-day Twentieth Anniversary Season will include: an American Concert Premiere of Aaron Copland's Dance Panels, the rarely-heard Bourgeois Gentilhomme by Richard Strauss, the Suite for Flute and Strings in B Minor by J.S. Bach, again with Mrs. Dwyer as soloist, and works by Stravinsky and Villa-Lobos.

Chamber Music by Mozart, Elliott Carter and Irving Fine will be included in the second program by The Boston Chamber Players.

The Ojai Bowl has been considerably modified for both the pleasure and comfort of the artists and the audience, and several major revisions have been made regarding tickets. Prices have been scaleddown (series center seats for $20 for five concerts, $15 for side seats) to make general admission to the Bowl $1.50 (on the grass)."

Tickets have been made available, for the first time, at all Mutual Ticket Agencies, the offices of the Automobile Club of Southern California and through the Southern California Music Company in Los Angeles.

Series subscriptions, which hold precedence over orders for single performances until May 4th, may also be obtained by writing the Ojai Festivals, P.O. Box 185, Ojai 93023. More information may be obtained by calling the Festivals office at 646-2094 (area code 805).

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 257,481 SUN. 347,033
MAY 1 1966

Members of the Boston Symphony Chamber Players rehearse for their Denver concert May 14. From left: Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, Boston Pops, Jules Eskin, Georges Moleux, James Stagliano, Sherman Walt, and Gion Cioffi.

SYRACUSE POST STANDARD
Thursday, May 5, 1966

Purity, Perfection

Chamber Group Charming

By WILLIAM FLEMING

The discreet charms of chamber music were heard in all their persuasive purity and perfection Tuesday night at Lincoln Auditorium when the Boston Symphony Chamber Players appeared on the Famous Artists Series. NE

Beethoven's 8-movement Septet was the largest work in scope and length. Of all the master's compositions, it was the most popular during his lifetime, probably because it falls entirely within the genial vein of Viennese social music. No world-shaking pronouncements or heaven storming statements disturb its serene progress. All the accepted amenities and forms are observed with consummate mastery and witty twists and turns.

Beauty of tone, delicate nuances of instrumental color, precision of ensemble, all made for a memorable performance. The quartet of strings and trio of winds (clarinet, horn and bassoon) make for an even balance and allow for sonorous variety.

Lovely arched phrases were intoned by the clarinet of Ralph Gomberg, and the supple French horn of James Stagliano was a model of accuracy and controlled bravura. Violinist Joseph Silverstein was as adept in his solo passages as he was in keeping the ensemble on an even keel.

Benjamin Britten's Phantasy for Oboe and Strings was the novelty of the evening. A rather somber work written when the composer was 19, it alternates between marchlike and pastoral moods, between nostalgia and melancholy.

Doriot Anthony Dwyer was the featured flutist in the opening Mozart Quartet in D for Flute and Strings. Warbling like a rococo song bird, her phrasing and fioratura passages were a joy to the ear. Just balances and purity of intonation marked the work of the string players. The marvelously eloquent Andante received a profoundly expressive performance. It was all too brief, as was indeed the whole concert.

Most of all the evening was enhanced by the delight the players themselves took in their task—a pleasure that was obviously communicated to their responsvie audience.

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 143,314 SUN. 183,450
MAY 1 1966

CHAMBER MUSIC CONCERT — Phoenix Chamber Music Society is among the first in the United States to present the Boston Symphony Chamber Players. They will be at Grady Gammage Auditorium at 8:30 p.m. May 19. In the group are Joseph Silverstein, violin; James Stagliano, horn; Burton Fine, viola; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Sherman Walt, bassoon; Gino Cioffi, clarinet; Jules Eskin, cello; and Claude Frank, piano. Miss Dwyer will not be able to be with the group at Gammage. The program: Schubert's String Trio in B Flat, Irving Fine's String Trio; Alexei Haieff, Duo for Oboe and Bassoon; and Beethoven's Septet in E flat. The players are first desk members of the Boston Symphony Orchestra. Reservations at the Phoenix Chamber Music office.

MORNING ADVOCATE
BATON ROUGE, LA.
D. 51,238 SUN. 72,075
MAY 5 1966

SYRACUSE HERALD AMERICAN
Sunday, May 1, 1966

Chamber plays Tuesday

Women featured in opening number

Mrs. Doriot Anthony Dwyer, the only feminine member of the Boston Chamber Players, will be featured for the group's opening number, Mozart's Quartet for Flute and Strings in D Major, K. 285, at their Tuesday concert in Lincoln Auditorium at 8:30 p.m.

The other two numbers to be performed are Britten's "Phanasy Quartet" for oboe, violin, viola and cello, and Beethoven's Septet in E Flat for violin, viola, cello, bass, horn, clarinet and bassoon.

In addition to Mrs. Dwyer, members of the ensemble are: Joseph Silverstein, concertmaster; Burton Fine, violist; Jules Eskin, cellist; George Moleux, bass; Ralph Gomberg, oboe; Gino Cioffi, clarient; Sherman Walt, bassoon and James Stagliano, horn. All are first chair players with the Boston Symphony. NE

With Cleveland

Eskin came to the Boston from a similar post he held three seasons with the Cleveland Orchestra. A native of Philadelphia, he studied at that city's Curtis Institute with such renowned cellist as Leonard Rose, Gregor Piatagorshy and Janos Starker.

The year 1954 was a big one for Eskin since he won the walter Naumberg Award and debuted at Town Hall. In 1961, he played a 13-recital tour of Europe and also performed in concerts in Boston and Washington, D.C.

For three years he played with Pablo Casals in Puerto Rico and at Marlboro, Vt., with Casals and Rudolf Serkin. He teaches at New England Conservatory and Berkshire Music Center.

Also Teaches

Moleux, who also teaches at the conservatory and center, is a veteran Boston performer, having joined the orchestra in 1930 and headed the bass section since 1939. He was studying double bass and clarinet at the age of 12. Continuing his studies at the Paris Conservatory, he earned a first prize for his mastery of both instruments when he was 20. Before going to Boston he was principal bass for the Pasdeloup concerts in Paris.

The bass player is a charter member of the Berkshire faculty, and arranges band music in his spare time. Many of the principal players in American orchestras have been his pupils.

Stagliano, the principal horn player, was a prodigy, having become a member of the Detroit Symphony at the age of 16. At the same time he continued studies with his uncle at that city's institute. His uncle has been the principal horn player for the NBC Symphony under Toscanini.

Prior to joining the Boston Symphony, he played first horn for the orchestras of St. Louis, Chicago, Los Angeles and, last Cleveland where he performed under the baton of Erich Leinsdorf, now conductor of the Boston. He, too, is a faculty member of the New England Conservatory and Bershire Center. NE

Boston Artists To Give Concert At Southeastern

HAMMOND — The Boston Symphony Chamber Players, composed of the principal players of the Boston Symphony Orchestra, will make the only southern stop on a current tour when they perform at Southeastern Louisiana College May 10-11.

The performances are scheduled to begin at 8 p.m. each day in the college auditorium, and are being jointly sponsored by the SLC department of music and the Hammond Fine Arts Council.

Tickets, costing $2.50 for adults and $1 for students, may be obtained at the Music Department offices or by writing Box 89, Southeastern Louisiana College.

The Boston Symphony Chamber Players is the first such group ever sponsored by a major U.S. orchestra.

Members of the group are concert master Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Claude Frank, piano; Ralph Gomberg, oboe; Sherman Walt, bassoon; Gino Cioffi, clarinet; James Stagliano, horn, and George Moleux, bass.

A coaching session for SLC music majors will be conducted by the group while it is here.

The Kansas City Times
KANSAS CITY, MO.
D. 332,522

MAY 5 1966

Top Orchestra's Top Musicians Here

By John Haskins
(The Star's Music Editor)

THE late Glenn Dillard Gunn, a perceptive music critic who labored in the field for more than 50 years in Chicago and Washington, had a ready answer to the frequent question as to which American orchestra was the best. "Why," he would say in the authoritative way he had, "the Philadelphia—any night the Boston isn't playing."

The Boston has been playing since 1881 under an assortment of conductors of international reputation, among them Artur Nikisch, a man of legend as a *chef d'orchestre*, and such musical giants as Serge Koussevitzky and Pierre Monteux have occupied the podium for varying periods in our own time. Now the Boston Symphony is headed into a new period of musical prestige under the direction of Erich Leinsdorf.

During its long history the Boston Symphony has held without apparent strain a position of leadership among American orchestras. It has broken new ground on a couple of occasions, notably in 1900 when it developed summer "pops concerts," now associated with the name of conductor Arthur Fiedler, but performed under a succession of conductors until 1930. The atmosphere of the "pops," with the audience seated at tables smoking and drinking, was right for programs of a lighter caste than one usually encountered in the concert hall—short symphonic suites, single movements from classical symphonies and concerti, and effective arrangements of American popular songs.

THE LIST of guest conductors who have appeared with the Boston Symphony reads like a who's-who of modern music. Composers like Ernest Bloch, Georges Enesco, Alexander Glazounov, Alfredo Casella, Gustav Holst, Arthur Honegger, Vincent d'Indy, Darius Milhaud, Serge Prokofiev, Maurice Ravel, Ottorino Respighi, Igor Stravinsky, Richard Strauss, Heitor Villa-Lobos, have conducted the orchestra in their works. Many an American composer, especially during the tenure of Serge Koussevitzky, has had major works premiered by the orchestra.

Over the years attempts were made to establish chamber orchestras composed of Boston Symphony players. Most notable among groups of the past was the Zimbler Sinfonietta, a string ensemble formed in 1945 by Josef Zimbler, a cellist in the orchestra. The Zimbler Sinfonietta played without a conductor, booking some 20 concerts a season in the Boston area.

FRIDAY NIGHT there will be an opportunity for Kansas Citians to hear the latest ensemble formed among the personnel of the orchestra. The Boston Symphony Players, composed of the orchestra's first-chair players, will play a concert in Music Hall on that date. With the blessing of Conductor Erich Leinsdorf, the Chamber Players are excused from the 9-week Boston Pops season in May and June to enable them to tour, playing programs encompassing the entire range of chamber music literature from the pre-Baroque era to the present.

The Chamber Players are more flexible than a single ensemble with a fixed number of performers. With Claude Frank, pianist, the full group consists of 11 players, with a programatic range from duos to septets and nonets and the repertoire includes much music that is seldom heard outside of special situations. Each member is a virtuoso in his own right. Occasionally the Chamber Players draw upon other members of the orchestra to bring off a performance of a desirable work that requires doubling of particular instruments.

THEIR VISIT to Kansas City will involve more than the single concert they will play in the Music Hall tomorrow night. This afternoon will find the entire group on hand at the Conservatory from 3 to 5 o'clock and from 7:30 to 9:30 o'clock tonight, holding master classes for area instrumentalists. The classes today will be group sessions. Tomorrow morning from 9 to 11 o'clock there will be individual instrument sessions.

The roster of the Chamber Players is headed by Joseph Silverstein, concertmaster of the Boston Symphony. Joining the orchestra when he was 23, after playing in the orchestras of Philadelphia, Houston and Denver, in seven years he moved up through the violin section to become concertmaster in 1962.

● Burton Fine, leader of the orchestra's viola section, studied violin with Ivan Galamian in Philadelphia, then took degrees in chemistry and went to the orchestra in 1963 after nine years as a research chemist with the National Aeronautics and Space administration.

● Jules Eskin, principal cellist, went to Boston from a similar position with the Cleveland orchestra.

● Georges Moleux, principal string bass, has been a member of the Boston Symphony since the days of Serge Koussevitzky. He is not making this appearance, and Henry Portnoi will substitute for him.

● Ralph Gomberg, oboe, is a graduate of the Curtis Institute of Music in Philadelphia, where at 14 he was the youngest student ever accepted by Marcel Tabuteau. He joined the Boston Symphony in 1949.

● Gino Cioffi, clarinet, was born in Italy and studied with teachers who played under Toscanini. He joined the Boston Symphony in 1960 after playing in the orchestras of Pittsburgh, Cleveland and New York.

● Sherman Walt, bassoon, was sponsored by Dimitri Mitropoulos in his musical studies at the University of Minnesota and the Curtis Institute of Music. He joined the Boston Symphony in 1952, having been principal bassoon in the Chicago Symphony.

● James Stagliano, French horn, became a member of the Detroit Symphony at the age of 16, as a student at the Detroit Institute. He went to the Boston Symphony in 1945, from the Cleveland orchestra (where he had played under Boston's present conductor, Erich Leinsdorf).

● Armando Ghitalla, trumpet, is a graduate of the Julliard School of Music. Before joining the Boston Symphony in 1951 he played with the Houston Symphony, and was a soloist with Paul Lavalle's Band of America.

● William Gibson, trombone, joined the Boston Symphony in 1955, after playing in the orchestras of Washington, Indianapolis, Pittsburgh and Philadelphia.

● Claude Frank, associated with the Chamber Players as pianist, was born in Germany, studied with Artur Schnabel, and is one of the artist teachers on the faculty of Rudolph Serkin's music school and festival at Marlboro, Vt.

Mozart's Piano Quartet, K. 478 will open the program of the Boston Symphony Chamber Players concert at Music Hall on Friday night at 8:15 o'clock. Shown in rehearsal are (left to right): Burton Fine, viola; Joseph Silverstein, violin; Jules Eskin, cello, and Claude Frank, piano.

WEST FRANKFORT, ILL.
AMERICAN
D. 5,000

MAY 6 1966

BOSTON SYMPHONY CHAMBER PLAYERS SET SIU CONCERT

CARBONDALE, Ill. (Special) — The Boston Symphony Chamber Players will present a concert in Southern Illinois University's Shryock Auditorium at 4 p.m. Sunday.

The chamber music group, comprised of the principal players of the Boston Symphony Orchestra, is reported to be the first group of this type sponsored by a major U.S. orchestra.

Organized about a year and a half ago, the Boston Chamber Players have given concerts around the country as time permitted within the Boston Symphony's schedule.

The arrangement of selecting musicians from the symphony allows the Players a wide variety of instrumental combinations, thus presenting chamber music not often heard. The group's repertoire covers the entire spectrum of chamber music from the pre-Baroque era to the present.

Joseph Silverstein, the Boston Symphony's concertmaster, is a regular violinist with the Chamber Players. Silverstein is also a member of the faculty of the New England Conservatory of Music.

The Chamber Players will remain on Southern's campus one or two days after the concert to coach and assist SIU music students.

MESA, ARIZ.
TRIBUNE
D. 10,500

MAY 3 1966

Boston Chamber Players Schedule May 19 Concert

The Boston Symphony Chamber Players will present a concert open to the public at 8:30 p.m. May 19 in Grady Gammage Auditorium at Arizona State University.

More flexible than a single ensemble with a fixed number of players, the Boston Chamber Players take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the Orchestra's virtuoso principal players.

Additional Boston Symphony Orchestra instrumentalists occasionally join the group as works require it. Their repertoire encompasses the entire range of chamber music literature from the pre-Baroque era to the present.

TRUMANSBURG FREE PRESS
Thursday, May 5, 1966

Special Events In Music and Art

Music and art lead the New York State events of interest to travelers in May. Free copies of the "New York State Events Calendar" are available from the State Department of Commerce in Albany.

Concert-goers will find ample opportunity in May. On May 2, the Albany Symphony, joined by the combined choruses of Marymount and Union Colleges, will present Beethoven's Ninth. The following day in Syracuse the Boston Symphony Chamber Players will appear at Lincoln Auditorium.

KANSAS CITY STAR MAY 6 1966

All But the Music Fails at a Concert

By Donald L. Hoffmann
(A Member of The Star's Staff)

Bent on perfection, the Boston Symphony Chamber Players last night at the Music Hall found nearly insurmountable obstacles in their path.

Hundreds of latecomers allowed to enter the audience with the lights raised after the first movement of the Mozart quartet; absurd applause after nearly every movement of every piece on the program; gusty drafts across stage that turned the sheet music, halting one piece in the middle; strange noises from next door (the Boy Scouts ?) and finally, a hall much too large for all but the ensembles.

The Nits Add Up

If this sounds like nit-picking one must be mindful that too many nits in a musical event add up to an important consideration. The realization of the discrepancy between what was being played on stage and what was reaching the audience last night was singularly frustrating.

For the Boston Chamber Players are clearly ensemble musicians of the first order. Their control of the music was most evident last night in Poulenc's "Sonata for Trumpet, Horn and Trombone," and in the early Beethoven "Septet in E flat," Op. 20.

Witty, bright, [illegible], the Pulenc sonata was [illegible] with the kind of balance [illegible] rarely heard. Each of the brass instruments shined within an aura of deference to the other two.

The Beethoven piece, bearing the influence of Haydn and Mozart, is a thoroughly ingratiating work, and it was performed with the utmost precision and balance between strings and wind instruments.

Such balance was not in evidence in Mozart's "Quartet in G minor for Piano and Strings," K.478, at least not for the audience. Claude Frank's excellent musicianship at the piano seemed far too dominating—though most likely this was because the grand piano effectively projected its tones into the hall, while the strings, lightly bowed, sent their sounds into the upper stage.

Oboe is Beautiful

With the "Three Bagatelles for Oboe and Bassoon" by Haieff, small-scale pieces in the modern French idiom, Ralph Gomberg on the oboe performed with unsurpassable beauty, providing some of the most memorable moments of the evening.

The concert, presented in the Ruth Seufert series, indeed offered many rewards for anyone with an interest in the best in instrumental music. All the more the pity that so many [illegible] moments were damaged by circumstances entirely beyond the control of the Boston musicians.

The Phoenix Gazette
D. 45,042
MAY 6 1966

Unique Boston Chamber Players Here On May 18

(EDITOR'S NOTE: This column appears weekly in The Phoenix Gazette and is devoted to a variety of musical topics. A special feature is a portion devoted to coming musical events. Organizations wanting such events announced are encouraged to send the information to Serge Huff, The Gazette City Desk.)

By SERGE HUFF
Gazette Music Critic

The Boston Symphony Orchestra has established a new role for its first desk members with the formation of the Boston Symphony Chamber Players.

HUFF

Now in its second season, under management of the orchestra, the Chamber Players offer numerous chamber music concerts to the public in Boston and across the country. The Boston Chamber Players are more flexible than a single ensemble with a fixed number of players.

They take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the orchestra's virtuoso principal players, each eminent in his field. Their repertoire encompasses the entire range of chamber music literature from the pre-Baroque era to the present.

THE PHOENIX Chamber Music Society will present this unique group in concert May 18 for members only at Kerr Studio in Scottsdale and for the public on Thursday, May 19, at 8:30 p.m. in Grady Gammage Auditorium. (For ticket reservations, call 253-8853).

STATE TIMES
BATON ROUGE, LA.
D. 36,018
MAY 10 1966

Boston Musicians to Play At Southeastern College

HAMMOND — The Boston Symphony Chamber Players, an ensemble group composed of the principal players of the Boston Symphony Orchestra, will make their only Southern appearances on a cross-country tour at Southeastern Louisiana College Tuesday and Wednesday.

The group will perform in the SLC Auditorium beginning at 8 each night.

The Boston Symphony is the first major orchestra to send out its principal players on tour as an ensemble group. This season the group is making a quick cross country tour after the symphony season.

Coming From Ill.

The group will come to SLC from Southern Illinois University and will leave here for Denver. The tour will be concluded with the Ojai Music Festival at Ojai Valley, Calif., following which the touring players will rejoin the full orchestra for its eight-week summer session at Tanglewood, Mass.

To perform with the group are: Joseph Silverstein, concertmaster; Burton Fine, principal violist; Jules Eskin, principal cellist; Joseph Portnoi, assistant principal bass; Doriot Anthony Dwyer, principal flute; Ralph Gomberg, principal oboe; Gino Gioffi, principal clarinet; Sherman Walt, principal bassoon; James Stagliano, principal French horn, and Claude Frank, pianist.

Rocky Mountain News
DENVER, COLO.
D. 191,114 SUN. 201,000
MAY 8 1966

Symphony Concert by Boston Chamber

Four members of the Boston Symphony Chamber Players who will perform Benjamin Britten's Phantasy Quartet, Op. 2, in Denver Saturday at a concert by the Boston Symphony Chamber Players are left to right, Ralph Gomberg, Burton Fine, Jules Eskin and Joseph Silverstein. The concert will be given at South High School Auditorium at 8:30 p.m. Tickets, all general admission, are $2.50 and may be obtained from the Denver Symphony office.

NEW YORK, N.Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
W. 2,200
MAY 11 1966

California's Ojai Festival

The 20th annual Ojai Festival will be held May 20 through 22 in Ojai Valley, California, with Ingolf Dahl conducting. Among those taking part in the festival's concerts will be the Boston Symphony Chamber Players, the Ojai Festival Orchestra, UCSB Chamber Singers, UCLA Concert Choir, and the William Hall Chorale.

Rocky Mountain News
DENVER, COLO.
D. 195,870 SUN. 198,057
MAY 9 1966

THE BOSTON SYMPHONY Chamber Players, whose members are outstanding first chair players of the Boston Symphony Orchestra, will present a single public concert Saturday at 8:30 p.m. in South High School Auditorium.

The concert, which is the first Denver appearance of the Chamber Players, is being presented under the auspices of the Denver Symphony Society as a community service.

Organized over two years ago the Chamber Players was the first group ever formed from first chair players of a major U.S. orchestra. The resounding success of their first season has led the Chicago Symphony to inaugurate a similar program for its first chair players.

Tickets now are on sale at May-D&F boxoffice downtown.

The Denver Post
The Voice of the Rocky Mountain Empire
D. 257,481 SUN. 347,033
MAY 13 1966

THEY'LL PERFORM IN DENVER SATURDAY NIGHT
Four members of the Boston Symphony Chamber Players who will appear at South High School are, from left, Ralph Gomberg, Burton Fine, Jules Eskin, and

Impressions

Chamber Music Event Awaited

By Barbara Haddad

The Boston Symphony Chamber Players' concert Saturday evening at South High School promises to be a memorable event for the area's legions of chamber music fans. Now in its second season, the ensemble includes first chair members of the Boston Symphony Orchestra. It's proved so popular that the Chicago Symphony has launched a similar group.

The Denver concert will be a homecoming for one of the Chamber Players. He is Joseph Silverstein, the Boston Symphony's concertmaster and former concertmaster (1954-55) of the Denver Symphony. His career has been brilliant since he first began to study violin with his father in Detroit. He also studied at the Curtis Institute in Philadelphia and with virtuosos Joseph Gingold and Mischa Mischakoff.

Silverstein was a prize-winner at the 1959 Queen Elisabeth Competition in Belgium and won the Naumburg Foundation Award the next year. He appeared with the New York Philharmonic in 1961, the same year he became the Boston's concertmaster. He had joined the orchestra at 23, the youngest member ever accepted.

Eight other musicians will perform in Denver: Burton Fine (a former research chemist), Jules Eskin, Ralph Gomberg, James Stagliano, Gino Cioffi, Walt and George Moleux and concert pianist Claude Frank. The program will include Mozart's Quartet in G Minor for Piano and Strings, K. 478; Beethoven's Septet in E Flat for Strings and Winds, Op. 20; and Benjamin Britten's Fantasy Quartet, Op. 2, for oboe, violin, viola and cello.

The Denver Symphony Guild is sponsoring the program as a public service. It will begin at 8:30 p.m. and tickets will be available at the door.

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The Phoenix Gazette
D. 85,642
MAY 6 1966

Unique Boston Chamber Players Here On May 18

(EDITOR'S NOTE: This column appears weekly in The Phoenix Gazette and is devoted to a variety of musical topics. A special feature is a portion devoted to coming musical events. Organizations wanting such events announced are encouraged to send the information to Serge Huff, The Gazette City Desk.)

By SERGE HUFF
Gazette Music Critic

The Boston Symphony Orchestra has established a new role for its first desk members with the formation of the Boston Symphony Chamber Players.

HUFF

Now in its second season, under management of the orchestra, the Chamber Players offer numerous chamber music concerts to the public in Boston and across the country. The Boston Chamber Players are more flexible than a single ensemble with a fixed number of players.

They take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the orchestra's virtuoso principal players, each eminent in his field. Their repertoire encompasses the entire range of chamber music literature from the pre-Baroque era to the present.

THE PHOENIX Chamber Music Society will present this unique group in concert May 18 for members only at Kerr Studio in Scottsdale and for the public on Thursday, May 19, at 8:30 p.m. in Grady Gammage Auditorium. (For ticket reservations, call 253-8853).

NEW YORK, N.Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
W. 2,200
MAY 11 1966

California's Ojai Festival

The 20th annual Ojai Festival will be held May 20 through 22 in Ojai Valley, California, with Ingolf Dahl conducting. Among those taking part in the festival's concerts will be the Boston Symphony Chamber Players, the Ojai Festival Orchestra, UCSB Chamber Singers, UCLA Concert Choir, and the William Hall Chorale.

STATE TIMES
BATON ROUGE, LA.
D. 36,018
MAY 10 1966

Boston Musicians to Play At Southeastern College

HAMMOND — The Boston Symphony Chamber Players, an ensemble group composed of the principal players of the Boston Symphony Orchestra, will make their only Southern appearances on a cross-country tour at Southeastern Louisiana College Tuesday and Wednesday.

The group will perform in the SLC Auditorium beginning at 8 each night.

The Boston Symphony is the first major orchestra to send out its principal players on tour as an ensemble group. This season the group is making a quick cross country tour after the symphony season.

Coming from an even [illegible] The group will come to SLC from Southern Illinois University and will leave here for Denver. The tour will be concluded with the Ojai Music Festival at Ojai Valley, Calif., following which the touring players will return the full orchestra for its eight-week summer session at Tanglewood, Mass.

To perform with the group are: Joseph Silverstein, concertmaster; Burton Fine, principal violist; Jules Eskin, principal cellist; Joseph Parisi, assistant principal bass; Doriot Anthony Dwyer, principal flute; Ralph Gomberg, principal oboe; Gino Cioffi, principal clarinet; Sherman Walt, principal bassoon; James Stagliano, principal French horn, and Claude Frank, pianist.

Rocky Mountain News
DENVER, COLO.
D. 191,124 SUN. 202,000
MAY 8 1966

Symphony Concert by Boston Chamber

Four members of the Boston Symphony Chamber Players who will perform Benjamin Britten's Phantasy Quartet, Op. 2, in Denver Saturday, at a concert by the Boston Symphony Chamber Players are, left to right, Ralph Gomberg, Burton Fine, Jules Eskin and Joseph Silverstein. The concert will be given at South High School Auditorium at 8:30 p.m. Tickets, all general admission, are $2.50 and may be obtained from the Denver Symphony office.

Rocky Mountain News
DENVER, COLO.
D. 195,870 SUN. 198,057
MAY 9 1966

THE BOSTON SYMPHONY Chamber Players, whose members are outstanding first chair players of the Boston Symphony Orchestra, will present a single public concert Saturday at 8:30 p.m. in South High School Auditorium.

The concert, which is the first Denver appearance of the Chamber Players, is being presented under the auspices of the Denver Symphony Society as a community service.

Organized over two years ago the Chamber Players was the first group ever formed from first chair players of a major U.S. orchestra. The resounding success of their first season has led the Chicago Symphony to inaugurate a similar program for its first chair players.

Tickets now are on sale at May-D&F boxoffice downtown.

The Denver Post
The Voice of the Rocky Mountain Empire
D. 257,481 SUN. 347,033
MAY 13 1966

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Impressions

Chamber Music Event Awaited

By Barbara Hudland

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The Denver concert will be a homecoming for one of the Chamber Players. He is Joseph Silverstein, the Boston Symphony's concertmaster and former concertmaster (1955-56) of the Denver Symphony. His career has been brilliant since he first began to study violin with his father in Denver. He also studied at the Curtis Institute in Philadelphia and with virtuosos Joseph Gingold and Mischa Mischakoff.

Silverstein was a prize-winner at the 1959 Queen Elizabeth Competition in Belgium and won the Naumburg Foundation Award the next year. He appeared with the New York Philharmonic in 1961, the same year he became the Boston's concertmaster. He had joined the orchestra at [illegible] the youngest member ever accepted.

Eight other musicians will perform in Denver: Burton Fine (a former research chemist), Jules Eskin, Ralph Gomberg, James Stagliano, Gino Cioffi, Walt and [illegible] Moleux and concert pianist Claude Frank. The program will include Mozart's Quartet in G Minor for Piano and Strings, K. 478; Beethoven's Septet in E Flat for Strings and Winds, Op. 20; and Benjamin Britten's Fantasy Quartet, Op. 2, for oboe, violin, viola and cello.

The Denver Symphony Guild is sponsoring the program as a public service. It will begin at 8:30 p.m. and [illegible] will be available at the door.

Rocky Mountain News
DENVER, COLO.
D. 195,870 SUN. 198,057

MAY 1 4 1966

Chamber Concert Is Superb

By THOMAS MacCLUSKEY
Rocky Mountain News Music Reviewer

The Boston Symphony Chamber Players were presented in a concert sponsored by the University of Denver at Merrill Junior High School Friday night.

Due to the unbelievably high level of the Players' performance, one would assume they must spend all of their waking hours rehearsing chamber music. Yet the greater part of their time is devoted to their duties as members of the Boston Symphony Orchestra.

MOST NOTEWORTHY in the Players' performance in each of the works was the fluidity, the complex plasticity of the shapes of the total sound.

Not only were the surface contours made apparent — the swells and furrows—but also the inner weavings, the 3-dimensional meshing of sound-lines were made quite clear by extremely refined dynamic and rhythmic control.

The works of three composers were performed—Mozart, Dohnanyi and Brahms.

Oboist Ralph Gomberg joined a string trio in an exquisite performance of Mozart's Quartet in F, K. 368. His rich tone and gliding ligatto lines were extraordinary.

Ernst Von Dohnanyi's Serenade in C, Op. 10, for string trio followed. Although the performances of each of the five movements were distinguished, the third and fourth bear comment.

THE DIFFICULT ensemble of the busy lines in the third movement was executed with careful precision. The variations of the theme in the fourth movement were well delineated with subtle contrasts while the gentle character of the entire movement was maintained throughout.

Of Brahms' Quartet in C Minor for Piano and Strings, Op. 60, the Players' performance was possibly the clearest, the most sensitive, the most exciting rendition of a Brahms chamber work heard in Denver in a number of years.

Don't miss Saturday night's performance by the Boston Symphony Chamber Players at the Auditorium Theater.

ALHAMBRA, CALIF.
POST-ADVOCATE
D. 14,500

MAY 1 8 1966

MUSIC NOTES

Two Valley Concerts Top List of Musical Attractions

By HALSTEAD McCORMAC

Seems to me the best two concerts close to home this weekend are these: Cal State L.A.'s Symphony Orchestra concert Friday at 8 in East Los Angeles College auditorium, and Dr. Howard Swan's Occidental College Bach Festival performance Sunday afternoon and evening (4:30 and 7:30) in Thorne Hall, Occidental College, presenting the Bach Mass in B Minor.

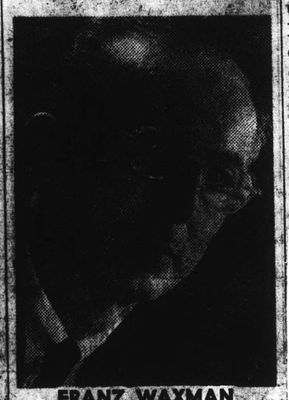
Gaylord Browne conducts the Cal State orchestra in three rather fine works — Beethoven's Prometheus Overture, Hindemith's Symphonic Metamorphoses, and the Brahms Piano Concert No. 2 in B Flat, with Milton Stern as soloist. You can't miss on this program.

Occidental College's Bach Festival reaches its climax Sunday with a massive performance of Bach's greatest masterpiece. The choral forces are the combined Glee Clubs and College Choir, with the augmented College Orchestra accompanying. As a measure of relief from the length of the complete Mass in B Minor, Dr. Swan has wisely divided the performance into two sections: Kyrie and Gloria at 4:30, Credo, Sanctus, and Agnus Dei at 7:30, with time in between for dinner. Soloists will be Marie Gibson, soprano; Cora Lauridsen, contralto; Paul Mayo, tenor; George Gibson, bass. Clarence Mader is organist.

This, in part, resembles a performance at the Bayreuth Festival in Germany, where Wagnerian operas begin at 4 in the afternoon and have a long hour's intermission after Act I for dinner. Wunderbar! — the Bach Festival events are open to the public without admission charge.

Los Angeles' oldest Bach Festival (now 32 years) is scheduled this weekend at First Congregational Church, 6th and Commonwealth, Los Angeles. Friday night's opening concert at 8 will be played by the noted L.A. Brass Society, Lester Remsen conducting, plus the Cathedral Choir, David Glismann, conductor. Malcolm Hamilton, harpsichord virtuoso, and assisting soloists will present chamber works Saturday night at 8. Replacing the Bach Mass in B Minor as the traditional major work of the Festival will be Handel's St. John Passion and the Bach Magnificat and Motet III (Jesu, Meine Freude), set for Sunday evening at 8.

The L.A. Music Festival has A Salute to Franz Waxman, festival founder, on Saturday evening at 8:30 in Royce Hall, UCLA, when Waxman conducts the Festival Orchestra in Brahms Tragic Overture, Mendelssohn's Symphony No. 4, and



FRANZ WAXMAN
Salute to founder.

his own Song of Terezin, with the L.A. Symphonic Chorus, the Webster Youth Chorus, and Claramae Turner, Metropolitan opera mezzo.

The 20th Ojai Festival opens Friday night with the West Coast debut of the Boston Symphony Chamber Players, a new ensemble composed of the principal winds and strings of the Boston Symphony, performing works of Brahms, Mozart and Beethoven. Other programs follow Saturday morning, afternoon and evening. Sunday afternoon Leo Smit, pianist, will play Tschaikowsky's Concert Fantasy and Beethoven's Choral Fantasia with the Festival Orchestra and the UCLA Concert Choir, Roger Wagner will conduct Brahms' Song of Fate. Ojai is a most picturesque setting for this important festival; many folks make it a weekend vacation, with a bonus of fine music.

Because of the tremendous demand for tickets for "Fiddler on the Roof," which could not be supplied for the L.A. engagement in The Music Center, the L.A. Civic Light Opera Association has arranged a 2-week run in Pasadena Civic, opening Monday, July 25. Mail orders for this return engagement will be filled now in the order of receipt at the Association's office, 135 N. Grand Ave., Suite 32[illegible], L.A. 12. Prices are the same as the L.A. engagement, with a $7 top Monday through Thursday nights, $8 Friday and Saturday. There will be matinees on Wednesdays and Saturdays at 2:30. Box-office sale opens July 4 on tickets remaining after the mail-order sale. Frankly, I doubt there will be any left. Better write now.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 817,[illegible] SUN. 1,1[illegible]

MAY 1 5 1966

20TH OJAI FESTIVAL TO OPEN ON FRIDAY

• The 20th Ojai Festival will open Friday night with the West Coast debut of the Boston Symphony Chamber Players, a new ensemble composed of the principal winds and strings of the Boston Symphony Orchestra. They will perform works by Brahms, Mozart and Beethoven.

On Saturday morning Ingolf Dahl, the festival's music director, will conduct a concert of Baroque cantatas and Eudice Shapiro will play two solo violin sonatas. Experimental works of the past and present will be represented Saturday afternoon, including the West Coast premier of Lukas Foss' "Echoi."

Doriot Anthony Dwyer, principal flutist with the Boston Symphony, will be soloist in works by Bach and Nielsen Saturday night. Dahl will also conduct Copeland's ballet, "Dance Panels," in its American concert premiere and Strauss' rarely heard "Bourgeois Gentilhomme" suite. Sunday morning the Boston Players will appear again in works by Mozart, Irving Fine, Elliott Carter and Brahms.

Sunday afternoon Leo Smit, pianist, will play Tchaikovsky's "Concert Fantasy" and Beethoven's "Choral Fantasy" with the Festival Orchestra and the UCLA Concert Choir, Roger Wagger will conduct Brahms' "Schiksalslied," and Dahl will lead Stravinsky's Symphony in Three Movements and Villa-Lobos' "Choros" No. 10.

(Please see This Week's Calendar for detailed listings of the 6 concerts, 18 artists, 6 ensembles, and 34 works by 28 composers that make up the Ojai program.)

HOLLYWOOD, CALIF.
CANYON CRIER
W: 3,980

MAY 19 1966

AUDREY KEARNS'

MUSIC *a la Carte*

OJAI FESTIVAL

On Friday, May 20, the Boston Symphony Chamber Players, an extraordinarily distinguished group of nine first-desk artists, will open the first of six Twentieth Anniversary Festival concerts. These virtuosi will return Sunday morning for their second concert. "500 Years of Experimental Music," for which Musical Director-Conductor Ingolf Dahl has devoted months of research, will be played Saturday afternoon. Saturday evening Dahl conducts the Ojai Festival Orchestra, with flutist Doriot Anthony Dwyer as soloist. Sunday afternoon pianist Leo Smit, and Roger Wagner and the UCLA Concert Choir join the orchestra.

OXNARD, CALIF.
PRESS-COURIER
D. 18,000

MAY 1 5 1966

235

THE FESTIVALS WILL RING AGAIN

Ojai Festivals Begin Their 20th Season Next Friday, May 20

The Boston Symphony Chamber Players will be one of the stellar attractions at this year's Ojai Festivals. The group will play for the opening night concert, Friday, May 20. Four of the group's nine members shown above are Doriot Anthony Dwyer, flute; Burton Fine, viola; Jules Eskin, 'cello and Joseph Silverstein, violin.

By FRED HALL

Twenty years is a long time for any serious American Music Festival to survive, particularly in an age of stereo and ultra-high-fidelity recordings.

The Ojai Festivals have managed it by sheer devotion to the rare, the new, the unusual and the very old. Which is not to say that Brahms, Beethoven, Mozart, Tchaikovsky, Bach and other "popular" composers have been slighted.

The Boston Symphony Chamber Players, an extraordinarily distinguished group of nine first-desk artists from the famed Boston Symphony, will, for example, open the first of six Twentieth Anniversary Festival concerts with a Brahms Trio, a Mozart Quartet for Flute and Strings and the Beethoven Sep-

[illegible] improved [illegible] Bowl [illegible] Friday evening [illegible] these virtuosi [illegible] morning for [illegible] they will include a Quartet for Oboe and Strings by Mozart and a Brahms Quartet for Piano and Strings.

It should be noted, however, that three very modern and contemporary composers will also be played: [illegible] Elliott Carter [illegible]

SATURDAY [illegible] bears the title "50 [illegible] of Experimental Music" [illegible] which musical director-conductor Ingolf Dahl has devoted months to research.

Says Dahl: "This is outstanding music with the added interest of having been experimental in its time. We go back to 15th Century for what was then very avant-garde music by Johannes Ockeghem and Baude Cordier.

"Then we skip a century to a quite beautiful piece by Clement Jannequin and another hundred years to a composition by Carlo Gesualdo. In the 18th Century we have found two pieces by America's earliest composer, William Billings, and then an Ave Maria by Verdi that dates from 1880 and is built on a synthetic scale he constructed himself."

Among the selections from the present century is "Echoi" by Lukas Foss, which will receive its West Coast Premiere in Ojai. To perform all of this, Dahl has called on the UCSB Chamber Singers, Dorothy Westra conductor-director, a Speaking Chorus conducted by Lawrence Christianson and a Chamber Orchestra composed of Michael Tilson Thomas, piano; John Newfeld, clarinet; Charles Delancey, percussion; and Douglas Davis, cello.

All but Davis are returning to Ojai for the third or fourth time.

THE SATURDAY EVENING program with the Ojai Festivals Orchestra directed by Ingolf Dahl, will present Doriot Anthony Dwyer playing the J. S. Bach Suite No. 2 for Flute and Strings and the Carl Nielsen Concerto for Flute and Orchestra.

Also planned are the American Concert Premiere of Copland's Dance Panels and Bourgeois Gentilhomme by Richard Strauss which Dahl refers to as "dazzlingly brilliant" although rarely played in this country.

The Festival Orchestra returns Sunday afternoon together with pianist Leo Smit, Roger Wagner and UCLA Concert choir. The Beethoveen Fantasia for Piano, Orchestra and Chorus is a unique work.

According to Dahl, "There is hardly another piano concerto which uses a chorus for effect. It is a grand climax, a true music festival work."

This Fantasia will be programmed together with the Tchaikovsky Concert Fantasy for Piano and Orchestra, Stravinsky's Symphony in Three Movements, Villa-Lobos' Choros No. 10 and Brahms' Schicksalslied with Roger Wagner as Guest Conductor.

THERE IS ONE ADDITION-al concert which is not part of the series ticket group of five programs. This is a special concert of Baroque Music set in the Ojai Presbyterian Chucrh Saturday morning.

Eudice Shapiro will play the Solo Violin Sonata No 1 in G Minor while Elizabeth Hvolboll of Santa Barbara will sing what Dahl calls "one of the most striking works of the pre-Bach era, a soft lamento by the uncle of Johann Sebastian, J. Christoph Bach.

Soprano Amanda DeRycke, tenor Delton Shilling and the William Hall Chorale will be other key participants in this special program.

Festival officials have scaled down ticket prices this year, despite the extra costs in bringing the Boston Symphony Chamber Players to Ojai and in making a number of important improvements in the bowl.

It was felt that many had been unable to attend in previous years, including music students from all over Southern California, because of higher ticket costs.

Tickets this season are available through all Mutual Ticket Agencies, the Automobile Club of Southern California and the California Music Company.

Ticket reseravtions may also be made by writing Ojai Festivals, Ltd., P.O. Box 185, Ojai, California 93023 or by calling (805) 646-2094. Help in making hotel and motel reservations will be offered wherever needed.

OJAI FESTIVALS PROGRAM

MAY 20 THROUGH 22

FRIDAY, MAY 20, 8:30 P.M.
Ojai Festivals Bowl

The Boston Symphony Chamber Players, featuring Johannes Brahms Trio for Piano, Violin and Horn in E-Flat Major, Opus 40; Mozart's Quartet for Flue and Strings in D-Major and Beethoven's Septet in E-Flat Major, Opus 20.

SATURDAY, MAY 21 AT 11 A.M.
Ojai Presbyterian Church

Special **concert of Baroque Music,** conducted by Ingolf Dahl and featuring Eudice Shapiro, violin; Elizabeth Hvolboll, contralto; Amanda Derycke, soprano; Delton Shilling, tenor and the William Hall Chorale.

SATURDAY, MAY 21 AT 3:30 P.M.
Nordhoff High School Auditorium

Chamber Concert, "Five Hundred Years of Experimental Music," featuring Douglas Davis, cello; Charles DeLancey, percussion; Michael Tison Thomas, piano; John Neufeld, clarinet; the University of California at Santa Barbara Chamber Singers and Speaking Chorus.

SATURDAY, MAY 21, AT 8:30 P.M.
Ojai Festival Bowl

Ojai Festival Orchestra, conducted by Ingolf Dahl and featuring Doriot Anthony Dwyer on flute. Selections include Aaron Copland's "Dance Panels," Bach Suite No. 2 for Flute and Strings, Nielsen's Concerto for Flute and Orchestra and Strauss's "Bourgeois Gentilhomme."

SUNDAY, MAY 22 AT 11 A.M.
Nordhoff Auditorium

Boston Symphony Players featuring works by Mozart, Elliott Carter, Irving Fine and Johannes Brahms.

SUNDAY, MAY 22 AT 4:30 P.M.
Ojai Festival Bowl

Ojai Festival Orchestra featuring **Roger Wagner,** guest conductor; Leo Smit, piano and the University of California at Los Angeles Concert Choir, with selections from Tchaikovsky, Igor Stravinsky, Johannes Brahms, Beethoven and Villa-Lobos.

TICKET INFORMATION

Ticket prices are as follows:

Subscription (five concerts)—$20 and $15.
Friday evening — $4.50, $3.50, $3 and $1.50 (on the grass).
Saturday Afternoon—$4.50, $3.50 and $3.
Saturday Evening — $4.50, $3.50, $3 and $1.50.
Sunday Morning — $4.50, $3.50 and $3.
Sunday Afternoon — $4.50, $3.50 and $3.
Special Saturday Morning Baroque concert (not included in subscription series) — general admission only, $4.50.

Tickets available by mail: Ojai Festivals Ltd., P. O. Box 185, Ojai, or from all Mutual agencies, including Henson's Music in Oxnard.

The San Diego Union
SAN DIEGO, CALIF.
D. 118,193 SUN. 172,175

MAY 24 1966

Ojai Music Festival Hits High In Attendance, Artistry

By DONALD DIERKS

OJAI — The 20th annual Ojai Music Festival took place last Friday, Saturday and Sunday with large audiences, mainly from Los Angeles, setting attendance records. Every one of the six concerts was a virtual sellout.

From the artistic point of view, the festival was no less successful.

Ingolf Dahl, the artistic director and conductor, built beautifully balanced programs, assembled the right musicians to perform this repertoire, and led three of the performances in an exemplary fashion — as only a musician with his breadth of musical understanding and sensitivity could. The three concerts which he did not conduct were chamber music programs.

BROAD RANGE

Under his leadership, the weekend of music had something for everyone, from compositions for small ensemble to works for full orchestra and chorus, and musical styles ranged from Renaissance polyphony to avant-garde pan beating.

Running through this variety, however, was the connecting thread of Dahl's own joy in music making. Only occasionally was something heard which appealed merely to musicianly intellect.

Next year, because Dahl will be in Europe, Lawrence Morton has been named the artistic director for the festival, and it was announced that Pierre Boulez, the French conductor and internationally known avant-garde composer, will be the festival conductor.

OUTDOOR PROBLEM

Doriot Anthony Dwyer, flutist, and three other members of the Boston Symphony Chamber Players (a group of nine string and woodwind musicians who performed in various combinations during the evening) fought the problems that outdoor performances always create, and won. Miss Dwyer's tone and facile technique were a pleasure to hear.

Saturday morning the music, musicians and acoustics of the Ojai Presbyterian Church combined to make the greatest musical impact of any festival program.

The William Hall Chorale, the Ojai String Octet and Elizabeth Hvolboll, contralto; Amanda DeRycke, soprano; Delton Shilling, tenor; and Darrell Randall, oboist, were lead by Dahl in cantatas by Bach, Weckmann and Luebeck.

A program Saturday afternoon entitled "Five Hundred Years of Experimental Music" contained some interesting vocal music which was well performed by the University of California at Santa Barbara Chamber Singers, directed by Dorothy Westra.

What must surely have been the low point of the six concerts was reached with the performance of Lukas Foss' "Echoi" for clarinet, cello, piano and percussion. The performers smashed wind chimes (like those found on patios), knocked over music stands (intentionally), marched around the stage playing, and abused the piano cruelly. It was a disgusting display.

COPLAND PREMIERE

Aaron Copland's "Dance Panels" was given its premiere concert performance Saturday night. It is an agreeable work and sounds very much like many other compositions by this composer of a number of years ago.

The final concert, played Sunday afternoon, was for soloist, full orchestra, and chorus.

Leo Smit, pianist, performed Tchaikovsky's Concert Fantasy ably and often brilliantly.

The San Diego Union

MAY 19 1966

Ojai Music Festival To Open Tomorrow

The 20th annual Ojai Music Festival will be held in Ojai tomorrow, Saturday and Sunday. Ingolf Dahl is the musical director and conductor of the festival.

The soloists who will perform are: Eudice Shapiro, violinist; Leo Smit, pianist, and Doriot Anthony Dwyer, principal flutist with the Boston Symphony Orchestra.

The opening concert, at 8:30 p.m. tomorrow in the Ojai Bowl, will be given by the Boston Symphony Chamber Players, a group of nine string and woodwind musicians. Their program will include compositions by Brahms, Beethoven and Mozart.

On Saturday, the first program, at 11 a.m., will be in the Ojai Presbyterian Church, with Ingolf Dahl conducting a program of Baroque music. At 3:30 p.m., in Nordhoff Auditorium, a chamber concert will be given with the theme, "Five Hundred Years of Experimental Music."

The third concert of the day will be at 8:30 p.m. in the Ojai Bowl. In addition to the American premiere of Copland's "Dance Panels," the orchestra will perform Strauss' "Le Bourgeois Gentilhomme" and accompany solo flute works by Bach and Nielsen.

The first of two Sunday concerts will be held in Nordhoff Auditorium at 11 a.m. The Boston Chamber Players have programmed Mozart, Carter, Fine and Brahms for this program.

Roger Wagner will be the guest conductor for the festival's final concert at 4:30 p.m. in the Ojai Bowl. He will conduct the Festival Orchestra and the University of California, Los Angeles, Choir in Brahms' "Schicksalslied" and the "Choros" No. 10 by Villa-Lobos.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAY 1966

OJAI, May 20–22. The twentieth-anniversary season features the first West Coast appearance of the Boston Symphony Chamber Players, who open the festival with a concert in the Ojai Festival Bowl. The Presbyterian Church is the setting in which Ingolf Dahl will conduct the Festival Orchestra in a "Special Concert of Baroque Cantatas and Solo Violin Music"; and at Nordhoff Auditorium a concert entitled "Five Hundred Years of Experimental Music" will feature works from the fourteenth century through the present day.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,755 SUN. 1,175,336

MAY 22 1966

★

The final day of the Ojai Festival includes concerts by the Boston Symphony Chamber Players in Nordhoff Auditorium at 11 this morning, and by the Festival Orchestra and the UCLA Concert Choir in Ojai Civic Center Park Bowl this afternoon at 4:30. Conductors are Ingolf Dahl and Roger Wagner. Leo Smit will be piano soloist in Tchaikovsky's rarely-heard Concert Fantasy, Opus 56, and Beethoven's Choral Fantasy, Opus 80.

The Arizona Republic — Phoenix, Fri., May 20, 1966

Fine End for Music Season

By WILLIAM J. NAZZARO

The music season ended in the Valley last night with another fine concert by the Boston Symphony Chamber Players. An audience well in excess of 2000 was on hand at Grady Gammage Auditorium, making this the largest gathering ever for chamber music in Arizona.

The concert was sponsored by the Phoenix Chamber Music Society, which had as its guests hundreds of Maricopa County music students.

AS IN THEIR previous concert at Kerr Hall, the Boston Symphony Chamber Players played with a marvelous precision and technical wizardry that was virtually overwhelming. In fact, the few minor slips were more a reminder that these were mere mortals, not angels, in front of us.

The program opened with Schubert's charming Trio No. 2 in B Flat for voilin, viola and cello; continued with two contemporary works, Fantasia for String Trio by the late Harvard-educated composer, Irving Fine, and Three Bagatelles for Oboe and Bassoon, by Alexei Haieff, and concluded with Beethoven's Septet in E Flat.

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,755 SUN. 1,175,336

MAY 22 1966

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BY ALBERT GOLDBERG
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The most ingratiating episode of the program was Mozart's Quartet for Flute and Strings in D Major, K. 285, in which Doriot Anthony Dwyer's flute was joined by Joseph Silverstein, violin, Burton Fine, viola, and Jules Eskin, cello. Mozart provided a veritable concerto for his flute soloist in this work, and Miss Dwyer, who was once the second flutist of the Los Angeles Philharmonic Orchestra, played even more beautifully than one remembered. Few flutists approach her pure and silvery tone or her sensitive command of phrasing and nuance. The string players provided a finely modulated background for her efforts, and the result was Mozart of exceptional style and distinction.

Piano Problem

There was less to be enthusiastic about in Brahms' Horn Trio in E Flat, Opus 40. The pianist, Claude Frank, was afflicted with a hard-and-harsh toned instrument that defied most of his intentions to bring it into a suitable balance with the violin of Silverstein and the French horn of James Stagliano (likewise a former member of the Los Angeles Philharmonic), and the total effect was more dutiful and efficient than musically discerning.

A bit of jollity was injected into the proceedings by the semi-novelty of the occasion. Three Bagatelles for Oboe and Bassoon by the ex-patriate Russian composer Alexei Haieff. While the pieces are by no means representative of contemporary composition, they are engaging, melodious and witty, and they were expounded with dexterous virtuosity by Ralph Gomberg on the oboe and Sherman Walt on the bassoon.

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The San Diego Union
SAN DIEGO, CALIF.
D. 118,192 SUN. 219,776
MAY 24 1966

Ojai Music Festival Hits High In Attendance, Artistry

By DONALD DIERKS

OJAI — The 20th annual Ojai Music Festival took place last Friday, Saturday and Sunday with large audiences, mainly from Los Angeles, setting attendance records. Every one of the six concerts was a virtual sellout.

From the artistic point of view, the festival was no less successful.

Ingolf Dahl, the artistic director and conductor, built beautifully balanced programs, assembled the right musicians to perform this repertoire, and led three of the performances in an exemplary fashion — as only a musician with his breadth of musical understanding and sensitivity could. The three concerts which he did not conduct were chamber music programs.

BROAD RANGE

Under his leadership, the weekend of music had something for everyone, from compositions for small ensemble to works for full orchestra and chorus, and musical styles ranged from Renaissance polyphony to avant-garde pan beating.

Running through this variety, however, was the connecting thread of Dahl's own joy in music making. Only occasionally was something heard which appealed merely to musicianly intellect.

Next year, because Dahl will be in Europe, Lawrence Morton has been named the artistic director for the festival, and it was announced that Pierre Boulez, the French conductor and internationally known avant-garde composer, will be the festival conductor.

OUTDOOR PROBLEM

Doriot Anthony Dwyer, flutist, and three other members of the Boston Symphony Chamber Players (a group of nine string and woodwind musicians who performed in various combinations during the evening) fought the problems that outdoor performances always create, and won. Miss Dwyer's tone and facile technique were a pleasure to hear.

Saturday morning the music, musicians and acoustics of the Ojai Presbyterian Church combined to make the greatest musical impact of any festival program.

The William Hall Chorale, the Ojai String Octet and Elizabeth Hvolboll, contralto; Amanda DeRycke, soprano; Delton Shilling, tenor; and Darrell Randall, oboist, were lead by Dahl in cantatas by Bach, Weckmann and Luebeck.

A program Saturday afternoon entitled "Five Hundred Years of Experimental Music" contained some interesting vocal music which was well performed by the University of California at Santa Barbara Chamber Singers, directed by Dorothy Westra.

What must surely have been the low point of the six concerts was reached with the performance of Lukas Foss' "Echoi" for clarinet, cello, piano and percussion. The performers smashed wind chimes (like those found on patios), knocked over music stands (intentionally), marched around the stage playing, and abused the piano cruelly. It was a disgusting display.

COPLAND PREMIERE

Aaron Copland's "Dance Panels" was given its premiere concert performance Saturday night. It is an agreeable work and sounds very much like many other compositions by this composer of a number of years ago.

The final concert, played Sunday afternoon, was for soloist, full orchestra, and chorus.

Leo Smit, pianist, performed Tchaikovsky's Concert Fantasy ably and often brilliantly.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

OJAI, May 20–22. The twentieth-anniversary season features the first West Coast appearance of the Boston Symphony Chamber Players, who open the festival with a concert in the Ojai Festival Bowl. The Presbyterian Church is the setting in which Ingolf Dahl will conduct the Festival Orchestra in a "Special Concert of Baroque Cantatas and Solo Violin Music"; and at Nordhoff Auditorium a concert entitled "Five Hundred Years of Experimental Music" will feature works from the fourteenth century through the present day.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396
MAY 22 1966

★

The final day of the Ojai Festival includes concerts by the Boston Symphony Chamber Players in Nordhoff Auditorium at 11 this morning, and by the Festival Orchestra and the UCLA Concert Choir in Ojai Civic Center Park Bowl this afternoon at 4:30. Conductors are Ingolf Dahl and Roger Wagner. Leo Smit will be piano soloist in Tchaikovsky's rarely-heard Concert Fantasy, Opus 56, and Beethoven's Choral Fantasy, Opus 80.

The San Diego Union
SAN DIEGO, CALIF.
D. 118,192 SUN. 219,776
MAY 19 1966

Ojai Music Festival To Open Tomorrow

The 20th annual Ojai Music Festival will be held in Ojai tomorrow, Saturday and Sunday. Ingolf Dahl is the musical director and conductor of the festival.

The soloists who will perform are: Eudice Shapiro, violinist; Leo Smit, pianist, and Doriot Anthony Dwyer, principal flutist with the Boston Symphony Orchestra.

The opening concert, at 8:30 p.m. tomorrow in the Ojai Bowl, will be given by the Boston Symphony Chamber Players, a group of nine string and woodwind musicians. Their program will include compositions by Brahms, Beethoven and Mozart.

On Saturday, the first program, at 11 a.m., will be in the Ojai Presbyterian Church, with Ingolf Dahl conducting a program of Baroque music. At 3:30 p.m., in Nordhoff Auditorium, a chamber concert will be given with the theme, "Five Hundred Years of Experimental Music."

The third concert of the day will be at 8:30 p.m. in the Ojai Bowl. In addition to the American premiere of Copland's "Dance Panels," the orchestra will perform Strauss' "Le Bourgeois Gentilhomme" and accompany solo flute works by Bach and Nielsen.

The first of two Sunday concerts will be held in Nordhoff Auditorium at 11 a.m. The Boston Chamber Players have programmed Mozart, Carter, Fine and Brahms for this program.

Roger Wagner will be the guest conductor for the festival's final concert at 4:30 p.m. in the Ojai Bowl. He will conduct the Festival Orchestra and the University of California, Los Angeles, Choir in Brahms' "Schicksalslied" and the "Choros" No. 10 by Villa-Lobos.

The Arizona Republic
Phoenix, Fri., May 20, 1966

Fine End for Music Season

By WILLIAM J. NAZZARO

The music season ended in the Valley last night with another fine concert by the Boston Symphony Chamber Players. An audience well in excess of 2000 was on hand at Grady Gammage Auditorium, making this the largest gathering ever for chamber music in Arizona.

The concert was sponsored by the Phoenix Chamber Music Society, which had as its guests hundreds of Maricopa County music students.

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,755 S.N. 1,175,336

MAY 20 1966

The Ojai Music Festival--Selectivity on a Shoestring

BY MARTIN BERNHEIMER
Times Music Editor

Commenting on the 20th anniversary of the Los Angeles Music Festival in this space a few weeks ago, Franz Waxman explained that his concerts had only one thing in common: they offered something "special." The adjective in question applied equally to new and old, standards and rarities, provided the makeup and perspective of the concert was unusual.

It is both fitting and ironic that the Los Angeles Festival should overlap this year with another festival of importance, and, coincidentally, another festival currently celebrating the completion of its second decade. It would seem, however, that one performance date, May 21, is all the two have in common.

Whereas the Waxman fete spreads its four concerts out over three weekends, the Ojai Festival concentrates six equally ambitious events into a single three-day span. Whereas the L.A. Festival borrows its setting from UCLA, Ojai has its own geographical identity. And whereas Waxman cheerfully programs such war horses as the "Rhapsody in Blue" and Mozart's D-Minor Piano Concerto, Ingolf Dahl—his Ojai counterpart—concerns himself with neglected repertory above all else.

"We do intend to play a few more or less familiar works," Dahl recently admitted, almost shame-facedly. "Things like the Beethoven Septet in its original instrumentation and Bach's Second Suite for Flute and Strings. But these are the exceptions. Basically, I am convinced that we have no right to offer the same things one hears during subscription seasons and call our versions a festival."

A glance at this year's Ojai prospectus indicates that Dahl practices what he preaches. Even the works cited above can hardly be classified as standards. And a comparison between the L.A. Festival's closing-night fare and that of Ojai on its second day, both of which happen to be Saturday, is rather illuminating.

Waxman has scheduled the West Coast premiere of his own "Song of Terezin," coupled with Brahms' First Symphony and "Tragic" Overture. Dahl, on the other hand, has planned three different programs in as many locales: a special concert of Baroque music at 11 a.m. in the local Presbyterian church; a marvelously imaginative survey called "500 Years of Experimental Music," to be given at 3:30 in Nordhoff Auditorium; and the American concert premiere of Aaron Copland's "Dance Panels," together with works of Bach, Carl Nielsen and Richard Strauss, on the orchestral program at 8:30 in the renovated Ojai Bowl.

It may be a lot for a single pair of ears to digest in 12 hours, but the challenge is extraordinarily stimulating nevertheless.

There is absolutely nothing haphazard about Ojai programing. Dahl, a composer and conductor at USC, assumes responsibility for every item played, and he has a good reason for each selection.

"This year, in addition to concentrating on the unusual, we wanted to spotlight certain figures who have been personally associated with the festival earlier in its history. That explains the inclusion of 'Dance Panels'—a heavenly piece of music and an example of the 'old-fashioned' Copland at his best. That explains

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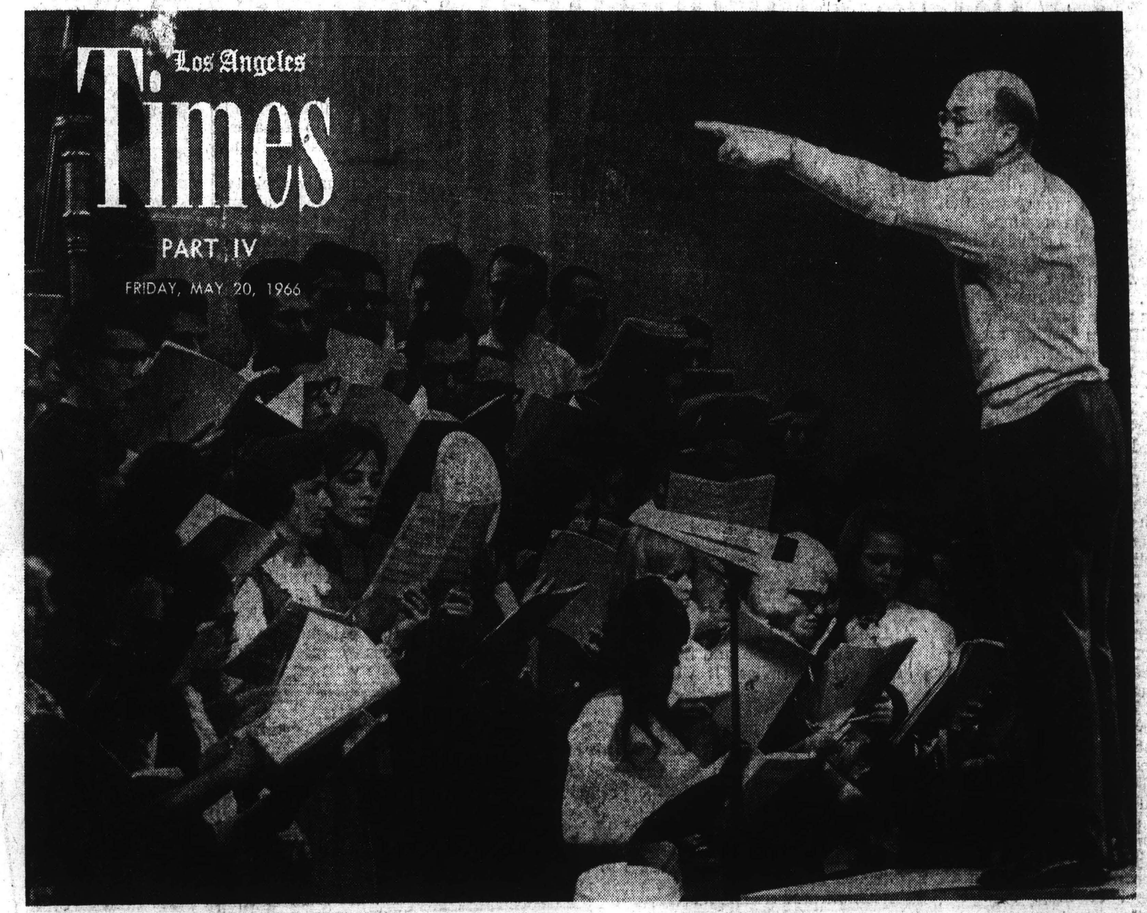

CONDUCTING REHEARSAL—Prof. Ingolf Dahl, the musical director of the Ojai Festival, conducts USC choir rehearsal.

plain concert... like nothing better than to stage Honegger's "Antigone," or Satie's "Socrate." But the usual financial considerations so 11th-hour regret... heartbroken," he sighs. "We didn't include a single Haydn symphony this year."

...nd: Real George

...thought someone said, "Another a... Lady Put Hamilton. George made me up of water-... Hamilton. Lipoleum and ...ity variety like ...ers about ...ers about ...ers about

L.A. Times, May 23, 1966

3 Concerts Offered at Ojai Festival

BY ALBERT GOLDBERG
Times Staff Writer

OJAI—Hardy Ojai Festival patrons were regaled with three concerts on Saturday, comprising a sum total of considerably more than six hours of music ranging from the Renaissance and the Baroque to several extreme manifestations of the contemporary idiom. That the last will probably be even more plentifully represented in the future was indicated by the announcement that Lawrence Morton will next season resume his former post as musical director of the Festivals and that the conductor will be Pierre Boulez, noted French avant-garde composer.

The day began serenely enough with a no-applause concert of Baroque music in Ojai Presbyterian Church. Lacking competition from his greatest contemporary George Friedrich Handel, it was not surprising that Johann Sebastian Bach stood supreme over such virtually unknown 17th and 18th century predecessors as Mathias Weckmann, and Vincent Luebeck, all represented by cantatas sung sturdily by the William Hall Chorale, conducted by Ingolf Dahl, with the solos assigned to Amanda DeRycke, soprano; Delton Shilling, tenor, and Ronald Hoffnell, bass, and a string ensemble accompanying.

Nor did Johann Sebastian suffer much by comparison with his great-uncle Johann Christoph Bach, one of whose arias was sung expressively by Elizabeth Hvolboll, contralto. Eudice Shapiro provided further contrast by opposing a suite for unaccompanied violin by Georg Johann Pisendel with two movements from Bach's Sonata in G Minor, both played with her customary superb mastery of both instrument and music. Not the least of the satisfactions of this program were the sensitively-phrased oboe obligatos of Darrell Randall.

The fireworks began with an afternoon concert in Nordhoff Auditorium covering 500 years of experimtntal music. As sung with varying degrees of effectiveness by the UC Santa Barbara Chamber Singers conducted by Dorothy Westra, the experimentation involved inpart songs by Ockeghem, Cordier, Gesuldo, Janequin, Verdi and William Billings was mild indeed to modern ears.

The same held for three piano pieces by Carl Philipp Emanuel Bach and two fugues by Anton Reicha, played tempestuously on a piano in even more wretched condition than the one of the night before by Michael Tilson Thomas, whose extraordinary gifts as an interpreter of contemporary music do not improve the early classical period.

But the program's title aptly applied to the latter half of the concert. Karl Birger Blomdahl's "Dance Scene" for clarinet, cello and percussion (played by John Neufield, Douglas Davis and Charles DeLancey) proved to be a rhapsodic essay that might have been designed for one of Martha Graham's farther-out athletic ventures. Bernhard Lewkovitch's "Il Cantico delle Creature", dating from 1963 partly spoken and partly sung, was a provocative extension of Schoenberg's "Strechstimme" in Italian style, performed by a speaking chorus conducted by Lawrence Christianson.

If riots were fashionable in Ojai, the West Coast premiere of Lukas Foss' "Echoi" certainly had the potential of setting one in motion. Previous performances of parts of the work in Los Angeles were no preparation for the violence and extremities of the completed product.

The performers — Messrs. Neufeld, Davis and DeLancey — were faced with fantastic problems and they met them with fantastic ability. Never have three players created such an orgiastic pandemonium as in the section devoted to conjuring up chaos. But for all its devious sensationalism one would hesitate to evaluate the composition artistically.

The evening concert by the Festival Orchestra conducted by Dahl in the Festival Bowl presented no such problems. The first concert performance of Aaron Copland's 1963 "Dance Panels," music for a ballet without story, found this composer reverting to many of his characteristic earlier and successfully proven melodic and rhythmic finger prints. It is agreeable music well-designed for an abstract ballet.

The soloist was Doriot Anthony Dwyer, who again delighted with her virtuosity in Bach's Suite in B Minor for Flute and Strings and Carl Nielsen's saucy Flute Concerto, which often seemed like a witty parody on operatic mad scenes. The program ended with Strauss' lush suite from "Der Bueger als Edelmann" exuberantly played by the excellent orchestra with Eudice Shapiro making sparks fly in the important violin solos.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
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OCT 3 1 1965

Symphony Players in Debut

The 14th season of the Cambridge Society for Early Music will initiate its "Festival of English Music" by presenting the Boston Symphony Chamber Players in their first local performance this season in a concert Wednesday at Sanders Theater, Cambridge.

The program will feature John Dowland's Lachrymae and Other Dances; Two Sonatas of Four Parts for two violins, cello and harpsichord by Henry Purcell; and G.F. Handel's Trio Sonata in F Major, Violin Sonata in E Major and Sonata in G Major, Op. 5, No. 4.

The Cambridge Society, under the musical direction of Prof. Iva Dee Hiatt of Smith College, is one of the few organizations devoted solely to the presentation of music from the baroque and renaissance periods.

The Boston Symphony Chamber group is made up of the principal players from the Boston Symphony Orchestra and are under the direction of Erich Leinsdorf. The artists to be heard Wednesday include Joseph Silverstein and George Zazofsky, violin; Burton Fine, viola; Jules Eskin and Martin Hoserman, cello; Ralph Gomberg, oboe; Sherman Walt, bassoon, and Daniel Pinkham, harpsichord.

Igor Kipnis, harpsichordist, will be featured Nov. 10, and on the 17th the Cambridge Festival Chorus and Orchestra will be under the direction of Miss Hiatt.

MAY 2 3 1966

3 Major Events Close Ojai Music Festival

By DANIEL CARIAGA
I. P-T Music Critic.

The final events of the 1966 Ojai Festival, Saturday evening and Sunday afternoon in Festival Bowl, and Sunday morning in Nordhoff Auditorium, fulfilled the promise of the printed programs.

Saturday night the Festival Orchestra, under the inspired guidance of Ingolf Dahl, gave a brilliant concert of Copland, Bach, Nielsen and Strauss.

Doriot Anthony Dwyer, who appeared on the first festival concert in May 1947, was soloist in Bach's Second Suite for flute and strings and in Carl Nielsen's beautiful and moving Flute Concerto (1926).

* * * *

MME. DWYER'S BACH, which is as even and imperturbable as a running stream, yet as articulate as human speech, was a delight to connoisseurs and laymen alike, and her playing of the Nielsen work could not have presented it in a better light.

Opening the program was the first performance in concert form of Aaron Copland's "Dance Panels," a new work (1963) that recalls high points of the composer's middle period.

It is lyric, evocative, knee-deep in sentiment, and, needless to say, we loved every one of its 28 minutes. With the visual bonus of moving dancers, it should be around a while.

* * * *

SUNDAY MORNING the Boston Symphony Chamber Players greeted an SRO house with memorable performances of music by Mozart, Irving Fine, Elliott Carter, and Brahms.

High point was the gem-like, perfectly balanced Quartet for oboe and strings of Mozart, played by Messrs. Gomberg, Silverstein, Fine and Eskin.

Brahms' C minor Piano Quartet (the pianist was Claude Frank) was nearly as polished, but disappointing in the notably dull tone coming from the piano.

Irving Fine's Fantasia for String Trio (1957) and Elliott Carter's 1948 Woodwind Quintet seem to deserve the devoted performances the Chamber Players lavished upon them.

The festival's closing concert was an all-star affair, with guest conductor Roger Wagner leading the Festival Orchesrta and his own UCLA Concert Choir in Brahms' "Schicksalslied," and pianist Leo Smith joining Dahl and the orchestra in Beethoven's Choral Fantasy (again with the UCLA group), and in Tschaikovsky's lightweight but oh-so-pretty Concert Fantasy.

* * * *

YET DOMINATING the program, as much for its austerity as for its greatness, was Stravinsky's Symphony in Three Movements (1945), which Dahl and the orchestra presented in a transparent reading.

Dahl's extraordinary gift for going directly to the heart of an extended work was never more in evidence than in this great work.

Not untypically, the orchestra responded to such leadership with its best playing. Considering the personnel involved, we can imagine no better.

B.S.O. PLAYERS

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BOSTON, Mass.
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SEP 26 1965

A Good Left Hand

Claude Frank to Play With Symphony Again

By MICHAEL STEINBERG

Claude Frank's educated and humorous conversation comes over with a slight German accent, a reminder that his birthplace was Nuremberg. He left Germany in 1937 as a boy of 12 and went to France.

"That was still young enough for me to have learned French without any accent at all," the pianist explains, "but by the time I came to America I was 15, and that seems to be just past the critical age for learning a language without retaining an accent."

He left Paris just ahead of the arrival of the Germans. From there, after a period of hiding out in the Pyrenees, the journey went to Portugal and so to America. In Lisbon, he saw, though he did not meet, his future wife, Lillian Kallir, herself a refugee from Prague and also en route to America. They practiced piano in Steinway's Lisbon offices on the same day, and they recall seeing each other.

The two met again at Tanglewood a dozen years later. "Our paths separated again, though after a few years we began to go to the same parties in New York." There were still more complexities to their drawn-out pas de deux, but during the Summer of 1959, while both were at Marlboro, Vt., Claude Frank and Lilian Kallir were married.

Essentially they have continued separate careers, and concerts like that at Tanglewood in early August when they played the Mozart two-piano Sonata and participated in both sets of the Brahms "Liebeslieder" waltzes, are exceptional for them. They will give a complete recital of two-piano music for the first time this Winter in Europe, and they are hoping soon to receive a score the Swiss composer Frank Martin is writing for them. "We like his music and we love him very much."

"Occasionally we give a sort of circus," Frank continued. "That is, Lilian and I each play solos and we play one or two pieces together. And of course we've often played the Mozart two-piano concerto." When they play music for piano duet in public they prefer to play it at two pianos. "It sounds better and at one piano the pedaling problems become impossible. The piano is just not a fit instrument for more than one player."

One two-piano classic the Franks have not played is Bartok's Sonata for Two Pianos and Percussion. They might not because Miss Kallir does not like it. "The first movement is so brutal, and I find the finale trivial, even cheap." "But you like it better than you did at first, don't you?" suggested her husband. "Ye-e-e-s," admitted his wife doubtfully.

Claude Frank would some day like to play the Bartok, but it is one of the few 20th century compositions that attract him. "There are some that I have been intensely interested in, but I have always found that my interest is not sustained as it is with the masters, the older masters, that is, like Mozart and Beethoven and Brahms."

Alban Berg was mentioned as an example of a composer many of whose works make a great impact at first that is not quite sustained with growing acquaintance. Frank does like the Chamber Concerto for Piano, Violin, and Winds: "The last movement is impossible, I think, but I very much like the first movement and the interlude. I do get tired of those waltz oom-pah-pahs with the sour harmonies, though. It is a feeble mannerism."

"I have not played Schoenberg's piano music. I have only played at it. Nothing in it draws me." Indeed, the subject of contemporary music had come up because we had been talking about opera, and when at some point I had mentioned Schoenberg's "Moses und Aron," Frank had quickly interjected, "but it sounds so terrible."

"Then I find," Frank continued, "that I cannot retain an objective attitude towards a modern piece that has cost me an exceptional amount of pains and work. I become possessive about him, almost protective, as though about a defective child. For example, I play the Sessions Second Sonata. I play it with pleasure and obviously it is a fine piece, but still, I wonder, can anyone really like such music?"

What about the earlier and very different First Sonata? "I haven't played it myself, but I know it because Dika Newlin studied it with Schnabel when I was with him. Especially in the later years, Schnabel's active repertory as a pianist was almost entirely restricted to Bach, Mozart, Beethoven, Schubert, and Brahms. As a teacher, however, he taught any music his pupils brought.

Frank studied with Schnabel in the early and later 1940's. Military service came between the two periods. "I also took a few lessons just before he died in 1951. Though he never played modern music any more, he liked to teach it, and he was grateful if you brought him Schoenberg or Sessions. He never taught pupils, he taught only pieces. He wasn't interested in his pupils' careers at all, and he never went to their recitals. Lilian finds that appalling.

"It all was part of Schnabel's being a composer himself. Composing was terribly important to him, and he came to regard his piano playing more and more as a burden, almost a kind of nuisance, something he had to do for a living. It gave him a funny attitude to contemporary music because he regarded many of the composers as his rivals. Even Debussy—in fact Debussy, to Schnabel, was like the red rag to the bull. He really hated his music—'so bourgeois!'"

"Hindemith was another touchy subject. First of all he despised it because he could sight-read it perfectly, it was so predictable. Then in general Hindemith's music seemed like a terribly easy way out. Schnabel had particular contempt for all those fugatos—'refugato' he always called it, the refuge of the composer who doesn't know what to do next."

I remarked to Frank that I thought of him as very much a left-hand pianist, one in whose playing the meaning of the bass line, the fundament on which classical music rests, was particularly vividly projected. "That, too, comes from Schnabel. I am not left-handed, by the way. Schnabel was not much concerned with pianistic problems as such, but he cared intensely about clarifying the large line of anything one played, and he made all of us very much aware of the basses."

"Schnabel thought essentially like a composer," Frank went on. However analytical the approach was, it was anything but dry and impersonal. Schnabel played with extraordinary profile and character, and he hoped for the same from his pupils. Frank recollects: "What we heard most often in our lessons was 'Play it as though **you** had written it.'"

Boston's next chance to hear Frank will be when he plays the Brahms D minor Concerto with the Symphony in November. It is something to look forward to.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 153,000

SEP 4 1965

Pilot Profile

Harry Ellis Dickson

The late Serge Koussevitsky used to boast (or was he complaining?) that there were 100 conductors in the Boston Symphony Orchestra. To the man who must lead such an "army of generals," this may be a mixed blessing, but to Boston and nearby communities it has meant a wealth of living musical experience. Through the dual role of its player-conductors, the Boston Symphony has brought orchestral music closer to home for thousands of people who never or rarely come to Symphony Hall.

Conductor

Among other things, the dictionary will tell you, a conductor is a carrier of electric current. One such conductor from the Boston Symphony is Harry Ellis Dickson, who has made sparks fly, locally, in a variety of musical activities, as performer and commentator, leader and participant. His full-time work as a first violinist with the B.S.O. is only the beginning — he has conducted many orchestras, including those of Providence and Brookline, the Boston Pops and the orchestra (made up of Boston Symphony members) which gives the annual series of Youth Concerts in Symphony Hall.

For a time, he was active as a chamber musician, too, in the Boston Arts Quartet —an activity which he had to abandon because of other commitments. (He speaks of quartet playing, a little wistfully, perhaps, as "the greatest joy in music"—and in another connection, talking of giving up smoking, he wondered whether he might be a "slave to my own will-power.").

But chamber music is only one of the joys possible in this endlessly varied form of human expression and communication. At the opposite extreme is the joy of bringing music outdoors — of presenting it in God's good, fresh air to those who may never penetrate the chaste, prim, white walls of Symphony Hall, the people who go to the Esplanade in the summer and sit on the grass and listen as music pours from the Hatch Shell following the graceful, knowing motions of Dickson's baton. Music comes outdoors at Tanglewood, too, where Mr. Dickson was interviewed for this profile — and who can measure the added dimensions that the rolling, green hills, the trees and the distance from city noise may add to a performer's giving, an audience's reception of music. Perhaps the Brahms Second Symphony or the Beethoven Sixth is more at home there than in Boston.

Even more than bringing music outdoors, bringing music to children is a key to what Harry Ellis Dickson means in Boston's musical life. A special light comes into his eyes when the conversation turns to the combination of music and children. His mind is full of plans for next year's series of Saturday morning youth concerts — he has found a marvelous composition ("perhaps even better than Britten's") for introducing children to the orchestra; he will present a series of double concertos, featuring soloists from the Boston Symphony performing together with their sons; perhaps (given sufficient funds) even a performance of Ravel's and Colette's magic blending of music, poetry and childhood, "L'Enfant et les Sortileges."

To PILOT readers, Mr. Dickson is of special interest in yet another musical role — director of the Boston Archdiocesan Youth Orchestra, drawn from students in the Catholic schools of the Archdiocese.

If you want to get your child into this orchestra, the best bet is to have him learn the oboe, bassoon, English horn or trombone, instruments perennially in short supply. And beware of school bands as a training-ground for orchestral music — Mr. Dickson finds that band players coming into the orchestra sometimes have "no idea of intonation —of playing in tune." Perhaps, like many of our youth who listen rather than perform, their real interest is in the big beat — but there is more to music than oom-pah and Harry Ellis Dickson seeks, constantly, new and effective ways of bringing that "more" to a younger generation.

One problem is that children (taught by their parents' attitudes, perhaps) often think of serious music as being beyond their grasp. They follow the natural human inclination to shrink from hard work and complexity, to fall back on what is easier, though ultimately less rewarding.

"The thing I have had to conquer in them," he says of his young orchestra, "is a certain respect tinged with fear."

"Culture—humbug!" says Dickson. "Music is for enjoyment. You must have a certain amount of discipline, but freedom is needed, too —and above all, enjoyment."

He knows that not many of his young players will go on to become professional musicians (though a few undoubtedly will) but this is not the real purpose of the orchestra.

"The experience of having played in an orchestra will give them more of a chance to enjoy life later. It teaches democracy and cooperation. Sports can teach that, too, but music is different from sport; sport is based on competition. Music is a way of working together to make something beautiful."

Besides its two annual concerts in Symphony Hall, the Youth Orchestra began last year a program which Dickson hopes to see expanded — going out to the schools and performing, bringing them Tchaikovsky, Wagner and Gounod. The concerts met with tremendous enthusiasm.

"The students never knew they could enjoy this kind of music," Dickson reflected. "But anyone can, given a chance to hear it."

And perhaps this is what Harry Ellis Dickson is doing most effectively for music in the Boston area—giving people a chance to hear it, to enrich their lives by opening new channels of enjoyment.

He was speaking of children when he said it, but perhaps he was also speaking of the audiences to whom he speaks at pre-symphony luncheons and open rehearsals, of those who hear his violin in Symphony Hall and who come to share magic flowing from his baton.

"I want them to grow up considering music and orchestras as part of life. I want them to have their lives made richer by music."

—*Joseph McLellan*

MASSILLON, OHIO
INDEPENDENT
D. 17,000

OCT 6 1965

Modern Age of Brass.
Roger Voisin, first trumpet with the Boston Symphony orchestra organized his brass ensemble in 1952. It is one of the few permanent organizations of its kind in the country. This recording of music for brass instruments (up to 7) is unique since little is written for brass chamber groups and rarely recorded. The recording was made under the special conditions that exist for such processing at the Massachusetts Technical Institute.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
NOV 13 1965

Boston Symphony Quartet

The Boston Symphony String Quartet gave its first concert of the season in Jordan Hall Friday evening. The program was made up of three works, Mozart's G major, K. 387; Webern's Five Pieces, Op. 5; and the Brahms A minor, Op. 51, No. 2.

The players have had a year's quartet work behind them, not to mention the countless concerts under Erich Leinsdorf, when they function as section leaders. They are Joseph Silverstein, the B.S.O. concertmaster, violinist George Zazofsky, principal violist Burton Fine and principal cellist Jules Eskin.

But at the moment, there seems to be a lack of interaction. Balance does not appear to be the problem, though more assertive playing by the lower strings would have helped both the light sonorities of the Mozart and the deeper Brahms.

Then there was the matter in the Mozart of those mimicking phrases, sharply upward in the minuetto, curved in the andante, which showed the individual player not in accord with his fellows. If Zazofsky opted for a colloquial reading in the andante he was more persuasive than Silverstein. Silverstein and Fine, on the other hand, did better in the strongly marked minuetto.

The Webern was pleasing chiefly for the immaculate care of the string effects. But like the Mozart and much of the Brahms (excepting the finale which is robust enough to carry itself), there was little profile. One longed, finally, for the unguarded statement, the venture.

The ensemble, quartet in residence at the New England Conservatory, will play there again on Jan. 7 and Mar. 18.

—M.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript
DEDHAM, Mass.
Weekly Circ. 5,937
NOV 24 1965

CELLIST—Miss Carol Proctor of Dedham, recently decided to forego award for Fulbright study in Rome, and joined Boston Symphony Orchestra as their only woman cellist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
NOV 10 1965

Quartet Concerts

The first of three concerts by the Boston Symphony String Quartet will be given Nov. 12 at 8:30 p.m. in Jordan Hall. The program will be made up of the Mozart G major Quartet, K. 387; Webern's Five Pieces for String Quartet, Op. 5, and the A minor Brahms Quartet, Op. 51, No. 2.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
NOV 29 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
DEC 13 1965

Soloist Tonight

Boston Symphony violinist George Zazofsky will play the Berg Concerto tonight in Jordan Hall with the New England Conservatory Orchestra, Frederik Prausnitz conducting.

ROCHESTER REVIEW
ROCHESTER, N.Y.
5 TI. A YR. 26,000

WTR. 1966

■ **1961**

ROBERT EHLE heads the electronic music department at North Texas State U.

H. BRUCE LEDERHOUSE, '63GE, collaborating with Herbert Graesel, composed a folk-style Mass entitled *Rejoice*.

MCCARROLL AYERS has been appointed instructor in voice at Millsaps College.

PETER W. HADCOCK has joined the Boston Symphony Orchestra as clarinetist.

Marriages

ROBERT EHLE to Linda Candle, July 17.

Births

To H. BRUCE, '63GE, and MARY COLLINS LEDERHOUSE, '63E, a daughter, Mary Ellen, Nov. 13, 1964.

To PETER and MARY GREER HADCOCK, '63GE, a daughter, Sylvia Mary, Aug. 23.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
DEC 26 1965

Three Quintets On Friday's String Program

An unusual program of three string quintets will be presented by the Boston Symphony String Quartet, quartet in residence at the New England Conservatory, on Friday night, Jan. 7, at 8:30 p.m. in Jordan Hall. Assisted by guest artist Reuben Green, the Quartet, composed of Boston Symphony Orchestra members Joseph Silverstein, George Zazofsky, Jules Eskin, and Burton Fine, will offer Mozart's "Quintet in C minor," his "Quintet in D major," and Brahms' Quintet in G major, op. III."

Tickets now available at the Jordan Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 7,991
JAN 19 1966

Philharmonic Concert Features Earl Hedberg

LYNN — Earl Hedberg of the Boston Symphony will be the soloist in the "Harold in Italy" symphony for orchestra and viola by Berlioz at the mid-winter concert of the North Shore Philharmonic orchestra Sunday evening, Jan. 23, at the Lynn City hall auditorium at 7:30. Rolland Tapley is the conductor.

The program also includes the Introduction and Cortege from "Le Coq d'Or" of Rimsky - Korsakoff, the "London Suite" by Eric Coates and the selection from the Cole Porter musical "Kiss Me, Kate."

The orchestra is composed of 70 musicians from North Shore cities and towns, including Salem, Beverly, Wenham, Lynn, Swampscott, Marblehead, Saugus, Reading, Wakefield, Danvers, Peabody, Melrose and some graduate musicians from Boston colleges.

Beverly area musicians in the orchestra include: Mary Kobialka, Gus Meyers and John Finnegan, Danvers; John Welding and Doris McVann, Beverly; Isabel Howard Wenham.

George Edman Retiring From USIA

Career Officer Is Leaving at End of Year

George W. Edman of 58 South St. and Washington, D.C. a career officer in the U.S. Information Agency's foreign service, is retiring at the end of the year, according to an agency announcement.

George W. Edman

Mr. Edman, former managing editor of The Eagle, returned a few months ago from a three-year assignment in India as economic aid officer.

One of the original group to be awarded the Medal of Freedom for services during World War II, Mr. Edman's final assignment with Allied Force Headquarters in Italy was as director of Psychological Warfare branch. He also served two years as chairman of the Allied Publications Board, responsible for reintroducing a free press into Italy. His other USIA assignments were in Denmark, Greece, Burma, Italy, Syria and Panama.

Mr. Edman began newspaper work in 1923 on the Springfield Union and also worked as Berkshire correspondent for the Boston Globe and the Knickerbocker Press of Albany. He joined The Eagle staff in 1926 and organized the county department. He was appointed county editor in 1927, and was named managing editor in 1939. He was granted a leave of absence in May 1942 to become a civilian employe of the Office of War Information.

During the war, he handled press and radio activity for the OWI in Africa and Italy. He returned to The Eagle in 1945, but resigned in February 1947, to become public affairs officer in Denmark for the State Department. Later that year he was transferred to the Athens embassy.

In 1955, Mr. Edman was made an honorary doctor of humane letters by his alma mater, the University of Massachusetts. He was decorated with the Order of the British Empire and by the Republic of Panama with the Order of Balboa. The city of Trikkala, Greece, made him an honorary citizen in 1948, along with Gen. James Van Fleet and the former ambassador, the late Dr. Henry P. Grady.

In 1934, with Miss Gertrude Robinson Smith and Mrs. Owen Johnson of New York and Stockbridge, he became a founder of the Berkshire Music Festival, now at Tanglewood, and served as chairman of the coordinating committee for nine years.

Mrs. Edman, a graduate of Smith College, was active in serving at one time as executive vice president of the Berkshire Festival. She is a former president of the Pittsfield Junior League and the Berkshire County Smith Club. While in India, she directed a charity dealing in Indian artifacts. Proceeds went to support a school and a hospital outside of Nagpur, the leper colony near Delhi, and Tibetan refugees.

Mr. and Mrs. Edman have three sons, F. Talmage of the town of Harvard and Silas W. G. and D. Ross Edman, both of Chicago. Their Washington home is at 4708 Butterworth Place N.W.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222
DEC 8 1965

Boston Trio to Give Concert For All Newton Music School

The Boston Trio will present the first in a series of two concerts sponsored by the Parents' Association of the All Newton Music School Jan. 16 at 8 P.M. at the school, 321 Chestnut St., West Newton. A second concert, featuring the Pro Arte Woodwind Quintet, is planned for Feb. 13. Both events are open to the public.

The Boston Trio, consisting of Roger Shermont, violin, and John Sant Ambrogio, cello, both members of the Boston Symphony Orchestra, and Phyllis Moss, piano, of the faculty of the All Newton Music School, performed at the benefit concert at the opening of the school's new facilities last spring.

The Pro Arte Woodwind Quintet, which includes William Grass, flute; Raymond Toubman, oboe; Robert Stuart, clarinet; Carolyn Panasevich, French horn, and Francis Nizzari, bassoon, are members of the faculty of the All Newton Music School and have performed extensively in the Boston area.

The Parents' Association of the All Newton Music School, Mrs. Ephraim Friedman, president, is planning these concerts as the first in a series of annual events. Tickets are available from the chairman of the chamber music committee, Mrs. Leston Havens, 304 Otis St., West Newton, LA 7-7108. Other members of the committee include: Mrs. Finn Brudevold, Mrs. Fred Cusick, Mrs. Milton Kay, Mrs. S. Wendell Kravitz, Mrs. John Reichard, Mrs. Richard Roche, Mrs. Herbert Schilder, Mrs. F. Dow Smith and Mrs. Robert Smith.

A partial list of subscribers is: Cornelia W. Anderson, Dr. and Mrs. Peter Bernfeld, Dr. and Mrs. Henry Brown, Dr. and Mrs. William L. Brude[illegible]

Dr. and Mrs. Finn Brudevold, Mrs. Louis S. Chase, Miss Gretchen Clifford, Miss Madeline W. Cobb, Miss Elsie Coffey, Mr. and Mrs. William C. Custer, Miss Mary-Louise Eddy, Dr. and Mrs. Frederick Ehrlich, Dr. and Mrs. Ephraim Friedman, Dr. and Mrs. Benjamin Gill, Dr. and Mrs. Lester Havens, Mrs. Arnold Hiatt Miss Jean M. Hoxie, Dr. and Mrs. Roger W. Jeanloz, Dr. and Mrs. Samuel Kaplan.

Mr. and Mrs. S. Wendell Kravitz, Mr. and Mrs. Bruce Macdonald, Mr. and Mrs. Roland B. Macdonald, Mr. and Mrs. Richard G. Mintz, Miss Jennie Mohr, Mrs. Florence Avery Moore, Mr. and Mrs. David J. Palmer, Mr. and Mrs. Loomis Patrick, Miss Marianne Phillips, Dr. and Mrs. John Reichard, Mrs. Hugh L. Robinson, Mrs. Leon Rosenfeld, Mrs. Arthur Scipione, Dr. and Mrs. Herbert Schilder, Mr. and Mrs. F. Dow Smith, Dr. and Mrs. Myron Stocking, Miss Marion H. Whitely, Charles B. Woodbury.

The All Newton Music School, under the direction of Mrs. Anne Gombosi, is a member of the National Guild of Community Music Schools and has an enrollment of 850 students.

All students, their families and friends are invited to join in celebrating the coming holiday season at the traditional Hanakah Christmas party Sunday from 3:30 to 5:30 P.M. The afternoon will be highlighted by a song fest led by Mrs. Jane Anne Smith and Eliot Kennin of the Music School staff.

Members of the committee include: Mrs. Joseph Mitchell Jr., chairman; Mrs. Henry Brown, Mrs. Fred Cusick, Mrs. Ephraim Friedman, Mrs. Monte Goldman, Mrs. S. Wendell Kravitz and Mrs. Leon Rosenfeld.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
1966

The Sound of Music

Quartet Augmented For Mozart, Brahms

By Peter M. Knapp

The Boston Symphony String Quartet picked up an extra colleague and played a program of music for string quintet at Jordan Hall last night.

The added man was second violist Reuben Green, in his 16th year with the Boston Symphony and thus hardly a stranger here. He joined the regulars of the quartet in residence at the New England Conservatory: Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola, and Jules Eskin, cello.

Two Mozart Works

The concert was the second of the season for the Boston Symphony quartet and attracted a larger gathering, including BSO Music Director Erich Leinsdorf and BSO Manager Thomas D. Perry. Two of the three quintets on the program were by Mozart: in c minor, K. 406, and D major, K. 593. The other was the Brahms Quintet in G major, Opus 111.

The initial Mozart piece is something of an oddity, for it was originally composed at the same time as the Haffner Symphony as a serenade for eight wind instruments (K. 388) and later transcribed by Mozart for strings. Thus it bears the light atmosphere of what has been called his "party music," and is miles apart from its program companion, the late K. 593.

The quintet, however, showed more of a tonal and temperamental affinity for the impassioned sonorities of Brahms than for the transparent textures of Mozart. It also took a while for the group to settle down, smooth out the balance and blend and adjust to each other.

Thus the c minor quintet was rather rough, with thicker textures than desirable most of the way and with moments of poor intonation in the violas in the first movement, and the violins in the third.

As the most sonorous instrument in the group, the cello is prone to be overbearing, and that was the case with Eskin until he found the proper dynamic level — in the next Mozart. The violas, too, were weaker than necessary, and this was troublesome in the remarkable canons of the minuet in which the viola lines virtually disappeared.

Things went generally better in the D major quintet, particularly in the moody adagio, though there never seemed to be any sense of urgency or deep involvement until the finale. Then the ensemble responded to Silverstein's sizzling lead and a Mozartean brightness appeared.

At Home

The rich sounds and lush, looping melodies of Johannes Brahms apparently are closer to home for the group, for they plunged into the G major quintet with a welcome fervor.

The problems of the Mozart works vanished: there were balance and exceptional blending along with lovely solo work by Silverstein, Fine and Eskin. The phrasings fell into place, the peaks had real bite to them, and overall there was the characteristic mahogany-hued colors that Brahms delighted to create.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,570
JAN 23 1966

Philharmonic To Feature Hedberg

Earl Hedberg of the Boston Symphony will be the soloist in the mid-winter concert of the North Shore Philharmonic orchestra this evening at the Lynn City Hall auditorium at 7:30 p.m.

He will play the Harold in Italy viola solo in this symphony for viola and orchestra by Berlioz. Rolland Tapley will conduct.

Hedberg has been soloist with the Minneapolis Symphony orchestra under Antol Cleveland Symphony under Dorati and has played in the George Szell.

He began study of the violin with his father when he was six years old, later completing his studies at the Juillard school in New York. He studied the viola with George Tourel of Boston. A native of Rhode Island and a veteran of four years service with the Army in World War II, he joined the Boston Symphony in 1956.

Edward W. Rhodes is president of the orchestra, with Ralph F. Shute, treasurer; Frank L. Jones, vice president and business manager; Mrs. Harold Wahl, ticket chairman, and Mrs. Doris Garofano, season membership chairman.

The orchestra is composed of 70 musicians from North Shore communities and includes musicians from Lynn, Marblehead, Salem, Beverly, Peabody, Saugus, Reading, Wakefield and Swampscott.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Messenger
MARBLEHEAD, Mass.
Weekly Circ. 3,580
JAN 20 1966

'Head Musicians Included In North Shore Concert

Earl Hedberg of the Boston Symphony will be the soloist in the Harold in Italy symphony for orchestra and viola by Berlioz at the mid winter concert of the North Shore Philharmonic Orchestra Sunday evening, Jan. 23, at the Lynn City Hall Auditorium at 7:30 PM. Rolland Tapley will conduct.

The program also includes the Le Coq d' Or by Rimsky-Korsakoff, the London Suite of Eric Coates and selections from the Cole Porter musical, Kiss Me Kate.

The orchestra is composed of seventy musicians from North Shore cities and towns, including Salem, Marblehead, Swampscott, Reading, Danvers, Melrose, Beverly, Peabody, Saugus, Lynn, Wakefield, and Wenham.

Edward W. Rhodes is president, Frank L. Jones, vice president and Ralph F. Shute, treasurer, and business manager.

Marblehead musicians include: Philip Saltman, David Saltman, Jack Chilnick, Judith Chilnick, Marsha Jones, Erma Coleman, Barney Rabin, Richard Bergstrom, and Harry Katz.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,570
JAN 30 1966

Philharmonic Event Rescheduled For This Evening

Winter concert of the North Shore Philharmonic orchestra scheduled for Jan. 23 and postponed because of the snow storm will be held tonight at the Lynn City Hall auditorium at 7:30 p.m.

Earl Hedberg of the Boston Symphony will be the viola soloist in the Harold in Italy symphony. Also on the program will be music from Le Coq d'Or, Rimsky-Korsakoff, the London Suite of Eric Coates, and the Cole Porter selection from Kiss Me Kate.

Edward W. Rhodes is president of the orchestra; Ralph F. Shute, treasurer, and Frank L. Jones, vice president. Mrs. Harold Wahl is ticket chairman, and Mrs. Doris Garofano is chairman of membership subscriptions.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
JAN 6 1966

BSO String Quartet

The Boston Symphony String Quartet will give its ~~second~~ of three scheduled concerts of the 1965-66 season tomorrow in Jordan Hall at 8:30 p.m. The ensemble, in residence at the New England Conservatory is composed of Boston Symphony Orchestra members — concermaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine and principal cellist Jules Eskin.

Assisted by guest artist Reuben Green (second viola), the quartet will offer Mozart's Quintet in C minor, K. 406; his Quintet in D major, K. 593; and Brahms' Quintet in G major, Op. 111. Tickets available at the Jordan Hall box office, 30 Gainsboro St., Boston. For further information, call KE 6-2412.

Limelight ...focus on the arts

The Patriot Ledger, Sat., Jan. 8, 1966 Page 18

The Sound of Music

Quartet Augmented For Mozart, Brahms

By Peter M. Knapp

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The added man was second violist Reuben Green, in his 16th year with the Boston Symphony and thus hardly a stranger here. He joined the regulars of the quartet in residence at the New England Conservatory: Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola, and Jules Eskin, cello.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
JAN 8 1966

Viola Quintets Of Mozart, Brahms

By DANIEL ROSEN

The Boston Symphony String Quartet with Rueben Green, violist, assisting, gave their second concert of the season last night, presenting viola quintets of Mozart and Brahms.

The concert began on an uneven note with Mozart's C minor quintet, actually a transcription of an earlier (K. 388) woodwind serenade. This brooding work was given a taut performance ridden with many technical difficulties. Intonation was wayward and the fast vibratos and somewhat shaky bow arms accounted for a nervous uneven tone.

Inapplicable Style

The ensemble tried to capture the melancholia of the work with a style inapplicable to Mozart. Mozart can be despairing, but the despair is not found in the texture of the sound, rather in the melodic and harmonic components.

He still demands a classical style of playing rather than the tense tone more applicable to Bartok, which one heard from the players.

Matters improved musically in the more sprightly joyous D major quintet. The BSO members delivered a spirited reading with the opening larghetto played especially well. Their sensitive insight into the pensive slow movement was one of the highlights of the concert. The crowning touch was the brisk tempo of the finale which added to the effervescent spirit of the performance.

Numerous Lapses

The numerous lapses in intonation and ensemble detracted from the performance somewhat, but one must still credit the performers with a fine performance of Mozart; the factor that was missing from the preceeding performance.

That the technical lapses in both Mozart quintets were not due to the limitations of the players, was demonstrated in the Brahms. Spontaneity and virtuosity abounded as the taut tone of the Mozart C minor changed to a large rich sound and the intonation lapses were at a minimum in the more difficult Brahms.

The opening cello solo, played heroically by cellis Jules Eskin, set the tone of the entire performance. First violinist Joseph Silverstein was outstanding as his full rich tone enabled him to soar over the ensemble in the thick textured writing of the first movement. The slow movement was sensitively played and the joyous energy of the finale was simply incredible.

Overall, the ensemble captured the majesty, grandeur and reflection of this great piece in a performance that was altogether thrilling and absorbing.

The Program

The Boston Symphony String Quartet Joseph Silverstein and George Zazofsky violins; Burton Fine, viola; and Jules Eskin, cello, with Reuben Green, viola, assisting, gave a concert at Jordan Hall last night.
The Program:
Quintet in C minor, K. 406 .... Mozart
Quintet in D major, K. 593 .... Mozart
Quintet in G major, Op. 111 ... Brahms

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
JAN 10 1965

Symphony

B.S.O. 4 Performs With Viola

A review of the Boston Symphony pension fund concert will appear in Tuesday's Globe. See also Page 11.

By GEORGE GELLES

A corner of the chamber music repertoire that sees relatively little light, music for string quartet with an added viola, was looked into Friday night by the Boston Symphony String Quartet. Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello, were joined by Reuben Green in performances of works by Mozart and Brahms.

If the Mozart quintets were not equally interesting the fault is perhaps with the composer rather than the players. The C Minor Quintet, K. 406, which opened the program, is, in fact, a reworking of the Serenade for wind octet, K. 388, which was composed several years earlier. The string version seems to lose its effect in several ways; first, inner parts lose interest because five instruments must play what was meant for eight, and second, through the translation of individual and idiomatic wind writing into the somewhat less personal string textures. This loss was missed especially in the lyrical, slow movement where the strings can't begin to take the place of the varied and often lush wind writing.

The other Mozart Quintet, K. 593, seems the better piece, and this shows up mainly in the vitality and interest of the inner parts. There is also the daring form of the opening movement and the particularly rich cello part, especially in the slow movement, which gives this piece far more than average interest.

Both performances were, in general, very good. I didn't see the need for playing the trio of the C Minor sotto voce; it just seemed needlessly to create problems of intonation. K. 593 was more straightforward, except for an unnecessarily fast tempo in the closing movement, one that caused attacks to be ragged and blurred them for the listener.

Brahms' Opus 111, the G Major Quintet followed the latter of the Mozart works nicely, for we could hear how clean and classical a work it really is.

Thanks for this also to the intelligent interpretation, one that played down much of the inherent sentimentalism. The third movement was a real pleasure, for we got no swooning from the violins, but rather a very restrained, toned down reading. This is almost, but not quite enough, for us to forgive the sloppy intonation and attacks that went along with the first violin whenever he ventured to the upper regions of the register.

Mention, too, should be made of the excellent cellist, who played the opening phrase of the piece with real sweep and drive. Unfortunately, this movement never relaxed; things sounded very tense, unpleasantly so, and on edge. This was the exception, though, to an otherwise fine reading.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
FEB 26 1966

MR. GELBLOOM

Gerald Gelbloom To Return with Boston Symphony

When Gerald Gelbloom makes his appearance with the Boston Symphony Orchestra Monday at the Bushnell Memorial, many of his former colleagues from the Hartford Symphony Orchestra and Hartt College will be in the audience to greet him.

Gelbloom will be one of the four soloists in Vivaldi's Concerto Grosso in B Minor for Four Violins and String Orchestra.

He was concertmaster for the Hartford Symphony Orchestra from 1954 to 1962 and chairman of the string department at Hartford School of Music from 1954-1959. Prior to his coming to Hartford he was on the faculty of the Peabody Conservatory, a member of the Cleveland Orchestra, concertmaster for American Ballet Theater, assistant concertmaster for the Baltimore Symphony and a member of the Busch Chamber Players. He has also been a member of the Symphony of the Air, Casals Festival Orchestra, Baltimore Chamber Music Society, the Peabody Quartet, The Hartford String Quartet and Hartt String Quartet.

News (e)
MALDEN, Mass.
Circ. 10,752
FEB 21 1966

Gomberg Brothers Give Boston, N.Y. Orchestras 'Sweet' Sound

Both the Boston Symphony and New York Philharmonic Orchestras owe a little of their melodious sound to two former Malden brothers whose musical talents won them early recognition and scholarships to the Curtis Institute of Music in Philadelphia.

Harold Gomberg is first oboist for the N.Y. Philharmonic, and his brother Ralph is also first oboist for the Boston Symphony.

The Gomberg boys were two of seven children in the family, five of whom overcame stiff competition to win scholarships to the Curtis Institute for their musical education.

Robert Gomberg went on to play with the Philadelphia Symphony Orchestra as a violinist for 10 years. Leo played first trumpet with the Radio City Orchestra in New York and now teaches music in Philadelphia.

Mrs. Ruby Newman, a sister, played solo violin with the NBC Symphony Orchestra on radio and went on to be a concert violinist.

Also making her mark with the violin was another sister, now Mrs. George Zazossky, whose husband, incidentally, plays violin with the Boston Symphony.

The Gomberg family made its home in Malden more than 45 years ago, moving to Philadelphia from here as the children began their musical careers. Mrs. Gomberg was first cousin of Dr. Morris Cutler, one of Malden's former city physicians.

While the other Gomberg children have stepped out of the limelight in the world of music, both Harold and Ralph are continuing brilliant careers.

Harold was recently spotlighted by the New York Times in a feature story telling of the tedium of being an oboist. He was recently one of twin soloists with the N.Y. Philharmonic.

Ralph recently soloed with the Boston Symphony and is scheduled to appear with the Boston Symphony Chamber Group in a concert soon. He now makes his home in Newton.

Both brothers have made music their lives, and seem quietly content with them. Both play one of the most difficult musical instruments to master — the oboe. It's exhausting work.

The next time you have occasion to hear either the Boston Symphony or the N.Y. Philharmonic, that extra sweetness you'll hear will come from the instruments of the first oboists. And while Malden can't claim the Gombergs now, it certainly feels pride in their accomplishments.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
FEB 14 1966

HARRY DICKSON KNOWS SCORE

Danny Kaye's Beatman Off

(By MARY X. SULLIVAN)—Harry Ellis Dickson, assistant conductor of the Boston Pops and Esplanade concerts, left Sunday from New York for London as the guest of Danny Kaye, who will be guest conductor in an Albert Hall concert next Wednesday evening.

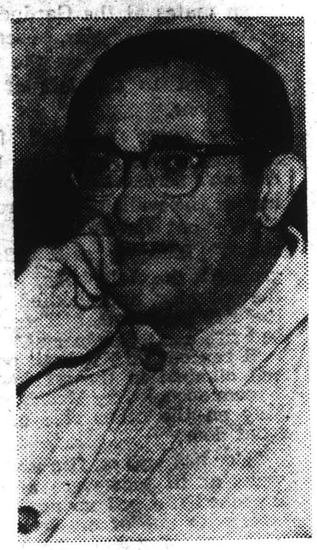
Danny Kaye to Conduct in London

The most confused man in the British Empire at this moment, Dickson said, is probably John Pritchard, music director of the august London Philharmonic, which Danny will lead in his inimitable fashion. Pritchard wrote to ask if any special arrangements would be required. "Two dozen batons, three flyswatters, a pistol and some blank cartridges" was the answer.

Danny, who has conducted the Boston Symphony Orchestra twice for the benefit of its pension fund, requested that Dickson, who coached him briefly on those occasions, be permitted to accompany him to England.

The antics of Kaye as conductor, which include breaking batons, leaping about caricaturing showy maestros and blowing a police whistle to stop the music, convulsed Boston audiences.

The musicians, however, also were amazed at his knowledge of music and ability as a conductor, which he acquired by listening to recordings of symphomic music. Dmitri Mitropoulos of the New York Philharmonic called his "a wonder conductor."



Harry Ellis Dickson Coaches Danny Kaye

The BSO explained that while it was not in the habit of permitting its players (Dickson is also a Boston Symphony violinist) to go gallivanting during the season, they made an exception because of Danny's contribution to the enjoyment of the subscribers . . . and, incidentally, to the pension fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 155,060
FEB 11 1966

"ON LOAN to Danny Kaye" is the way Boston Symphony first violinist Harry Ellis Dickson puts his quick trip to London early next week. Dickson and Danny fly to London on Sunday for rehearsals in Royal Albert Hall Monday and Tuesday before a concert Tuesday evening when Kaye will be guest conductor of the London Philharmonic.

Harry has written the manager of the London Philharmonic to have available "two dozen long batons, three fly swatters, a pistol and blank cartridge."

"If he's confused by the request, he won't be when he sees Danny conduct," says Harry, conductor of the Youth Concerts at Symphony Hall, assistant conductor of the Boston Pops and raconteur of the Midtown Motor Inn's pre-Symphony luncheons.

Harry has often assisted Danny in preparing for appearances on various orchestras' pension fund programs, including two with the Boston Symphony in 1957 and 1961.

As far as being loaned to Kaye for a "musical brush up," Dickson readily admits he has learned more from Danny, who has an extra-ordinary feel for music, than Danny has from him. And he quotes Dimitri Mitropoulos as saying, "Danny Kaye is a wonderful conductor."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
FEB 13 1966

Symphony Cellist Guest Artist at Newton Program

Boston Symphony Orchestra cellist Martin Hohernam will be the guest artist at the next program of the Newton Junior College "Art and Music Series" on Wednesday at 8:15 p.m. at College Hall, Washington Park, Newtonville. He will be accompanied by James Freeman.

Hoherman, who gave his first concert at the age of 12 with the Warsaw, Poland, Philharmonica, joined the Boston orchestra in 1953.

President Charles M. Dudley has announced the college has received a federal grant of $2,900 under the Economic Opportunities Act of 1964 as a subsidy of 90 per cent of wages for part-time student clerical help during the second semester. Preference will be given to students in the low-income bracket, Dudley reported.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 223,211
FEB 9 1966

B.S.O. Lends Danny Kaye A Teacher

Danny Kaye, the conductor, is borrowing the Boston Symphony's Harry Ellis Dickson for a "musical brush-up." The two longtime friends will leave for England Sunday to prepare the maestro for a concert Feb. 15 with the London Philharmonic in Royal Albert Hall.

When not conducting the Boston Pops or the Symphony Hall Youth Concerts or giving his Pre-Symphony luncheon talks, Dickson is a member of the Boston Symphony's first violin section.

Kaye, when not making movies or television shows, likes to get up on the podium. His debut with the Boston Symphony was at the pension fund concerts in 1957 and 1961. He has had guest dates with several other American orchestras.

Dickson said he has written the managing director of the London Philharmonic to have available two dozen long batons, three fly swatters, a pistol and blank cartridge. He added, "I'm sure the manager will be completely confused by the request, but once he sees Danny conduct, he won't be."

The Boston Symphony Orchestra violinist says Kaye has an extraordinary feel for music. In a recent call from Kaye on a musical point Dickson sang several measures of the music in question with Kaye interrupting: "Harry, you're out of tune."

He recalls an occasion when the late Dimitri Mitropoulos was watching Kaye rehearse a Rossini overture and the conductor turned to Dickson: "This isn't just funny. Danny Kaye is a wonderful conductor."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
FEB 24 1966

Datebooks 'Snowed' by Festivity

Today in Society

By MARJORIE SHERMAN
Globe Society Editor

Boston calendars are so memo-marked they look like a continual Winterfest.

And they're still criss-crossed with "don't miss" for the Winterfest seminar this afternoon at 3:45 in the Sheraton-Boston, Boston in the Age of John Fitzgerald Kennedy, for which the Athenaeum's Walter Muir Whitehill is chairman. Adm Samuel Morison, Pulitzer Prize historian, poet David McCord, Msgr. Francis Lally, and writer and composer Francis W. Hatch are panelists.

And tomorrow's Council of the Arts Seminar at 3:30 for which Harvard Robert G. Gardner, chairman of the Massachusetts Commission of the Arts and Humanities, is moderator. Also at the Sheraton-Boston (in the Independence Room), it will offer a frank discussion on the needs of Boston's cultural organizations. Hostessing will be members of the Ladies Committee of the Museum of Fine Arts: Mrs. Paul Bernat, Mrs. Edmund Frost, Mrs. Francis T. Allen, Mme. Georges Florin, Mrs. Edgar Driscoll Jr. Also hostessing will be lecturers from the Museum's Division of Education, Mrs. Stanley Housen and Morna Crawford.

On Friday, Mrs. Anthony Kutten's Symphony Luncheon at the Midtown Motor Inn will not only honor the Norwegian Festival Orchestra, but also will give Bostonians the first word on BSO member Harry Ellis Dickson's hilarious London tour with comedian Danny Kaye. The Boston Symphony, at Mr. Kaye's request, "loaned" him Mr. Dickson, and the two musicians flew to London for Danny's Feb. 15 guest conductor appearance with the London Philharmonic. Since Harry had to requisition a pistol with blank cartridges, three fly swatters, and two dozen long batons for the event, it should be worth hearing about.

Mr. Leinsdorf, whose picture will be on the front cover of the Atlantic Monthly for March, one of only five musicians who have been honored in the Atlantic's 108 year history, is writing two articles on "What Makes Opera Run". The Friday-Saturday concerts this week offer special treats with Beverly Sills, other soloists, the Harvard Glee Club and Radcliffe Chorus, conductor Elliot Forbes; the N. E. Conservatory Chorus, conductor Lorna Cooke de Varon; St. Gabriel's Boychoir, director Edward Boagni.

Mr. Leinsdorf, who takes the BSO to Washington and New York next week, will have at least one of his two daughters with him for the tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 8 1966

THE 2D CAREER

. . . of Burton Fine

From Chemist to First Viola

BURTON FINE

By CAROL LISTON
Staff Reporter

Burtain Fine worked sleepily as a research chemist for the Federal Space Agency until 1963, when he admitted to himself that music should be his career, not just an avocation.

Now in his fourth year with the Boston Symphony Orchestra, Fine, 35, is first viola.

Fine, who talks about himself in mocking cliches, says, "At an early age I evinced the usual signs of musical talent."

At age 5, the son of a professional violinist, he began playing the violin. He studied at the Settlement Music School and then at Curtis Institute in Philadelphia, both times working with Ivan Galamian.

Then came a turning point in his life, a scholarship offer at the University of Pennsylvania. Fine recalls, "There was always the question—should I go into music professionally."

A few professional musicians discouraged him from the generally low-paid field. So did his family. Fine went to college, and tried to find an interest. He didn't want to be a doctor, he was "not distinguished" at math, he "abhorred biological sciences."

Reluctantly he admits, "By default I ended up being a chemist." As he completed college, he says, "it was clear that I was no Louis Pasteur." He debated whether to take up music, which he had given little attention to for four years.

While he was "dilemmaing" about music, he was offered a post at the Illinois Institute of Technology. There, in three and a half years, he received a doctorate. "It was a great challenge. I had a ghastly time in lab work although I always got an 80 to 95 percent in exams. Finally, just before I finished, I caught on to what I was supposed to be doing."

Once again he considered music, but a job opening with the National Aeronautics and Space Administration paid twice as much as any job he could get in the music world.

So in 1955 he joined NASA in Cleveland and married a young woman from Chicago, a flutist. (They now live in Newton with their two sons and daughter.)

Freed from the grind of graduate school, Fine says, "I had time to fiddle again."

He began chamber music work. He also played the viola, which he had taken up in his teens. Music gradually crowded his job. "I sometimes fell asleep at my desk. But my superiors never bothered me because I had convinced them that these rests produced new ideas."

In the Fall of 1958 Fine and his sympathetic wife, June, agreed that if a good job presented itself, he should switch to a career in music. "I was wasting 40 hours every week at my desk."

He procrastinated. Then early in 1963 the Boston Symphony looked for a new violinist. Fine recalls, "I told my wife now I had to put up or shut up." He auditioned and was selected.

Shortly afterward, the first viola post became open. "How would it lok if I had the gall to try out for a principal post?" Fine reflects now. But, with some outside encouragement he took a week and syent six hours a day practicing. And less than a year after starting his new career he was principal viola.

"I was flabbergasted. I still am," Fine says. Now fixed in his career, he notes, "I feel very natural . . . like my waking hours aren't being wasted."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
W. HARTFORD, Conn.
Weekly Circ. 5,920
MAR 17 1966

Symphony Announces Saturday Night Pops

This spring the Hartford Symphony will begin a new series of three "Saturday Night Pops" Concerts. This new series will be similar to that of the Boston Pops, which has established in Boston a unique tradition of springtime concerts of a light and semi-classical nature. To set this kind of standard, the orchestra has engaged Harry Ellis Dickson, Assistant Conductor of the Boston Pops, to lead off the new series. The second and third concerts will be conducted by Kenneth Schermerhorn, the Hartford Symphony's summer Plaza Pops [illegible]or. All the concerts will [illegible]rmed at Bushnell Au[illegible]

Tickets fo[illegible] three concerts are a[illegible] as a series for onl[illegible] $4, or $8. Tickets [illegible]al concerts will [illegible] $2.50, $1.50, and [illegible] seats are reserv[illegible] will be assigned a[illegible] date orders ar[illegible] at the orchestra o[illegible]

Outlining t[illegible] Mr. David Kent, [illegible] the Hartford Sym[illegible] out that each co[illegible] "Pops Extras" [illegible] announced at t[illegible] extras are fo[illegible] special orch[illegible] ments of som[illegible] tunes, theme[illegible] movies, and [illegible] are guaranteed to [illegible] concerts lively. In addition, each concert will feature a guest artist of the highest caliber, performing popular semi-classical works.

The opening concert will be on April 30th, and it will include Strauss' "Overture to Die Fledermaus", Debussy's "Claire De Lune", Wagner's Introduction to Act III from "Lohengrin", "Finlandia" by Sibelius, Selections from "West Side Story" by Bernstein, "Fiddle-Faddle" by Anderson, "The Look Sharp March" by Merrick-Bennett, and the Grieg Piano Concerto with Raymond Hanson as soloist.

The program for May 14th is as follows: "National Emblem March" - Bagley; "Overture to La Gazza Ladra" - Rossini; "El Amor Brujo Excerpts" - De Falla; "Tales from the Vienna Woods" - Strauss; "South Pacific Medley" - Rodgers; "Espagna Rhapsody" - Chabrier; and Puccini, Verdi, Franz Lehar arias with Ann Gardner as soloist.

The Program of June 4th is: "Pomp and Circumstance March" - Elgar; "An American in Paris" - Gershwin; "1812 Overture" - Tschaikovsky; "Gaite Parisienne" - Offenbach; "Pops Hoedown" - Hayman; and "Nights in the Garden of Spain" by De Falla, and "Rhapsody in Blue" by Gershwin, with Michael Rogers as soloist.

Reservations for this new series of "Saturday Night Pops", by the full 76 member Hartford Symphony Pops Orchestra are now being accepted. They may be obtained by writing the Symphony Office at 638 Asylum Avenue, Hartford, Connecticut, or by calling 278-1450.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Old Colony Memorial
PLYMOUTH, Mass.
Weekly Circ. 7,180
MAR 17 1966

Sacred Heart youth concert

Ten Sacred Heart Junior-Senior High School students were members of the Archdiocesan Youth Symphony Orchestra which presented a concert before 600 people Monday afternoon in the school's auditorium.

Conductor Harry Ellis Dickson, member of the Boston Symphony Orchestra and an associate conductor of the Brockton Pops, led the players.

Students who took part in the concert were: Linda Moskoff, viola; Marie Tassinari, cello; Richard Cross, trumpet; and Francis Latosek, trombone, all of Plymouth; Germaine Sgarzi, violin, and Maureen Rafferty, tympani, of Kingston; Jayna McLaughlin, cello, and Joanne McGowan, cello, of Marshfield; Anthony Beadle, bass, Hanover; and Marc Valentine, viola, of Halifax. They are the music students of Sister Maristelle at the school.

Before coming to Sacred Heart the musicians played at three other archdiocesan high schools, Archbishop Williams in Braintree, Sacred Heart High in Weymouth and Notre Dame Academy in Hingham.

Their next appearance will be at the Archdiocesan Music Festival in Symphony Hall on April 16. The public will be invited.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
MAR 1 1966

String quartet

The Boston Symphony String Quartet, in residence at New England Conservatory, will give a concert on Friday, March 18, at 8:30, in Jordan Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAR 6 1966

College Concert

Amnon Levy, violinist with the Boston Symphony Orchestra, is guest artist at the Jewish Women's College Club fund-raising concert March 27 at the New England Conservatory of Music recital hall.

A native of Tel Aviv, Mr. Levy is a graduate of the Jerusalem Conservatory of Music and the Curtis Institute of Music in Philadelphia.

All proceeds from the concert will provide scholarships for college girls of Greater Boston to local colleges and universities.

HIGH POINT, N. C.
ENTERPRISE
D. 27,000
MAR 6 1966

THE BOSTON SYMPHONY Orchestra lent first violinist, Harry Dickson, to Danny Kaye a couple of weeks ago to travel to London for a guest apearance with the London Philharmonic. Mr. Dickson has often assisted Kaye in preparing for appearances on various orchestras' pension fund programs, including two with the Boston Symphony Orchestra in 1957 and 1961.

When managing director of the London Philharmonic was advised to have available two dozen long batons, three fly swatters, a pistol and blank cartridge, the manager was completely confused by the request. However, when he watched Danny conduct the orchestra, "that American has fantastic talent!" said the astonished Englishman.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Assabet Valley Beacon
MAYNARD, Mass.
Weekly Circ. 4,725
MAR 10 1966

Boston Symphony Players In String Trio

LINCOLN — The String Trio of the Boston Symphony Chamber Players will present a concert at the DeCordova Museum in Lincoln on Sunday, March 13, at 8 p.m.

The members of the Trio, all first-desk players with the Boston Symphony, are Joseph Silverstein, violin; Burton Fine, viola; and Jules Eskin, cello.

The program for the concert includes Schubert's "String Trio in B flat", Dohnanyi's "Serenade in C major, Opus 10," and Beethoven's "Trio No. 2 in D major, Opus 9".

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Courant (m)
HARTFORD, Conn.
Circ. 132,383

MAR 11 1966

Symphony to Give 3 'Pops' Concerts

PAGE ONE

The Hartford Symphony will inaugurate a series of Saturday night "pops" concerts this spring, it was announced Thursday.

Modeled after the popular Boston Pops concerts, the three spring concerts at the Bushnell Memorial will include music by composers ranging from Richard Rodgers and George Gershwin to Edward Grieg and Richard Wagner.

Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra, will conduct the opening concert in the series April 30 at 8:30 p.m.

Kenneth Schermerhorn, conductor for the Hartford Symphony's summer Plaza Pops concerts, will be in the podium for the other two concerts in the series May 14 and June 4, also at 8:30 p.m.

In announcing the series, David G. Kent, symphony manager, said each concert will feature a guest artist and several "pop extras" — special orchestral arrangements of popular songs or themes from movies. These extras will not be announced until the nights of the concerts.

Programs for the three concerts will include the following compositions:

April 30: overture from "Die Fledermaus" by Johann Strauss, "Claire de Lune" by Debussy; introduction to Act III of "Lohengrin" by Wagner, "Finlandia" by Sibelius, selections from "West Side Story" by Bernstein, "Fiddle-Faddle" by Anderson and the "Look Sharp March" by Merrick-Bennett. Guest soloist for the first concert will be pianist Raymond Hanson, who will perform the Grieg Piano Concerto in A Minor.

May 14: "The National Emblem March" by Bagley; overture to "La Gazza Ladra" by Rossini; exerpts from

See SYMPHONY Page 5, Col. 1

The violinist - conductor recently accompanied Danny Kaye to London, where Kaye

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 44,548

MAR 17 1966

Boston Symphony's Principal Flute To Appear with N. H. Philharmonic

The first woman to hold a first chair in the Boston Symphony Orchestra, Doriot Anthony Dwyer, principal flute, will be the featured guest artist when the N. H. Philharmonic Orchestra presents the Spring Pops Concert at the Practical Arts Auditorium, Sunday evening, March 27.

DORIOT DWYER

Mrs. Dwyer has proved her fitness to hold the honored position of first flutist both to the satisfaction of Boston critics and those of cities visited on the Boston Symphony or tour — despite her being a woman. The storm of controversy surrounding her appointment in 1952 has abated and it has become clear that she was indeed an ornament to the ensemble in more ways than one.

The N. H. Philharmonic Orchestra, under the direction of Rolland Tapley, also of the Boston Symphony, will set the background for Carl Nielsen's "Concerto for Flute and Orchestra."

Mrs. Dwyer has selected the two movements, "allegro moderato" and "allegretto" for her flute solos. This intricate and delightful work by Nielsen is a musical dialogue in which the flute actually "talks" to other instruments in the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Assabet Valley Beacon
MAYNARD, Mass.
Weekly Circ. 4,725

MAR 10 1966

Boston Symphony Players In DeCordova Concert

The String Trio of the Boston Symphony Chamber Players will present a concert at the DeCordova Museum in Lincoln on Sunday, March 13, at 8 p.m.

The members of the Trio, all first-desk players with the Boston Symphony, are Joseph Silverstein, violin Burton Fine, viola; and Jules Eskin, cello.

The program for the concert includes Schubert's "String Trio in B flat", Dohnanyi's "Serenade in C major, Opus 10", and Beethoven's "Trio No. 2 in D major, Opus 9".

Joseph Silverstein, Concertmaster of the Boston Symphony, joined the Orchestra in 1955 at age 23. In the short space of seven years he moved in successive steps from the last stand of second violins to his present post.

Burton Fine, Principal Viola of the Boston Symphony, became a member of the Orchestra in 1963 after spending nine years as a research chemist with the National Aeronautics and Space Administration. He joined the Orchestra as a member of the second violin section, but assumed his present position in his second year, after winning the extensive auditions which took place among some of the most distinguished and best-known players in the country.

Jules Eskin, Principal Cello, came to the Boston Symphony Orchestra from a similar post which he had held for three seasons with the Cleveland Orchestra. For three years he played with Pablo Casals in Puerto Rico and at Marlboro with Casals, Schneider and Serkin.

The String Trio Concert on March 13th is sponsored by the DeCordova Music Society and will be presented in the main gallery of the DeCordova Museum. Tickets are on sale at the DeCordova Museum in Lincoln, 259-8355.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Union Leader
MANCHESTER, N. H.
Comb. Circ. 44,548

MAR 18 1966

DORIOT DWYER

NH Philharmonic Audience To Hear Woman Flutist

The first woman to hold a first chair in the Boston Symphony Orchestra, Doriot Anthony Dwyer, principal flute, will be the featured guest artist when the N. H. Philharmonic Orchestra presents the Spring Pops Concert at the Practical Arts Auditorium, Sunday evening, March 27.

The N. H. Philharmonic Orchestra, under the direction of Rolland Tapley, also of the Boston Symphony, will set the background for Carl Nielsen's "Concerto for Flute and Orchestra."

265

Weather Pat Ends Air Po

A change in the weather pattern Thursday morning brought an end to the year early Thursday afternoon.

The low-hanging mass of stagnant air was pushed southwest by a cold front.

Connecticut Skies

Sunset today 5:52 p.m. Sunrise tomorrow 6:08 a.m.

Moonrise tonight 11:41

Last Quarter March 13

Prominent Constellation: Scorpio, follows the Moon.

Planets: Visible overhead at sunrise. Venus, high and is in the

2-Year-Old Habit Early

Smoking Habit Early

FRESNO, Calif. (AP) — A police patrol car was sent to an address recently were told to investigate. A white male juvenile, two years old, smoking a cigarette on his [illegible]

...ony Slates 3 'Pops' Concerts

(Continued from Page 1)

"El Amor Brujo" by De Falla; "Tales from the Vienna Woods" by Strauss, a medley from "South Pacific" by Richard Rodgers and the "Espagna Rhapsody" by Chabrier. Ann Gardner, the evening's guest soloist, will sing arias by Puccini and Verdi, as well as selections by Franz Lehar.

June 14: "Pomp and Circumstance" by Elgar; "An American in Paris" by Gershwin; "The 1812 Overture" by Tschaikovsky; "Gaite Parisienne" by Offenbach; "Pops Hoedown" by Hayman, and "Nights in the Garden of Spain" by De Falla. Soloist for the final concert will be Michael Rogers, pianist, who will perform Gershwin's "Rhapsody in Blue."

Dickson, the guest conductor for the first concert, is a member of the first violin section of the Boston Symphony as well as the sometime conductor of the Boston Pops. A graduate of the New England Conservatory of Music, he also studied at the Berlin Hoch Schule fur Musik and with the great French conductor Pierre Monteux. The violinist - conductor recently accompanied Danny Kaye to London, where Kaye conducted a "special concert" of the London Symphony.

Reservations for the three "pop" concerts may be obtained through the Symphony office, 638 Asylum Ave.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 44,548

MAR 17 1966

Boston Symphony's Principal Flute To Appear with N. H. Philharmonic

The first woman to hold a first chair in the Boston Symphony Orchestra, Doriot Anthony Dwyer, principal flute, will be the featured guest artist when the N. H. Philharmonic Orchestra presents the Spring Pops Concert at the Practical Arts Auditorium, Sunday evening, March 27.

Mrs. Dwyer has proved her fitness to hold the honored position of first flutist both to the satisfaction of Boston critics and those of cities visited on the Boston Symphony or tour — despite her being a woman. The storm of controversy surrounding her appointment in 1952 has abated and it has become clear that she was indeed an ornament to the ensemble in more ways than one.

The N. H. Philharmonic Orchestra, under the direction of Rolland Tapley, also of the Boston Symphony, will set the background for Carl Nielsen's "Concerto for Flute and Orchestra."

Mrs. Dwyer has selected the two movements, "allegro moderato" and "allegretto" for her flute solos. This intricate and delightful work by Nielsen is a musical dialogue in which the flute actually "talks" to other instruments in the orchestra.

DORIOT DWYER

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Assabet Valley Beacon
MAYNARD, Mass.
Weekly Circ. 4,725

MAR 10 1966

Boston Symphony Players In DeCordova Concert

The String Trio of the Boston Symphony Chamber Players will present a concert at the DeCordova Museum in Lincoln on Sunday, March 13, at 8 p.m.

The members of the Trio, all first-desk players with the Boston Symphony, are Joseph Silverstein, violin Burton Fine, viola; and Jules Eskin, cello.

The program for the concert includes Schubert's "String Trio in B flat", Dohnanyi's "Serenade in C major, Opus 10", and Beethoven's "Trio No. 2 in D major, Opus 9".

Joseph Silverstein, Concertmaster of the Boston Symphony, joined the Orchestra in 1955 at age 23. In the short space of seven years he moved in successive steps from the last stand of second violins to his present post.

Burton Fine, Principal Viola of the Boston Symphony, became a member of the Orchestra in 1963 after spending nine years as a research chemist with the National Aeronautics and Space Administration. He joined the Orchestra as a member of the second violin section, but assumed his present position in his second year, after winning the extensive auditions which took place among some of the most distinguished and best-known players in the country.

Jules Eskin, Principal Cello, came to the Boston Symphony Orchestra from a similar post which he had held for three seasons with the Cleveland Orchestra. For three years he played with Pablo Casals in Puerto Rico and at Marlboro with Casals, Schneider and Serkin.

The String Trio Concert on March 13th is sponsored by the DeCordova Music Society and will be presented in the main gallery of the DeCordova Museum. Tickets are on sale at the DeCordova Museum in Lincoln, 259-8355.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Union Leader
MANCHESTER, N. H.
Comb. Circ. 44,548

MAR 18 1966

DORIOT DWYER

NH Philharmonic Audience To Hear Woman Flutist

The first woman to hold a first chair in the Boston Symphony Orchestra, Doriot Anthony Dwyer, principal flute, will be the featured guest artist when the N. H. Philharmonic Orchestra presents the Spring Pops Concert at the Practical Arts Auditorium, Sunday evening, March 27.

The N. H. Philharmonic Orchestra, under the direction of Rolland Tapley, also of the Boston Symphony, will set the background for Carl Nielsen's "Concerto for Flute and Orchestra."

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

MAR 1966

The Boston Symphony String Quartet, which is now in its second year as quartet in residence at the New England Conservatory, has already played two programs in Jordan Hall, and is to play a third one on March 18. The members are Joseph Silverstein, who is concertmaster of the Boston Symphony; violinist George Zazofsky; violist Burton Fine; and principal cellist Jules Eskin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Visitors Guidepost
BOSTON, Mass.
Bi-Weekly
APR 2 1966

SYMPHONY QUARTET

MARCH 18

The last of three concerts by the Boston Symphony String Quartet during this season will be presented Friday, March 18 at 8:30 p.m. at Jordan Hall, Boston. The ensemble, in its second year as quartet in residence at the New England Conservatory of Music, is composed of symphony members: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violinist Burton Fine, and principal cellist Jules Eskin. The quartet's program will include Haydn's "The Seven Last Words of Christ" and Schubert's "Quartett-Satz in C Minor." Tickets are available at the Jordan Hall Box Office, 30 Gainsboro St., Boston, KE 6-2512.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,570
APR 3 1966

STAR OF SEA TO PRESENT 'POPS'

Boston Symphony Orchestra, conducted by Harry Ellis Dickson, will present a program of pops music next Sunday at 3 p.m. at the Salem State College auditorium. Star of the Sea Church of Marblehead will sponsor the concert for the fourth year. Rev. George Rosenkranz is general chairman, assisted by Mrs. James Field, Mrs. Herbert Stackhouse, Mrs. Raymond Michaud, and Mrs. James E. Coppola.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press (e)
BRISTOL, Conn.
Circ. 15,129
MAY 2 1966

First In Bushnell's Pops Concert Series Cheered

By ROSCOE L. SESSIONS

The Hartford Symphony Orchestra presented the first in a series of three pops concerts at Bushnell on Saturday evening; and from the reception this first one received, those who were present can hardly wait for the next one, which will be played on May 14.

The conductor Saturday night is a Boston import. He is an accomplished violinist and has served as assistant conductor of the Boston Pops and Esplanade concerts. He is a "young man in a hurry," rushing onstage before a number and at the close rushing off again. He seems so carried away with the music that occasionally he executes a little jig while directing the orchestra.

A lot of this energy and vigor was transmitted to the orchestra, for they played with spirit, alertness and plenty of volume where needed. In some of the numbers they demonstrated that they could do soft, delicate work, too.

The light, easy-to-listen-to program was just the thing for a pops concert. The exciting "Prelude to Act III of Lohengrin," was followed by the lively "Overture to Fledermaus." (This was included in the program of our Bristol Symphony.) In direct contrast was the exquisite playing of the Debussy "Claire de Lune," followed by the Rimsky-Korsakoff "Capriccio Espagnol" with its changing moods and tricky rhythms.

Included were the very beautiful "Finlandia" of Sibelius; some of Leonard Bernstein's "West Side Story," and the favorite "Fiddle, Faddle" where the flying fingers of the fiddlers were hard put to keep up with the tempo set by the conductor. There was something familiar about the invigorating "Look Sharp March" which closed the regular program.

Raymond Hanson, chairman of the piano department of Hartt College of Music and a pianist of wide reputation, was the soloist of the evening. Mr. Hanson was heard in Bristol when, several years ago, he joined with Leonard Seeber in a recital here. Saturday night he played the "Grieg Piano Concerto in A minor."

He is a stylist and an artist at the keyboard; and the concerto, under his skilled fingers and thoughtful reading, received the full treatment. It is a fiery, flashing composition; and with the ever present cooperation of the orchestra, it worked out wonderfully.

They were very generous with encores. A couple of them were unfamiliar and remain unknown, for a portion of the title on the large display cards, was obscured by the oversized bass drum. Recognized, however, were "Hello, Dolly" and the Beetle's introduction: "I Want To Hold Your Hand."

Finally the group ran out of encores and in response to continued demands the conductor just simply apologetically spread his hands and dolefully shook his head. After a hurried huddle with some of the musicians, however, the orchestra played "Hello Dolly" again, which was all right with the audience.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
MAY 2 1966

Symphony 'Pops' Heard At Bushnell

By GEORGE W. STOWE

There was an April rain outside but the atmosphere was warm and congenial at the Bushnell for the first of the Saturday Night "Pops" by the Hartford Symphony.

And it was good to hear the full orchestra in this summer fare. You need a full symphonic contingent to handle such things as Rimsky's "Capriccio Espagnol" or the Third Act Prelude to "Lohengrin," not to mention the full-blown arrangement of tunes from "West Side Story."

* * *

Harry Ellis Dickson, the assistant conductor of the Boston "Pops" Orchestra, was imported for the initial concert in this series of three and he provided a real shot in the arm for the players. I can't remember when the orchestra has played with more verve and buoyancy than it did Saturday night.

No doubt about it. Mr. Dickson knows his way around this music. This was apparent from the beginning—the "Lohengrin" Prelude"—and continued right through the familiar repertory, including such encores as the Strauss "Tritch-Tratch" Polka and selections from "Hello Dolly." The selections from "West Side Story" were a good example of his ability to draw a real rip-roaring performance from the orchestra.

The conductor made no concessions as far as tempos were concerned and it surprised me how well the players responded to his demands, particularly in something like "Hora Staccato" (which Heifetz used to program so often).

For the evening's soloist there was Raymond Hanson, one of the finest pianists the musical community has produced, in the beloved Grieg Concerto. Although Hanson's performance inclined more to the dynamic than the poetic, his solid technique was always in evidence. There were a few times when the rapport between orchestra and conductor left something to be desired, but this seems to be the case more often than not at these affairs.

Saturday night's "Pops" concert offered a little something for everybody, including a rambunctious version of "I Wanna Hold Your Hand." When I left sometime after 10:30, the applause was still fervently ringing through the auditorium. For those who like their classics light it was an eminently successful evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 12 1966

MUSICAL CHAIRS

Met's Gamble Pays Off

By MARGO MILLER
Globe Critic

The lady on the telephone wanted to know something about "The Queen of Spades" It seems she could get her husband to the Metropolitan Opera once a year and this time it would have to be a choice between "This 'Queen of Spades' and 'Don Giovanni."

So we started off by saying that "Queen of Spades" was the story of a compulsive gambler. We were going to mention that the Met would do it in English, that the performance was on Apr. 22 in the Memorial Auditorium, that Regina Resnik in her publicity pictures certainly looked pretty awesome as the countess who holds the secret of the cards, that Jon Vickers as Gherman looked as though he would do anything to obtain the secret.

Well, we got little further than the tag about "compulsive gambler." The lady on the telephone said that would be just up her husband's alley. Which raises an interesting question about that household.

Not too much later came a dignified release from the Boston Opera Association, sponsors of the Met's visit here Apr. 18-24. The official word about the Tchaikovsky opera goes like this:

"Pushkin in this mysterious tale of the obsessive and corrosive effects of gambling has chosen a Teutonic protagonist (Gherman), an engineer on the Army's technical staff, who is also a man of inherited wealth and one least likely to be affected.

"The basis of the tale lies in, as the title indicates, a card game somewhat like Faro but known to the Russians as Bank. Since playing cards have always employed symbolic representations and carried a connotation of occult mysticism, their basis for a story—and an opera—leaves the audience in an unresolved and shadowy state as to just what has determined the fateful outcome."

★

The latest additions to the list of Beatles fans are composers Igor Stravinsky and Elliott Carter.

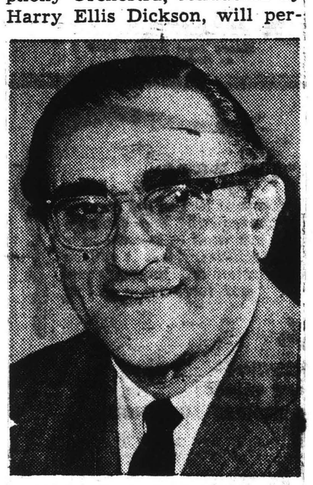
The Boston Symphony has almost as many photographers in the orchestra as musicians. Five player-photogs are having a group show in the upstairs gallery at Symphony Hall. Violinists Minot Beale and Julius Shulman, violist George Humphrey, oboist John Holmes and trumpeter Roger Voisin have recorded what they saw on various orchestra tours. It wasn't all music in Moscow, Tokyo and other points around the globe. There are also scenes from Tanglewood and from the Golden Trumpet Ball. On that occasion even the press wore tuxedos.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
APR 7 1966

6

Mishkan Tefila Forum Planning Concert May 8

Members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, will per-



HARRY ELLIS DICKSON

form at the Temple Mishkan Tefila Social Hall, 300 Hammond Pond Parkway, Chestnut Hill, Sunday evening, May 8, presented by the Temple Forum.

Roger Voisin, trumpeter with the Boston Symphony Orchestra, will be joined by his 16-year-old son, Peter in a concerto for two trumpets. Also featured on the program will be Bruce Lewis, pianist, a sophomore at Newton South High School.

New England Newsclip Agency, Inc
Box 2078, Boston 02106 • 742-4200
Herald (e)
MANCHESTER, Conn.
Circ. 13,358
MAR 21 1966

"THE WAY I HEARD IT"

by John Gruber

Somewhat in amplification, or continuance, of my last week's column, I'd like to talk with you this time about anachronisms in music, a common error of interpretation which the audience fails to recognize, but which it is the critic's duty to point out, in justice to the composer.

Specifically, this idea was brought to mind by a program I heard in Boston this past weekend, which featured the Boston Symphony String Quartet, a group in residence at my old Alma Mater, the New England Conservatory of Music. Week before last this group, augmented by some other instruments, had given a concert at New York's "Town Hall" which elicited practically a rave review from "Time."

Since I was in Boston anyway, I attended the Friday evening concert which the quartet offered in that city's Jordan Hall, and was of quite a divided opinion about the merits of the group. I will admit that Messrs. Silverstein, Zazafsky, Fine and Eskin are superb instrumentalists as individuals, and even great ensemblists when playing together, but I cannot agree with Time in calling the program "tastefully executed," since my taste and Time's taste are definitely at variance.

The program in New York and the program in Boston differed in content. In both cities, however, Schubert was offered, albeit the Quintet in C in New York, and a movement from the Quartet in C minor in Boston. Speaking of their Schubert, Time had this to say:

"The musicians played as it is seldom possible in full orchestra: With all the color and nuance their instruments could yield. . ."

This is supposed to be an accolade, I presume yet that phrase "with all the color and nuance their instruments could yield" is the very thing with which I found fault in their Boston performance of Schubert. Schubert was a simple soul with an unparalleled gift for melody which does not need to be offered with "all the color and nuance. . .etc."

If you employ "all the color and nuance" on Schubert (and the Boston Symphony Quartet most certainly did) what is left for the more colorful works of such composers as Rimsky-Korsakow? Although his chamber music is seldom heard, Rimsky did write some, notably his Opus 12 quartet, another quartet without opus number, and a sextet, likewise not known by number, but written in 1876.

These works were written less than 50 years after Schubert's death, but the idea of color in music, instead of beauty of form and melody, had made tremendous strides in the interim. Thus, Schubert should not be played with "all the color and nuance of which their instruments were capable."

On the contrary, Schubert should be the essence of simplicity, with an interpretation as naive as a child's song. We employ the word "artless" for naive simplicity of interpretation, but never was "artless" interpretation more difficult for a true artist to achieve than in the music of Schubert and Mozart.

By playing in a style more suitable to composers of a later era, the Boston Symphony Quartet was guilty of anachronism in music which made it nearly impossible to ascertain the composer's message. However entertaining and exciting their performance may have been, however technically proficient was their ensemble, bowing, and nuance, the group took it upon themselves to read more into the performance than Schubert intended. This is scarcely a humble approach to the humblest of composers, and it definitely is not great art, although it may be fine entertainment.

Less than a week before, I had had the joyful opportunity of hearing Schubert played with utter simplicity and humble understanding by the Chicago Symphony, offering the composer's Symphony No. 4, in which it is much more difficult to achieve simplicity merely because of the large forces involved. It can be done, even with a large orchestra. That it was not achieved by the vastly simpler string quartet militates against its acceptance as a great ensemble.

Nor were they any better in Haydn's "Seven Last Words of Christ," the major work of the evening. This is not Haydn at his best and the Boston Symphony Quartet was again guilty of anticipating the style of later composers. I have every expectation that in a program of Kodaly, Hindemith and Schoenberg, this group might be extraordinary, for they are definitely attuned to the present era.

Haydn, like Schubert, was a simple soul. His peasant background is reflected in the naivety of many works, not excepting the one at hand. Chiefly, this is a series of melodies supported by a thoroughly naive accompaniment, and its dynamic range is severely limited by the indications of the composer in the score.

I'll admit the ensemblists achieved some remarkable pianissimos, breathtaking in execution. But Haydn would not have recognized them. The technique inherent in the bow of his period would not have allowed such overly perfect finish, and Haydn himself was by no means overly perfect, or sophisticated.

There was little restraint shown in the early sections, so that the final section, which Haydn must have envisioned as the climax, with its depiction of lightning, earthquakes, and general destruction, was scarcely more exciting than the early section, "Pater, dimitte illis, non enim sciunt, quid faciunt." (Father, forgive them, for they know not what they do.")

Despite an eveness of interpretation, this was an uneven performance, "Eli, Eli, lama asabthani" approached true greatness. Immediately following came "Sitio" (I thirst) which was thoroughly banal in conception though quite remarkable in the accuracy of its dry, pizzicato accompaniment.

Throughout the performance we were treated to another example of musical anachronism. The conception presented would have been quite in keeping with a modern composer. It was out of place with Haydn.

Have Fun In Music, Bostonian Advises

By MARY SAPP
Staff Writer

"I just hope you have as good a time in music as I have," declared Rosario Mazzeo, personnel manager of the Boston Symphony to a group of North Texas State University students Tuesday.

"When I was in my teens I would sometimes practice 10 hours a day. I don't now, but I recommend extensive practice like this for certain periods of time. It gives you a purposefulness and a devotion you cannot get otherwise."

Mazzeo does have a devotion for his music because he has been the bass clarinet player with the Boston Symphony for 33 years.

He is also a clarinet teacher at the New England Conservatory and is the developer of the Mazzeo system of clarinet playing.

"But I get a little bit appalled at the narrowness of some musicians," he said. "Don't shy away from other things in life. There is need for a breadth of understanding if you are to play truly well.

"For instance in my teens I was a saxophone player in a jazz band. Not as fine a jazz band as you have here, but nonetheless jazz.

"You bring more to your music, as to everything else if you do more. Have a ball — that's my advice."

He said that the Boston "Pops" orchestra, composed of members of the regular Boston Symphony, plays good jazz and therefore plays everything else with much more freedom and life.

Mazzeo gave three lectures to the students at NT, one aimed at would-be music instructors, one for symphony players and one specificially for clarinet players.

He had departed slightly from his group's tour and will join them in New Orleans today.

As personnel manager of a large orchestra, he had many amusing antecdotes to relate as well as serious advice for the young musicians.

"Your best teacher is you," he said. "You work with your teacher four or five years, but you must play 60 years or so. You will always be meeting new situations and problems which you yourself will have to solve. This is especially true today with the ever changing substance of music.

"Thirty years ago we were playing things like 'Daphne and Chloe,' but the wild things today give us trouble."

Mazzeo, a gray-mustached man with shining black eyes, also gave more specific information on orchestras, conductors and, important to the students, auditions.

He must audition all performers for the Boston orchestra when a vacancy is to be filled. Being personnel manager, he keeps files on everyone. "Don't be surprized if I have one on you," he laughed.

Sometimes as many as 500 instrumentalists are eligible for the one vacant spot in the orchestra. This group is narrowed down to 25 or 30 who actually audition, he said.

His job has taken him on tours of Europe, South America and many other places. However frustrating as music may sometimes be, he maintains a joyful outlook. "One way to do this is to simply not listen," he concluded. "That way you hear only when you want to, thus keeping your mind free."

DENTON, TEXAS
RECORD-CHRONICLE
D. 11,500

MAY 11 1966

268

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 149,058
APR 8 1966

LOIS SCHAEFER
Piccolo

DORIOT ANTHONY DWYER
First Flute

Four Women In Sea of Men

By BETH CALLAHAN

Who are they?

The four women members of the great Boston Symphony Orchestra, on concert nights submerged in the black-coated male sea of their 101 fellow musicians.

What do they do?

Doriot Anthony Wwyer, first flute, is the only woman in Symphony history to head an entire section. In this group are two men and another woman

Lois Schaefer. This is her 13th season with the Boston Symphony.

Lois Schaefer, piccolo, took the place of Mrs. Dwyer as first flute while the orchestra was on its Asiatic tour, Mrs. Dwyer being busy at the moment producing a baby instead of music.

She returned briefly to the New York City Opera orchestra as first flute, but was soon recalled to Boston and now plays the "little flute." She and Mrs. Dwyer sit in the center section of the orchestra and are difficult to see, but their fine work is often heard.

Olivia Luetcke, in second harp place, is small in size but not in ability. She is often eclipsed by the big harp and has been called "the invisible harpist," but she has the stamina and strength to master her difficult instrument.

Carol Procter, youngest of the four, is the one the audience sees. She plays in the cello section and sits almost on the stage apron. Last Fall she chose the Boston Symphony instead of a Fulbright Scholarship to Rome, and has no regrets.

What are they like?

Doriot Anthony Dwyer is a dashing brunette. She came to Boston from the Los Angeles Philharmonic. Her mother was a flautist who played Chatauqua with three sisters. She herself started with piano, as most children do, but "the flute was always there."

Charming, gentle Lois Schaefer was assistant first flute with the Chicago Symphony before going to New York. Unmarried, she "sometimes has regrets," but seems serenely happy in her music.

Olivia Luetcke belies the fictional picture of the lady harpist as a delicate creature who daintily picks at the strings. An ardent horsewoman, she owns a hunter and a Tennessee walking horse, and "rides between rehearsals," often with a daughter who is now in college. For seven years she was harpist with the San Antonio Symphony, and perhaps there developed her love of horses. She was the first woman member of Boston Symphony.

Carol Procter is young, dedicated, and has always known she wanted to be a cellist. Her parents are musicians and composers, she has a twin sister who is an artist and violinist, and a brother plays the trombone. She took her master's degree in music at the New England Conservatory where her father was a teacher for many years. Last Summer she was at Tanglewood.

How do they fit into the orchestra?

Beautifully! "The better the players the easier the individual artist functions," says Doriot Anthony Dwyer, explaining the unique rapport of Boston Symphony members.

There are only four of them, but nobody really notices that. With their 101 male colleagues, they're on tap and on time for long rehearsals and demanding performances.

First and last, they're musicians.

CAROL PROCTER
New Cellist

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 12 1966

Correction

In Friday's edition of The Boston Globe it was reported that Lois Schaefer played principal flute while the Boston Symphony Orchestra was on its extended Asiatic tour. Miss Schaefer did play the flute, but principal flutist was James Pappoutaskis. The Globe regrets the error.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazeta Polonii
BOSTON, Mass.
Weekly Circ. 28,700
JUN 2 1966

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 382,013 SUN. 546,595
MAY 8 1966

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
MAY 1 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
APR 30 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAY 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
APR 30 1966

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285
MAY 10 1966

Deseret News
SALT LAKE CITY, UTAH
D. 90,026
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,323
APR 30 1966

BSO Plans Trade With Japan Philharmonic

BOSTON—The Boston Symphony Orchestra and the Japan Philharmonic will exchange two players each next season.

Robert Karol, viola, and Richard Kapuscinski, cello, will spend the winter symphony season in Japan and their places in the Boston Symphony will be taken by a violist and cellist from the Japan Philharmonic.

Liensdorf to Japan

Erich Leinsdorf, music director of the Boston Symphony, will visit Japan next month to arrange details, and afterward will conduct in Prague, Paris and Rome. He will return in time to direct the Boston orchestra's eight-week Berkshire Festival beginning July 2.

The announcement of the American-Japanese exchange said each of the orchestras will continue to pay their players' salaries, and the U.S. State Department will pay for their transportation under the cultural exchange program. The Japanese orchestra will supplement the salaries of its players to make it possible for them to live in the United States.

Karol and Kapuscinski will be accompanied by their wives and children.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
MAY 22 1966

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285
MAY 4 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Call (e)
WOONSOCKET, R. I.
Circ. 28,307
APR 30 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
APR 30 1966

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Morning Globe
BOSTON, Mass.
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APR 30 1966

The ARTS

BSO, Japanese Philharmonic In Cultural Swap—Musicians

By MARGO MILLER
Globe Critic

Two Boston Symphony musicians will trade places with players in the Japanese Philharmonic next season. Violist Robert Karol and cellist Richard Kapuscinski are being sent on a program sponsored by the U.S. Department of State and the International Conference of Symphony and Opera Musicians (ICSOM). Their families will accompany them.

Both Boston musicians were in Japan on the orchestra's Asian tour in 1960.

The new program is the result of the initiative of Boston Symphony violinist George Zazofsky, chairman of the orchestra's players committee and active in ICSOM. He suggested to the State Department that the exchange would broaden the musical horizons and provide new points of view to the participants.

This month the Boston Symphony's conductor, Erich Leinsdorf, will visit Japan to complete details of the exchange.

Each orchestra will continue to pay its players' salaries. The State Department is paying for transportation and the Japan Philharmonic will provide additional funds to its cellist and violist to bridge the difference in cost of living between the two countries.

No reason was given for the selection of instruments. The conductor, Seiji Ozawa, now music director of the Toronto Philharmonic, has noted that his countrymen excel in string playing but not in winds. He thought the manual dexterity, a characteristic of the Japanese, accounted in part for this.

In recent years Japan has pioneered in new methods of teaching children the violin. A demonstration of classwork was given at the New England Conservatory in March, 1964, by students of Shinichi Suzuki. And applications received for the 1966 Berkshire Music Center, the school run by the Boston Symphony, indicates a high percentage of Japanese students in the string sections.

Robert Karol, a resident of Westwood, joined the viola section in 1950. A native of Allentown, Pa., he attended the Philadelphia Musical Academy and the Chatham School of Music in New York city. He spent three Summers at the Berkshire Music Center and two studying conducting with Pierre Monteux. During World War II he conducted a Navy band and also played in the Honolulu Symphony. Guitar, banjo and mandolin are other instruments he has played with the Boston Symphony.

Richard Kapuscinski, also a resident of Westwood, came to the Boston Symphony from the La Salle Quartet in 1955. He had been assistant principal cellist in Cleveland and principal in Baltimore. A native of Milwaukee, his training was at the Curtis Institute in Philadelphia. Kapuscinski founded the Contemporary Music Society of Boston.

Symphony Exchange

Boston and Japan Trade Musicians

Henry B. Cabot, president of the Boston Symphony Orchestra's Trustees, today announced that the orchestra will take part in a program of exchanging players with the Japan Philharmonic for next season.

At the same time Mr. Cabot also revealed that the Orchestra's music director, Erich Leinsdorf, will visit Japan early next month under the auspices of the Department of State and complete the details of the exchange. The exchange program and Mr. Leinsdorf's visit have been made possible by the Department's Bureau of Educational and Cultural Affairs.

The new program is the result of the initiative of George Zazofsky, chairman of the Boston Symphony Orchestra's Players Committee and of the International Conference of Symphony and Opera Musicians. Mr. Zazofsky suggested to the State Department officials that such an exchange would broaden the musical horizons and provide new points of view to the participants.

EACH OF THE orchestras involved will continue to pay their players' salaries. The Department of State will pay for transportation of the musicians. The Japanese orchestra will supplement the salaries of its participants to make it possible for them to live in this country. The Boston Symphony Orchestra will be the first American orchestra to take part in the exchange program. The program has the support of the American Federation of Musicians, Herman D. Kenin, president.

The two members of the Boston Symphony Orchestra who will spend the winter symphony season in Japan are Robert Karol, violist, and Richard Kapuscinski, cellist. Mr. Karol and Mr. Kapuscinski plan to be accompanied by their wives and children.

In order to make his trip to Japan possible Mr. Leinsdorf had to revise his plans for European appearances which now will begin with an engagement on May 16 as guest conductor of the Czech Philharmonic Orchestra during the Prauge Spring Festival.

On June 1, 3 and 5 he will be in Paris with the Metropolitan Opera conducting three performances of Mozart's "Marriage of Figaro."

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 234,733

AUG 23 1966

Symphony Families Tune Up for Tokyo

By DIANE WHITE

Honest—it's a coincidence.

Robert Karol and Richard Kapuscinski live next door to each other in Westwood.

Both are members of the Boston Symphony Orchestra. Mr. Karol plays the viola, Mr. Kapuscinski the cello.

And now they're both going to Japan for a year on a pilot cultural exchange program sponsored by the State Department.

ROBERT KAROL tackles the difficulties of Japanese with the help of Harvard professor, Shisanichi Yanashta.

"It looks like a set-up," says Mr. Kapuscinski, "but it's all purely coincidental. We were chosen independently of one another."

The exchange program is the brainchild of George Zazofsky, chairman of the Boston Symphony Orchestra Players' Committee and the International Conference of Symphony and Opera Musicians.

He conceived the idea as a sort of sabbatical for musicians. "Behind it all is the idea that a symphony orchestra should approach the same level as academic status. This is a good way to begin that kind of thinking," Zazofsky explained.

"We are trying to interest other orchestras in this country and abroad in joining in this program with us, and we have received many inquiries from all over the world. We hope to persuade a senator to author a bill similar to the Fulbright program so that we will have a guaranteed budget."

Musicians Karol and Kapuscinski will exchange places for one year with a violist and a cellist from the Japan Philharmonic Orchestra in Tokyo. Their Japanese counterparts, Mr. Ono and Mr. Katsuta, have already arrived at Tanglewood.

The State Department has agreed to underwrite the plane fares of the four participating musicians, but not those of their families; the trip will still be an expensive proposition for both. But finances notwithstanding, they couldn't be happier or more excited at the prospect of their year-long adventure.

The Japan Philharmonic will get more than they bargained for. The Karol family includes Jeffrey, 11, and Stephanie, 5. The Kapuscinski children are Lisa, 18; Cina, 15, and Jan, 11.

Both families are looking forward to living "Japanese style." "We want to rent an authentic house — with no central heating and Japanese plumbing," says Mrs. Karol. "If we wanted to live the way we do in America, we'd stay right here."

Mr. and Mrs. Karol have been studying Japanese with private tutors in preparation for their trip. Lisa Kapuscinski has also been studying Japanese at the University of Massachusetts Summer semester.

But little Stephanie Karol will be speaking Japanese rings around them all. Mr. and Mrs. Karol plan to enroll her in a native kindergarten in Tokyo.

The "men" of both families, Jeffrey and Jan, will attend the Nishi-machi School in Tokyo. The headmistress of this school is Ambassador Reischaeur's sister-in-law. "Most of the children are from foreign embassies, so the school has a real international flavor," says Mrs. Karol.

Mrs. Kapuscinski asked a friend who had lived in Tokyo what Japanese women do every day. The friend said, "They shop." "All day? Every day?" asked Mrs. Kapuscinski. "Why, of course," was the answer.

Japanese women spend their days running from the fish shop to the meat market to the vegetable store. Shopping requires endless leg work because everything is in a different store and purchases must be made daily because of the lack of refrigeration.

But Mrs. Karol and Mrs. Kapuscinski are undaunted. "I'm looking forward to learning how to cook Japanese food. I hear there's a wonderful cooking school in Tokyo run by nuns who instruct foreigners in the method of buying and preparing Japanese and Chinese food," says Mrs. Karol.

The Karol family will leave Boston tomorrow. They plan to stay with Mrs. Karol's mother in Sweden for three weeks before continuing on to Tokyo.

Everything is packed and ready—they have closed up their house in Westwood and have jammed all their traveling gear into the guest room of their Summer home near Tanglewood. "You should see it," said Mrs. Karol. "It looks like a showroom in a garment center."

The Kapuscinski family will not leave for Japan until the first week in September.

"In Japan the members of the symphony orchestra are more closely knit than they are in this country," Kapuscinski says. "Each Summer during their vacation all the members and their families take a train up into the mountains and spend two or three weeks giving concerts in the country for the villagers."

Both families should be right at home at this low-budget Tanglewood.

ON THEIR WAY TO JAPAN—piggy-back—are Stephanie Karol (left) and Lisa Kapuscinski. (Boris and Milton)

MISCELLANEOUS

27

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

OCT 25 1964

Walter Piston Work To Be Premiered Here

Walter Piston's Symphony No. 8, a work in three movements, will be premiered next year by the Boston Symphony Orchestra.

The orchestra commissioned the symphony, said conductor Erich Leinsdorf, as "our expression of warm good wishes for Mr. Piston's 70th year."

The composer's 71st birthday will be observed in January.

His new work will be performed in the second half of the Boston Symphony's winter season.

Each of the last two conductors of the Boston Symphony has commissioned a Piston symphony: Serge Koussevitzky, the Third (which won a 1943 Pulitzer Prize); and Charles Munch, the Sixth, written in 1956 for the orchestra's 75th season.

Work on his Symphony No. 8 was begun by Piston this past summer. Piston discussed several possible forms with Leinsdorf for his new piece including a symphony, a concerto grosso, symphony variations and various concerti. He indicated, however, that he had a strong desire to do a symphony. He noted his pleasure at hearing his Symphony No. 7 performed by the Boston Symphony at Leinsdorf's first concert as music director of the orchestra on Sept. 21, 1962.

HISTORIC DEBUT of Boston Symphony Orchestra was made in 1881 under Georg Henschel (shown here on stage of the old Music Hall after first season with 70 members). Today, the tonal beauties of great orchestras like the Boston Symphony can be enjoyed by millions via the miracle of FM-STEREO.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

DEC 11 1965

Cultural, Religious Groups Pleased

Fenway Project Gets Top Support

By ARLINE GRIMES

The Boston Redevelopment Authority's $100 million Fenway Urban Renewal Plan yesterday received the hearty endorsement of cultural and religious groups located in the area.

Speaking at a City Council hearing on behalf of the face-lifting proposals that would affect 506 acres in Boston's heartland despite, in some cases admitted hardships that would be caused by the plan, were representatives of the Boston Symphony, the Museum of Fine Arts, the New England Conservatory of Music, the Horticultural Society, the Greek Orthodox Cathedral, St. Ann's Church and —not surprisingly—the Christian Science Church.

Mainly Favorable

Also promoting the plan were the Boston Chamber of Commerce, the building trades and the Diabetes Foundation.

Edward J. Logue, BRA Administrator, and John J. DiSimone, project director, presented the plans before an audience crowded mainly with proponents of the project.

The visitors were treated to a pyrotechnic display over liquor licenses by Councilwomman Katherine Craven ("What do you think these liquor places should do, roll over and die?") and another bit of fireworks by Councilor William J. Foley, Jr. over the veracity of the BRA.

The BRA project embraces, among other things, a $71 million renewal project being privately sponsored by the Christain Science Church. Edwin D. Canham, editor of the Christain Science Monitor, outlined on behalf of the Christian Science Board of Directors, the church's plans for construction of 3,534 middle income housing units.

Under questioning by Councilor Frederick C. Langone, Carl B. Rechner, private developer hired by the church, denied that the church completely opposed any liquor licenses in its renewal project.

The church would oppose, he said, all package stores and bar rooms on their land. "We cannot invest our money in property around the church where the prime product is liquor," he said. "If it is not our property we cannot control it."

Rechner aiso outlined the church's plans for subsidized low rent ($70 per month) housing for the elderly.

Only a Tunnel

Endorsing the plan "on condition that the Inner Belt is tunneled through the Fenway and the Museum is given air rights over it" was Diggory Venn on behalf of the Museum of Fine Arts.

Venn, who heads the Museum's department of education, said that the Museum had determined that vibrations from the Inner Belt—scheduled to run within 150 yards of the Museum would not damage museum exhibits.

Henry Cabot of Dover, chairman of the board of the Boston Symphony Orchestra, speaking on behalf of the board, endorsed the plan and outlined the improvements that it would mean for Symphony Hall.

Fr. John Zanetos, dean of the Greek Orthodox Cathedral, said that the plans would upgrade the area around the Cathedral, improve safety in the streets, lessen vandaliism and traffic congestion.

Fr. James Finley of the Paulist Fathers, pastor of St. Ann's, read a statement supporting the plan.

Logue estimated that some 3,00 new low-to-moderate price rental units would be constructed in the renewal area.

Implementation of the plan, he predicted, would "result iin new construction of approximately $125 million" which in turn would "result in an annual increase in real property taxes of about one million dollars."

PRESENTING FENWAY RENEWAL plan before a crowded City Council hearing yesterday were Edward J. Logue, Boston Redevelopment Authority administrator (standing) and John J. Simone, project director (at Logue's right). Plan involves 506 acres containing 17,500 residents.

272

Guest Conductors

Who Is Coming, and Why —Symphony Fails in Task

By MICHAEL STEINBERG

Symphony orchestras exist to provide their communities with good performances of the orchestral literature. A music director is engaged to deal with the artistic problems connected with this task.

He also conducts concerts, though how many is variable: In Boston, for example, Erich Leinsdorf makes himself responsible for a very high percentage of the season's services, but in New York, Leonard Bernstein's absenteeism is notorious.

When the principal conductor is not around, there are guests, which, when the guests are appropriately chosen and the number of their appearances is kept within reason, is an attractive system.

No conductor is so universal in his sympathies that there isn't some important music someone else will do better. Even when a conductor is extremely good, is is still stimulating for an audience to be exposed to another point of view now and again.

Not least, performers are themselves interesting, and even those who might feel inclined to debate that proposition cannot deny that audiences find performers interesting for their own sakes.

One aspect, then, of the guest conductor system is that it provides an opportunity for an audience to become acquainted with the work of a conductor about whom they have heard and read, whose work they perhaps know from records, but whom they have not seen in person.

Local concert managements bring soloists and ensembles to the community. In a small way, they can also bring orchestras and conductors, but in the main, the responsibility of making the local audiences acquainted with the important conductors of the day lies with the orchestras themselves.

Some orchestras face this responsibility more effectively than others. Philadelphia, for example, has been notably alert and imaginative in this area. Next year's list in Philadelphia, for example, includes Donald Johanos, Colin Davis, Wolfgang Sawallisch, Stanislaw Skrowaczewski, Zubin Mehta, Sergiu Comissiona, Seiji Ozawa, Rafael Kubelik, and Georges Pretre.

Now, to evaluate such a list, one must realize that a special situation obtains in Philadelphia. Stories persist that Ormandy plans to retire in not very many years, and the assignment of 11 out of 28 Friday-Saturday pairs to outsiders may be accounted for that some of the men chosen can be regarded as possible candidates on trial.

The Boston Symphony's guests next Winter are Eleazar de Carvalho, Jean Martinon, and Werner Torkanowsky. Munch and Burgin are special cases: merit is not an issue, for they are invited ex officio as conductor emeritus and associate conductor respectively. On the same terms, Philadelphia has Stokowski and William Smith on its list also.

What remains of the Boston list is not impressive. Torkanowsky, now with the New Orleans Philharmonic-Symphony, is one of the more successful among the younger men, but one would suppose the claims of Mehta and Ozawa to be far stronger.

De Carvalho has been a Boston Symphony guest in three previous seasons. He is now in St. Louis where, it is reported, he is doing an extraordinary job of salvaging what had seemed to be a desperate orchestral situation. This Summer he returns to the Tanglewood conducting faculty after a long absence.

Jean Martinon conducted the Boston Symphony once in March, 1957, before he assumed his present post with the Chicago Symphony.

I heard him conduct concerts with the Chicago Orchstra last Fall here and in New York. These concerts included generally competent performances of Ravel and Bartok, but also gross and willful distortions of Beethoven, Schumann, and Brahms, and destructive performances, unbelievably cut, among othr things, of Stravinsky and Schoenberg.

Recently, RCA renewed its recording contract with the Chicago Symphony, a contract it had dropped at Fritz Reiner's death. Chicago is RCA's only major orchestra other than the Boston Symphony. The Chicago name does not sell records by itself, and the fame of Martinon, who has not conducted in America long, is not wide.

It is an open secret that contract hesitantly and without enthusiasm, and. so say some of the experts, only after it was unable to get Cleveland-Szell away from Columbia.

Now from RCA's point of view, a big promotion job must be done on Martinon. Nothing could serve the purpose more effectively than a guest engagement with the Boston Symphony, especially when the engagement includes the rare honor of taking the orchestra to New York.

It looks very much, then as though RCA is using its association with the Boston Symphony for its own purposes. It looks that wah not only because of the background of theis particular case, but because in the past there have been other instances of decisions about program-making or the engagement of certain soloists that were best, or even uniquely, explained in terms of the convenience and the plans of RCA.

But whatever the reasons that will bring Martinon here, one cannot look at the list of names of Burgin, de Carvalho, Martinon, Munch, and Torkanowsky, and believe that it represents the results of a serious effort to bring Boston Symphony audiences the best conducting available today.

BETHLEHEM, PA.
GLOBE-TIMES
D. 30,500

JAN 28 1966

THE FAMOUS HUNGARIAN composer, Zoltan Kodaly, center, visited the Berkshire Festival in Tanglewood, Mass. last summer and this picture was taken backstage after a concert in which his fellow-countryman Sandor Konya, tenor, sang Lohengrin. Konya, who is on the left, will sing in Bethlehem's third Community Concert of the season Feb. 5 in Johnston Hall on the Moravian College campus. Shown with Kodaly and Konya are, left, Mrs. Kodaly, and right Erich Leinsdorf, conductor of the Boston Symphony, and Mrs. Konya.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1966

Debuts & Reappearances

Boston Symphony

William Sydeman's *Study for Orchestra No. 3* was the one novelty in the pair of concerts which opened the Boston Symphony Orchestra's eightieth New York season Oct. 27 and 29 at Philharmonic Hall. Erich Leinsdorf, who had given the work its world premiere in Boston two weeks earlier, conducted a performance notable for its meticulousness. This was essential to the full realization of the intricate interplay and tonal balances between the sections of the orchestra—and these seem to be the chief *raisons d'être* of this latest creation by the prolific thirty-seven-year-old New York composer. Employing a large orchestra, Sydeman has managed to evoke some interesting sonorities, especially from the extensive and varied percussion battery. The only trouble is that much the same sort of thing was accomplished just as effectively and far more succinctly by Webern half a century ago. Still, the new music was too much for the conservative subscription audience, whose mild applause was mixed with some readily audible hisses.

Unfortunately, Leinsdorf allowed his finicky approach to the Sydeman to carry over into his reading of Bartók's *Concerto for Orchestra,* thus giving it a fussy sound without shape and the necessary abandon. Dvorák's Symphony No. 8 (Old No. 4) in G, which opened the program, was marked by exceptional tonal richness but little profundity.

PAUL AFFELDER

272

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PAUL AFFELDER

BETHLEHEM, PA.
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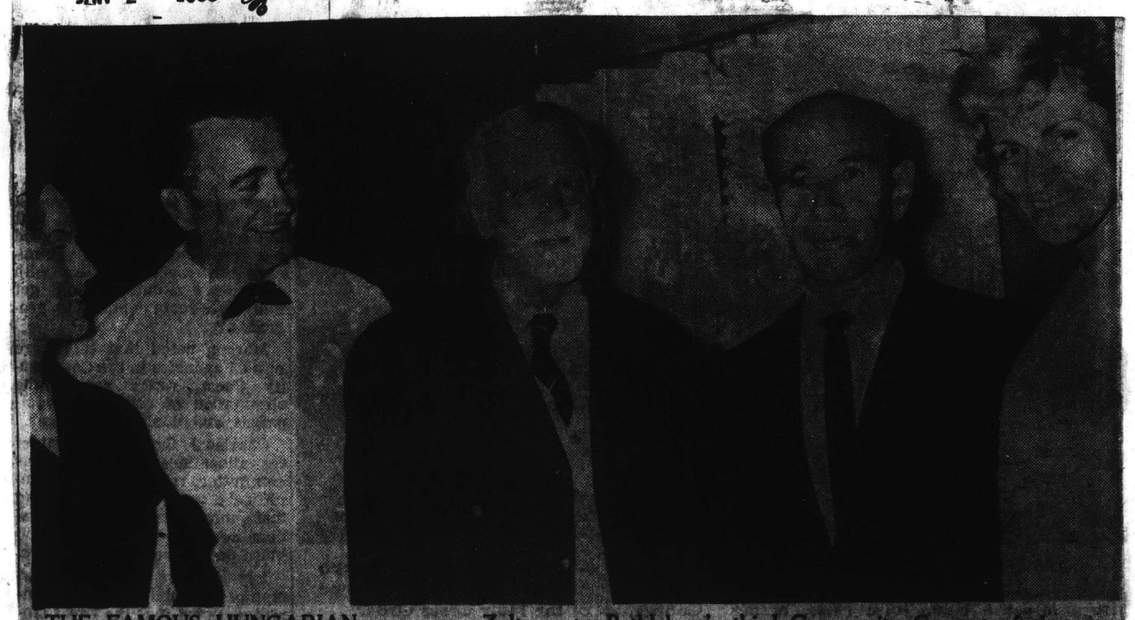
D. 30,500

JAN 28 1966



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Sunday Telegram &
Sunday Press Herald
PORTLAND, MAINE
SUN. 104,798

JAN 16 1966

Pierre Monteux: Heart And Home Were In Maine

By JOHN THORNTON

READING DORIS MONTEUX'S excellent book on the life and work of Pierre Monteux, "It's All In The Music" was for me a profoundly moving experience.

During the last 25 years of his life I followed his career closely, took advantage of every opportunity to watch him rehearse and had the good fortune to interview him on a number of occasions. Like many of his thousands of admirers, I first "discovered" Monteux through his recordings.

Once I dared, on a Boston radio station, to declare that Monteux — then regular conductor of the San Francisco Symphony — should be considered on a level with Toscanini (then rated the world's greatest master) and Koussevitsky (who still had some years to go as music director of the Boston Symphony) which caused hostile reaction.

Aroused Bostonians told me over the phone and in letters that anyone who placed Monteux wtih Toscanini and Koussevitsky was shy of his proper senses.

My early convictions now becomes somewhat of an understatement, for Pierre Monteux was one of the greatest conductors of the age, a member of the small fraternity of Walter, Reiner, Toscanini and Beecham.

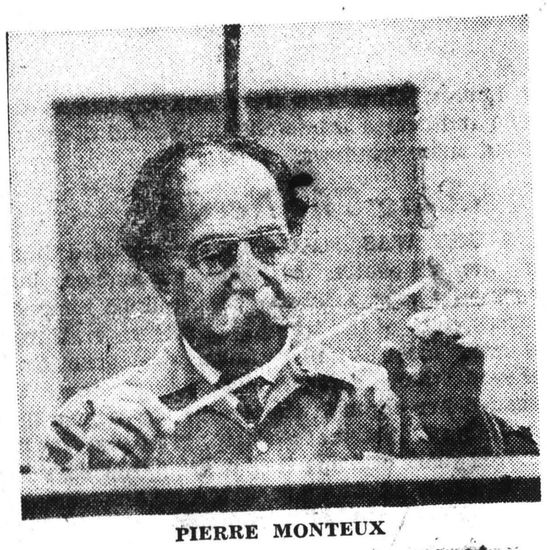
As musician, interpretor, conductor and a man, he is to me a model, for he succeeded in making unforgettable music with the least show and fanfare of any of the outstanding artists of our time.

Watching him rehearse the Boston Symphony was a revelation, observing a master conductor achieve miracles in sound with a minimum of gesture. He possessed the most magnificent baton technique I have ever witnessed. His beat was sword-like, precise, perfect, and through the tip of that long slender wand he seemed to say more in a few motions than many conductors could in hours of vocal expletive.

HE NEVER PREACHED or explained music, but spoke simply and directly in purely musical terms to the men, for he was himself an orchestra man, violinist and violist, and he knew that nothing bores an ensemble player more than an outburst of poetry from the podium.

I have seen him produce a shattering crescendo from the Boston Symphony by just suddenly raising his arms.

He knew every note, nuance, dot and decibel of every score he conducted, and so his rehearsals were perfect examples of musical economy, without wasted motions or words. His approach was that of a professional dealing with highly skilled artists, and the men loved him for it.



PIERRE MONTEUX

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(This is one of several columns on Monteux planned by John Thornton. The next feature will deal with Monteux' association with Stravinsky's masterpiece "Le Sacre du Printemps")

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

MAR 4 1966

SMART SET

Hub Fiesta In Tribute To Mexico

By ROSE WALSH

SPEAKING FROM EXPERIENCE, Mexico is a fascinating place to visit and if the opportunity presented itself, I would pack my bag and be off like a breeze. Instead, however, I will wait and enjoy Boston's exciting Mexico Week, coming along in April—17 to 23—sponsored by the World Affairs Council. The well-planned program will include more than 70 public events, offered by almost as many major community organizations. Complete with mariachi troubadors, tacos, tortillas and tequila, the all-city authentic Mexican fiesta will have the world-famous Tijuana Brass; a breakfast by Mayor John Collins and a special performance by the renowned Boston Symphony Orchestra.

THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 115,313

JAN 29 1966

RICHMOND SYMPHONY SELECTION

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Mussorgsky visited the exhibition and, deeply moved, decided to take ten of the pictures as the subject of a suite for piano to memoralize his friend.

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DRAWINGS, PAINTINGS

Drawings and paintings represented in the work are The Gnome, The Old Castle, Tuilleries, Bydlo, Ballet of Chicks in Their Shells, Samuel Goldenberg and Schmuyle, Limoges: The Market-Place, Catacombs, The Hut on Fowls' Legs — Witches' Revelry and The Great Gate of Kiev.

Sunday Telegram &
Sunday Press Herald
PORTLAND, MAINE
SUN. 104,758
JAN 16 1966

Pierre Monteux: Heart And Home Were In Maine

By JOHN THORNTON

READING DORIS MONTEUX'S excellent book on the life and work of Pierre Monteux, "It's All In The Music" was for me a profoundly moving experience.

During the last 25 years of his life I followed his career closely, took advantage of every opportunity to watch him rehearse and had the good fortune to interview him on a number of occasions. Like many of his thousands of admirers, I first "discovered" Monteux through his recordings.

Once I dared, on a Boston radio station, to declare that Monteux — then regular conductor of the San Francisco Symphony — should be considered on a level with Toscanini (then rated the world's greatest master) and Koussevitsky (who still had some years to go as music director of the Boston Symphony) which caused hostile reaction.

Aroused Bostonians told me over the phone and in letters that anyone who placed Monteux wtih Toscanini and Koussevitsky was shy of his proper senses.

My early convictions now becomes somewhat of an understatement, for Pierre Monteux was one of the greatest conductors of the age, a member of the small fraternity of Walter, Reiner, Toscanini and Beecham.

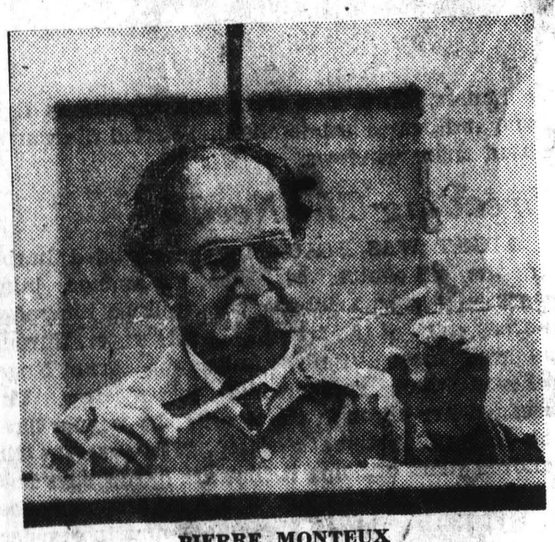
As musician, interpretor, conductor and a man, he is to me a model, for he succeeded in making unforgettable music with the least show and fanfare of any of the outstanding artists of our time.

Watching him rehearse the Boston Symphony was a revelation, observing a master conductor achieve miracles in sound with a minimum of gesture. He possessed the most magnificent baton technique I have ever witnessed. His beat was sword-like, precise, perfect, and through the tip of that long slender wand he seemed to say more in a few motions than many conductors could in hours of vocal expletive.

HE NEVER PREACHED or explained music, but spoke simply and directly in purely musical terms to the men, for he was himself an orchestra man, violinist and violist, and he knew that nothing bores an ensemble player more than an outburst of poetry from the podium.

I have seen him produce a shattering crescendo from the Boston Symphony by just suddenly raising his arms.

He knew every note, nuance, dot and decibel of every score he conducted, and so his rehearsals were perfect examples of musical economy, without wasted motions or words. His approach was that of a professional dealing with highly skilled artists, and the men loved him for it.



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BOSTON, Mass.
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MAR 4 1966

SMART SET

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THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 125,343
JAN 29 1966

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NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

FEB 13 1966

Music

Carl Ruggles, Yankee Original

by Eric Salzman

Carl Ruggles: Portrait by Thomas Hart Benton

We are fond of destroying our history and then making up a lot of myths about what happened. But, as Carl Ruggles would say, "Bejeezuz, those no-good punks don't have to phony up and destroy all that fine great art with those lies."

In the United States, 20th-century music began even before 1900 (and that wasn't easy to manage) with Charles Ives, and it had a flowering in the '20s and '30s, when American music was pretty much the most original, adventurous and exciting stuff around. Then all the experimental motifs and a good deal of creative originality were submerged in the great tidal wave of social concern, conservatism and popularization; composers were forgotten, whole compositions went under.

Exhibit A: the Ruggles *Suntreader*, the biggest piece in the small output of a major composer and one of the most important orchestral works to come out of this country. It has only now been heard in its own country—more than 30 years after it was written—in a new recording and in a Boston Symphony performance in Portland, Me., part of a Bowdoin College Ruggles Festival last month.

Ruggles, who will be 90 in March, is almost the last living representative of the great old pioneering days. He is older than all of the first great masters of the century save only Schoenberg and Ives (he is only two years their junior) and, along with Stravinsky, he has outlived them all. Honor can come to the prophet, even in his own land—if he just lives long enough.

Ruggles lives in Arlington, Vt., and it's a long trip across ice and snow to Portland, Me.; his doctor would not let him make the trip. For the last few years he has lived in a guest house where he is looked after—almost as a member of the family but without any special care—and he gets up and down and around by himself. For a man of his age he is incredibly alive, active and *compos mentis*; he has not produced a new composition in some time but, as he has for many years now, he continues to paint steadily. He is presently working on a handsome charcoal sketch which includes a phrase of music smack dab across the middle—a big, curving, chromatic phrase of great character. "That's from my 'Flower Music,'" he says. "It's a piece I'm working on."

During the festival and the premiere of *Suntreader*—he had heard it for the first time ever on tape only a short time before, and that only through the singular accident that this writer happened to get on a recording-award jury—Carl Ruggles sat alone in his room. "You don't know what it's like," he said on the phone immediately after the performance, "sitting by myself eating my heart out." We hastened across New England to see him.

"Was it good? How is this Chicago-Boston fellow (Martinon, who conducted)? Did it have *tempo rubato?* The big phrase, *tempo rubato;* that's what makes a great performance. Bejeezuz. Either you've got it or you don't. You have to be born with it." And off he went, cussing out imagined bad performances and chuckling over the good ones he will never hear.

Ruggles' face is a map of New England or perhaps one of his rugged dissonant scores—full of deep, furrowed lines of great strength and character. He is a crusty, craggy, rugged old salt, full of what one of my colleagues has described as "pith and vinegar"; he is laconic, biting, full of boundless scorn and contempt for the faint and the incompetent and boundless admiration for the gifted, happiest when surrounded by young people, particularly if female and pretty.

If you ask him to what he attributes his longevity he will tell you it's the dirty stories he enjoys. "If it hadn't been all those laughs," he says puffing on his pipe, "I'd a been dead years ago." But he has other vital pleasures too: his painting and an irresistible penchant for telling tales on his colleagues, most of them long since passed on. Ruggles was close to the principal artistic and intellectual currents of the '20s and '30s. His great friends were "Goofy" Varese, with whom he founded the International Composers Guild, the first American organization for new music, and Charlie Ives, who paid for the publication of *Suntreader* and for whose music he has the most unbounded love and respect. He is not easy on all his composing contemporaries; "What a punk," he will say of this one or "that phony" of another or, of a third, "he had talent but he got over it." If he really admires a man he will say, "Fine, very fine. Some really good things in his music." Then, after a pause, "Still, I'd a rather written one page of Charlie Ives' music than all that man's work put together."

The Ruggles family came to New England in the 17th century and settled near Boston; at some later date, an adventurous ancestor "went south" and got as far as Cape Cod, where Carl was born in 1876. He was educated at Harvard and studied music with Walter R. Spalding and John Knowles Paine. Afterwards he went out to Winona, Minn., where he conducted an orchestra for several years until the first world w[illegible]

Except for a brief interval teaching in Florida, Ruggles divided the rest of his life between New York,

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where he was active in musical and intellectual life, and an old converted schoolhouse in Vermont to which he retired a number of years ago. In 1957, after his wife died, he moved into a hotel which, one cold winter's night in 1960, burned down. Since then he has been living at Cutleaf Maples.

Ruggles has long been closely associated with artists, notably Georgia O'Keefe, Thomas Hart Benton, who painted him as *Suntreader*, and Rockwell Kent, who used him as a model for Captain Ahab in his illustrations for Moby Dick. It was Kent who started him painting himself through a kind of jocular dare; he has been painting steadily for 35 years and a number of works have entered major American collections including, notably, the Whitney.

Even allowing time out for the painting and for more or less extensive reworking and recasting of the music, the musical output is small and elaborated with care. "You know that place in *Suntreader*," he points out, "where the canon comes round and overlaps with its retrograde? It took me pretty near a year to make that turn." Ruggles is the composer for whom the term "dissonant counterpoint" ought to have been invented. All of his music is conceived in terms of line—big, arched, singing atonal lines—woven together with the maximum use of interlocking dissonances. The phrases are not overlapping and on-going as in the classical tradition but they move together in sentences like hard, plain, meaningful speech, sometimes with extra force, sometimes in a more subdued manner but always full of tremendous intensity.

As was pointed out during the Bowdoin Festival, the consistency and purity of this music are paralleled only in the work of Webern while its non-developmental, cumulative formal and structural technique has similarities to that of his friend Varese. But there is a directness and hard power to the speech—a remarkable way of building tremendous static energy through the arc of these great linear gestures held immobile and locked in place by the tension of the dissonances—which is all Ruggles' own. That discredited word "dissonance" really does have meaning in Ruggles' music, perhaps because of his powerful way of building densities through the accumulation of tightly interwoven line. Energy is constantly generated but always held in tension, never fully released; as a result, an involvement with these works is an exhausting experience: Rugged, craggy, pithy, ecstatic, visionary music.

Henry Cowell told a story of finding Ruggles alone in his schoolhouse-studio, seated at the piano and furiously banging out a fiercely dissonant chord over and over. Finally, unable to stand it any longer, Cowell shouted over the din, "Carl, I've been here over an hour. What the hell are you doing banging out that chord?" Shouted back Ruggles without stopping, "I'm giving it the test of time." Ruggles—the man and the music—has also withstood the test of time.

New York Post
D. 329,523 SUN. 251,119
MAR 30 1966

Met Gala Farewell Set for April 16

The last operatic performance in the old Metropolitan Opera House will be a Gala Farewell, April 16. Nearly 60 artists of the Metropolitan will participate in the program which will include ensembles and solos from 25 different operas.

Among the eleven conductors appearing will be Leopold Stokowski, Erich Leinsdorf and Max Rudolf, all three of whom have been associated with the Metropolitan in past seasons. Stokowski will conduct the overture to "Tannhaeuser" while the guests of honor, 40 former Met artists, make their entrance to be presented to the audience. Rudolf will conduct excerpts from operas by Charpentier, Bizet and Puccini, and Leinsdorf will conduct ensembles from Mozart's "The Magic Flute" and "Cosi fan tutte."

Among the artists who will sing are Anna Moffo, Dorothy Kirsten, Regina Resnik, Licia Albanese, Roberta Peters, Regine Crespin, Leontyne Price, Renata Tebaldi, Birgit Nilsson, Leonie Rysanek, Jean Madeira, Teresa Stratas, Eleanor Steber, Montserrat Caballe, Zinka Milanov and Gabriella Tucci.

Also Nicolai Gedda, Richard Tucker, Franco Corelli, George Shirley, Giorgio Tozzi, Robert Merrill, Jan Peerce, Ceasare Siepi, James McCracken and Jon Vickers.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 22 1966

Social Chatter

By Alison Arnold

Symphony Concert, Henry Cabot In Cultural Spotlight Tonight

C IS FOR CULTURE—as well as Cabot—in Boston. But the two will meet this evening when the Cultural Affairs Committee of the Greater Boston Chamber of Commerce sponsors a full orchestra performance of the Boston Symphony, and Henry B. Cabot, president of the Board of Trustees of the orchestra, is presented the 1966 Boston Medal by Mayor John F. Collins.

The War Memorial Auditorium will be the setting for the concert, conducted by Erich Leinsdorf, and a major event in Boston's 10-day Winterfest program. It will be followed by a reception in the Independence Room of the Sheraton-Boston, to which Gov. and Mrs. John A. Volpe are invited.

The Chamber Committee, under the chairmanship of George I. Rohrbaugh, president of the Chandler School for Women, is sponsoring the Washington's Birthday Symphony presentation and reception for the benefit of the Cultural Foundation of Boston, Inc.

In addition to Mr. and Mrs. Cabot, Boston Symphony Orchestra trustees and their wives planning to attend the double event include Mr. and Mrs. Talcott M. Banks of Cambridge, Mr. and Mrs. Robert H. Gardiner of Milton, Mr. and Mrs. Francis W. Hatch of Boston, Mr. and Mrs. E. Morton Jennings Jr. of Chestnut Hill, Mr. and Mrs. Henry A. Laughlin of Concord, Mr. and Mrs. John T. Noonan of Brookline and Mr. and Mrs. John L. Thorndike of Dover.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
FEB 25 1966

Atlantic Monthly Stars Leinsdorf

The Boston Symphony Orchestra's music director, Erich Leinsdorf, will enjoy the rare distinction of appearing on the cover of the March issue of Atlantic Monthly magazine. The cover portrait will coincide with the first of wo articles by the conductor on opera.

Only four musicians have preceded Mr. Leinsdorf on the Atlantic Monthly covers in the magazine's 108-year history, and no musician has been represented in the past twelve years. The previous musical personages were Serge Kouuevitzky in 1948; Igor Stravinsky, 1949; Arturo Toscanini, 1952; and Leonard

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
FEB 26 1966

Leinsdorf on Cover Of Atlantic Monthly; Writes Opera Articles

Boston Symphony Orchestra's music director, Erich Leinsdorf, will enjoy the rare distinction of appearing on the cover of the March issue of "Atlantic Monthly" magazine. The cover portrait will coincide with the first of two articles by the conductor on opera.

Mr. Leinsdorf has accepted several invitations in recent years to contribute articles to the magazine. In 1954 he wrote on "The Education of a Young Conductor"; in 1959 on 'The Role of a Musical Conductor"; and most recently, in August 1965, his article on "The Genius of Richard Strauss" was published. Mr. Leinsdorf's current series of two articles, which will appear in the March and April issues of the magazine, will be titled "What Makes Opera Run."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
FEB 27 1966

Two local notes: Schuller's "Seven Studies on Themes of Paul Klee" has been recorded by the Boston Symphony for April release by R.C.A. Victor. The orchestra will have him as guest conductor in Boston early in the 1966-67 season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 24 1966

Datebooks 'Snowed' by Festivity

By MARJORIE SHERMAN
Globe Society Editor

Boston calendars are so memo-marked they look like a continual Winterfest.

And they're still criss-crossed with "don't miss" for the Winterfest seminar this afternoon at 3:45 in the Sheraton-Boston, Boston in the Age of John Fitzgerald Kennedy, for which the Athanaeum's Walter Muir Whitehall is chairman. Adm Samuel Morison, Pulitzer Prize historian, poet David McCord, Msgr. Francis Lally, and writer and composer Francis W. Hatch are panelists.

And tomorrow's Council of the Arts Seminar at 3:30 for which Harvard Robert G. Gardner, chairman of the Massachusetts Commission of the Arts and Humanities, is moderator. Also at the Sheraton-Boston (in the Independence Room), it will offer a frank discussion on the needs of Boston's cultural organizations. Hostessing will be members of the Ladies Committee of the Museum of Fine Arts: Mrs. Paul Bernat, Mrs. Edmund Frost, Mrs. Francis T. Allen, Mme. Georges Florin, Mrs. Edgar Driscoll Jr. Also hostessing will be lecturers from the Museum's Division of Education, Mrs. Stanley Hotsen and Morris Crawford.

On Friday, Mrs. Anthony Kutten's Symphony Luncheon at the Midtown Motor Inn will not only honor the Norwegian Festival Orchestra, but also will give Bostonians the first word on BSO member Harry Ellis Dickson's hilarious London tour with comedian Danny Kaye. The Boston Symphony, at Mr. Kaye's request, "loaned" him Mr. Dickson, and the two musicians flew to London for Danny's Feb. 15 guest conductor appearance with the London Philharmonic. Since Harry had to requisition a pistol with blank cartridges, three fly swatters, and two dozen long batons for the event, it should be worth hearing about.

Mr. Leinsdorf, whose picture will be on the front cover of the Atlantic Monthly for March, one of only five musicians who have been honored in the Atlantic's 108 year history, is writing two articles on "What Makes Opera Run". The Friday-Saturday concerts this week offer special treats with Beverly Sills, other soloists, the Harvard Glee Club and Radcliffe Chorus, conductor Elliot Forbes; the N. E. Conservatory Chorus, conductor Lorna Cooke de Varon; St. Gabriel's Boychoir, director Edward Boagni.

Mr. Leinsdorf, who takes the BSO to Washington and New York next week, will have at least one of his two daughters with him for the tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
FEB 23 1966

Two natives honored

Boston

Two native Bostonians were awarded the Boston Medal of Achievement by Mayor John F. Collins at the Winterfest arts festival. Henry L. Shattuck, a former Massachusetts legislator and member of the Boston City Council, and Henry B. Cabot, president of the board of the Boston Symphony Orchestra, were honored for having "brought distinction to the city of their birth."

Other Achievement Medals this year have been awarded to singer Roland Hayes, composer-conductor Leonard Bernstein, and Joseph E. Cronin, president of the American Baseball League.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 15 1966

Cabot Selected for Hub Medal

Henry B. Cabot, president of the Boston Symphony Orchestra board of trustees, will receive the Boston Medal for Distinguished Achievement, Mayor Collins announced Monday.

Collins made the announcement of the award, usually kept secret until presentation, after word of Cabot's selection leaked out. Cabot, along with several other, still unknown, winners, will receive the medal at ceremonies during the Winterfest festival.

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Morning Globe
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FEB 23 1966

6th Achievement Medal Goes to BSO's Cabot

By GEORGE GELLES

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Winterpests still plague the festival — latecomers clicking their way to their seats during the Debussy flute solo being the most bothersome. Until these annoyances are stopped, Winterfest will never make the significant cultural contribution it hopes to.

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News (e)
FRAMINGHAM, Mass.
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BSO President To Receive Boston Medal

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The mayor said he was making the announcement reluctantly after "it has come to my attention that one representative of the news media has learned the identity of one of those who will be recipient of the 1966 Boston Medal for Distinguished Achievement."

Collins said that in the interest of fairness he broke the custom "we established last year of not disclosing the names of recipients before the actual presentation."

This year's medals will be awarded during the Winterfest, 1966, the 10-day cultural festival which will open at the War Memorial Friday.

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FEB 23 1966

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Sunday Globe
BOSTON, Mass.
Circ. 517,080
FEB 6 1966

Our Cultural Life

Inefficient? No! It's Lack of Funds

What of the role of business in support of the arts?

Just as the big foundations are turning their sights on things cultural, so is big business and its corporations.

Yet there's still a long way to go.

"Corporate giving is a real source of the future for all," says Henry B. Cabot, Boston Symphony Orchestra president, whose organization gets between $25,000 and $30,000 from corporations.

Considering the fact the orchestra's annual expenses hover around $2 million, this may not seem like much. Indeed, it isn't. But he takes comfort in the fact that "the amount is increasing slowly."

Frederick Stare, chairman of the board of the Opera Company of Boston, agrees.

"Business support is lacking. But there are signs that it's on the way. I feel confident that in two or three years corporate interests in Boston will be supporting us."

DRISCOLL
Continued On Page A-38

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"There is no history of business doing very much for the arts in Boston," says Frank Sugrue of the Charles Playhouse. "If it really wants to find out the needs of the city's cultural organizations, it should ask us in and see what these needs are."

"Boston's cultural organizations would never be in the position they're in now if business had helped in the first place," says Nelson W. Aldrich, a trustee of the Boston Museum of Fine Arts and cofounder of the Boston Arts Festival.

William J. Bender, director of the Permanent Charity

They point to the fact that they have many able businessmen on their boards and that sound business management is much to be desired.

Says Savak Caldwell, director of the Opera Company of Boston: "A deficit is not necessarily an indication of bad business management. Sometimes it's necessary for quality. The charge that art groups can't run things in a business-like way is nonsense. The problem is not so much how our monies are spent. It's that there's just not enough there in the first place."

Sue Thurman, director of the Institute of Contemporary Art says: "Mismanagement? . . . I won't take that guff! I can wring more out of a dollar bill than any man. It isn't mismanagement, it's being underfinanced, burning the midnight oil to try to make ends meet, that's so wearing.

"It's so easy to point at agencies and say they're inefficient. The big inefficiencies are the constant replanning and regearing made necessary by the insecurities of the monies we have."

Concludes Aldrich: "It is very wrong to point the finger at the financial woes of this or that group and say they are the fault of sloppy management. Those who do so discredit a whole era of people trying to construct and get the arts moving along."

EDGAR J. DRISCOLL Jr.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
FEB 23 1966

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husband, George W. Cabot, had produced, with his partner, Frank Granat, two successful Broadway shows, "Dylan" and "Any Wednesday." The stars of both these plays, Sir Alec Guinness and Sandy Dennis, had just won Tony awards for the best performances of 1964. I had an unusual amount of reflected glory to bask in. Our invasion of Broadway from California had been successful; we had found a large and attractive apartment overlooking Central Park; our own furniture was with us again; our housekeeper was gem, and best of all, our eight-year-old daughter had been admitted to an excellent school. Life was beautiful. I was content.

"But what do you do with yourself all day?" the lady across the dinner table persisted. "Do you shop?"

"Not very much."

"Lunch?"

"Hardly ever?"

"Well?"

"it has come to my that one representative identity of one of the news media has will be recipient of Boston Medal for Distinguished Achievement."

He stated, "Do you shop?" he broke the customs of established last year closing the names of before the actual presentation. Our medals will be during the Winterfest, 10-day cultural festival will open at the War Friday.

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FEB 23 1966

★ DRISCOLL

Continued From Page A-33

He points out that by law corporations can give up to 5 percent of income before taxes.

But according to the Rockefeller report, industrial companies in the United States are giving only 1.3 percent of their income in all categories—not just the arts. Of this percentage, the arts get roughly five cents, or 5.3 percent on the given dollar!

While no one wants to look a gift horse in the mouth, here in Boston the city's cultural leaders are critical of the lack of support the business community has given them to date.

"If the arts are to be successful, we must get the support of the business community. After all, the arts attract business here," declares Rt. Rev. Francis J. Lally, editor of the Pilot and a board member of many local cultural enterprises.

"The business community has not been aware of its responsibility," he finds. It gives token contributions, but not really enough to encourage others and set the sights high enough."

"There is no history of business doing very much for the arts in Boston," says Frank Sugrue of the Charles Playhouse. "If it really wants to find out the needs of the city's cultural organizations, it should ask us in and see what these needs are."

"Boston's cultural organizations would never be in the position they're in now if business had helped in the first place," says Nelson W. Aldrich, a trustee of the Boston Museum of Fine Arts and cofounder of the Boston Arts Festival.

William J. Bender, director of the Permanent Charity Fund, also admits the business community hasn't supported the arts as it should.

"But understandably it hasn't," he adds. "Funds such as ours and business, too, are under constant assault from all sorts of organizations. And when you look at the books of some of them—all nice, talented people, you understand—you throw up your hands."

"Mismanagement! Mismanagement!" You get tired of hearing that," said several of the city's leading artistic directors.

They point to the fact that they have many able businessmen on their boards and that sound business management is much to be desired.

Says Savak Caldwell, director of the Opera Company of Boston: "A deficit is not necessarily an indication of bad business management. Sometimes it's necessary for quality. The charge that art groups can't run things in a business-like way is nonsense. The problem is not so much how our monies are spent. It's that there's just not enough there in the first place."

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EDGAR J. DRISCOLL Jr.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021
FEB 13 1966

Herald-Traveler Corp., 300 Harrison Ave., Boston, Mass. 02106

If Boston Isn't 'Athens Of America' What Is?

By PAUL GIGUERE

Boston cultural and civic leaders dismissed in good humor Friday a suggestion that the city might be losing its status as the "Athens of America."

"Hardly worth answering, wouldn't yo usay," responded one old-line Bostonian. "It's the hounds baying at our heels."

The polite furor arose in the aftermath of a talk in the city by George Alan Smith, executive administrator of the American National Theater and Academy and onetime resident of Massachusetts.

Sees Lag

(Smith's talk coincided by accident with the publication of a book, "Boston in the Age of John Fitzgerald Kennedy," in which Walter Muir Whitehill, distinguished director of the august Boston Athenaeum, reached the conclusion that Boston is greater culturally now than it ever was.)

Smith saw a possibility that the era of The Hub's cultural leadership may have passed.

PERRY T. RATHBONE

DEAN C. CUSHING

He told an intent conference of professional fund raisers: "The day has gone, of course, when a single patron writing a single check could annually pick up the deficit of the Boston Symphony Orchestra."

Boston, he added, is not even considered a "good road city" any more by theatrical companies.

To all this, Dr. Perry T. Rathbone, director of the Boston Museum of Fine Arts had this reply:

"I think it's reasonable to say that Boston still is the 'Athens of America.' Our museum, for example, has the highest per capita attendance annually of any metropolitan museum in the country."

'Look to Laurels'

But he added: "Boston should look to its Athenian laurels, nevertheless. The enemies of this coveted title are self-satisfaction and complacency. Increasingly, our cultural standing must depend upon the people of the community-at-large and not just upon a few."

James G. Kelso, executive vice president of the Greater Boston Chamber of Commerce, cited the recent creation of Boston's first central organization to assist the arts — The Cultural Foundation of Boston, Inc., headed by Eli Goldston, chairman of the Boston Gas Co.—as evidence of broadening support of the city's cultural values.

Where formerly a wealthy few civic-minded individuals picked up the tab, many are now joining to maintain the community's cultural eminence, he said.

Dean C. Cushing, executive vice president of the Boston Retail Trade Board, declared: "We may be the Athens of America in spite of ourselves but we are. Show me the cultural leader of Detroit, Chicago, Los Angeles, New York, or anywhere who doesn't want to send his son or daughter to school in New England." He asked: "If Boston isn't the 'Athens of America, 'what place is?' "

Cites Winterfest

Mayor Collins rejected the idea that the city was in any cultural lag, mentioning the "Winterfest" program Feb. 18 through 27 at War Memorial Auditorium as illustrative. The city, he said is in a period of great cultural activity and interest.

From Richard Sinnott, city censor, came a firm denial that the latest Broadway productions were avoiding the city because it was losing ground as America's Athens. He indicated that the city was no "easy mark" for second-rate productins and that producers aere wary.

"The critics here are first class and they won't allow shoddiness," he said. "And the people are alert to indifferent productions because of television."

The consensus was the Bostonians shouldn't get upset about Mr. Smith's remarks. As a Bostonian with a walrus mustache put it: "It wouldn't be very cultured of us to get excited about it."

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Sunday Herald
BOSTON, Mass.
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MAR 6 1966

ROBERT TAYLOR'S NOTES

Broad Emotional Span in Opera

By ROBERT TAYLOR

In the current Atlantic, Erich Leinsdorf discusses the short-comings and virtues that spell success or failure for individual operas. It is an engaging piece, written by a man thoroughly articulate a writer as a musician, trained in the Teutonic environment where opera is as natural as breathing, who concludes that some variety of the love theme and its conflict supplies the inspirational essence of the enduring works.

Literate and closely-reasoned, the argument seems to me too narrowly-bound, depending on one's definition of the love motiv. I agree with Mr. Leinsdorf that the love stories of opera are the most passionate and memorable elements, and the major composers undoubtedly place their psychological life histories within a sublimated stage form. Moreover, he seems to me correct in stating the inadequacy of opera as a vehicle for social commentary: Martinu's "Comedy on the Bridge" is seldom revived, while Menotti's "The Consul," despite a brief vogue, seems destined for limbo.

But what are we to make of the love variants of opera? Of the five Mozartean operas that hold the stage today, the most popular, "Figaro" and "Don Giovanni," deal not with passion but with an inability to realize passion through profligacy. The psychological insights of the libretto comprise a truth about human relationships. The operas of Puccini and Strauss fail to achieve it, though the latter bases himself on the Mozart model. Why shouldn't a composer like Massenet, who deals with the same sort of material and who is as capable of a good tune as Puccini, be as popular?

PERHAPS ALL THIS exists under the heading of the love theme, and Massenet falls short of Puccini's popularity because his characters are less intense. Let us pursue the point further to a more problematic issue. If the love motif and its implications are so important to the survival of operas, why shouldn't the source material, which employs the same thematic conflicts, endure, too?

The truth of the matter is that "La Belle dame aux camellias," Merimee's novella of "Carmen," Goethe's "Faust," Verga's "Rustic Chivalry," Sardou's "Tosca," the antique German epic of the Nibelungenlied, Sir Walter Scott's "The Bride of Lammermoor," Beaumarchais' "Barber" and Victor Hugo's "Le Roi s'amuse" are either curiosities or limited to an extremely small public. Only the plays of Shakespeare can be said to compete for popular affection with the operatic derivations.

The most intriguing thesis to account for this is, I think, Henry W. Simon's assertion that the nature of opera news closer to emotional realism that the spoken drama. (In the foreword to the recently-enlarged "A Treasury of Grand Opera,") Simon says that those elements most commonly criticized as 'unrealistic' — the arias and concerted numbers — contribute an emotional dimension of greater plausibility.

A PLAYWRIGHT WORKING with the identical material, say, is forced to build his climaxes toward the moment of physical resolution: Canio stabbing Nedda, the surrender of Radames, Lohengrin's conquest of Telramund. But a successful opera composer deals with those inner moments, non-theatrical in this sense, which see the dramas of unspoken truths, the "Vesti la giubba," the "Celeste Aida," the "Fuhl ich zu dir."

Furthermore, he has a distinct advantage in conveying the simultaneity of emotions through the duet, the trio and the concerted numbers, emotions which do not occur in sequence in life, but all at once.

Thus, it would seem to me that the successful opera would be the one that most completely obeyed the laws of its own nature. The psychological conflicts of the love motif are part of a broader emotional span. One can easily show why Puccini's work, whether is inferior to Verdi's, "E lucevan le stelle," for instance, being a superfluous graft on the action rather than integral to it. Yet the chances of Puccini's survival seem good. His plots are claptrap, his people Belasco cut-outs. He will not endure for his insights into passion, since there are none. Puccini is emotionally false, but his instinct for the formal possibilities of the medium permits an audience to suspend disbelief.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
MAR 2 1966

Peabody visits Mexico

Mexico City

Former Massachusetts Gov. Endicott Peabody arrived on a ten-day goodwill mission-vacation. As a board member of the World Affairs Council in Boston, Mr. Peabody will invite Mexican Foreign Minister H. E. Antonio Carillo Flores to the council's "Mexico Week" in Boston, April 17-23.

"Mexico Week," will include more than 70 public events such as an all-city Mexican fiesta and a special performance by the Boston Symphony Orchestra.

News of March 1 and 2 compiled from Associated Press and staff dispatches.

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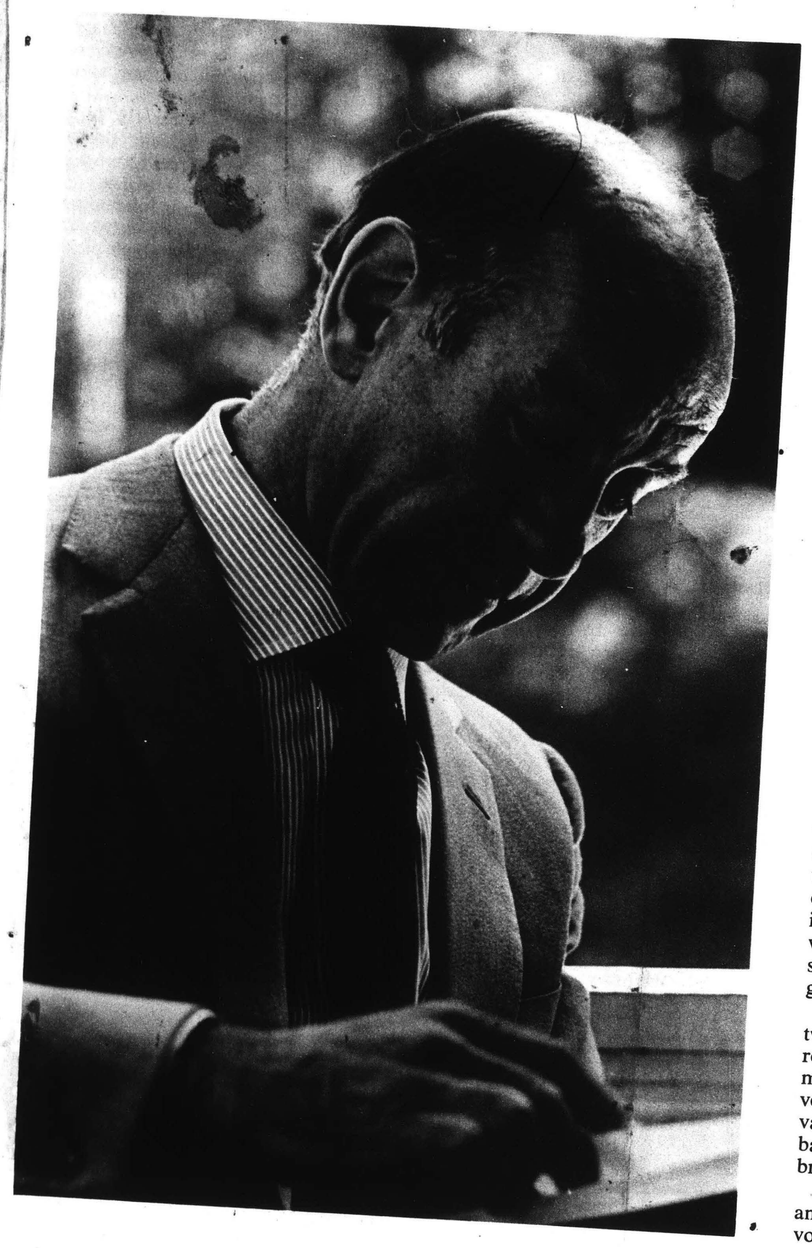
BOSTON
Circ. 6,0
MAR 1 19

winterfest

The Protracted Conflicts of Erich Leinsdorf



by F. PETER MODEL

LAST FALL, in a helicopter over New York harbor, the 36th President of the United States and the 11th Music Director of the Boston Symphony Orchestra looked down at the Statue of Liberty and began to wax nostalgic over their first meeting twenty-seven years earlier.

It was on May 1, 1938, that a mutual friend summoned 29-year-old freshman Rep. Lyndon B. Johnson to the lobby of Washington's Mayflower Hotel so that he might take an interest in the case of a shy and panic-struck 26-year-old Viennese conductor, only seven days removed from deportation to Nazi-occupied Austria (and almost certain extermination). Erich Leinsdorf had come to the U.S. the year before on a visitor's visa to guest-conduct at the Metropolitan Opera; he could not stay, as the Austrian "quota" was oversubscribed.

Known even then as an "operator," Johnson borrowed a nickel, strode to a pay phone, and deftly put into motion the legislative machinery that would, in the span of 47 days, whisk Leinsdorf to Havana and (under unofficial State Department sanction) back again, this time as a landed *Cuban* immigrant.

To Leinsdorf, Johnson was the man who saved his life. To Johnson, Leinsdorf was the man who got him so riled up about the "national origins" or quota clause in U.S. immigration statutes that it seemed the most natural thing in the world to have Leinsdorf witness the signing of the liberalized 1965 Immigration Bill on Liberty Island.

The deep and personal friendship between the two men—both of whom reached their respective pinnacles at more or less the same time—has long vexed many intellectuals. But not Harvard economist and former U.S. Ambassador to India John Kenneth Galbraith, who is close to both.

"Erich, like Lyndon," he suggests, "is an extrovert who feels obliged to be involved in just about everything that goes

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on. Both of them like to give direction. They share a constructive kind of vanity that too few men manage to live up to, probably because this requires great inner discipline, almost a sense of ruthlessness."

It is this "sense of ruthlessness," coupled with a tuned affinity for making waves, that has long stereotyped the incumbent of what *Time* calls "the world's most prestigious musical throne." At fifty-four, Music Director Erich Leinsdorf is a conspicuously compact (5' 5", 150 lbs.), highly volatile and, above all, exasperatingly brilliant musicologist with a fetish for seeking technical perfection. Suffering from obsessive good taste, he confounds friend and foe alike with his contentiousness, his sharply focused intellectuality and, especially among his female followers, enormous masculine appeal.

His piercing brown eyes "seem intent on hypnotic exercises," one fan has written, while another chronicler—admittedly no admirer—notes that "even in casual conversation, he makes few statements that haven't already been properly indexed and cross-referenced."

One of the most frequently quoted Leinsdorf pronouncements questions the desirability of objectivity "in a world that, after all, flourishes on an interplay of many ideas and professions." He has often explained his flair for generating controversy by pointing out that "without friction, there can be no progress. The music world cannot live without it."

Neither can Leinsdorf. For the past 32 years, here and abroad, he has resorted to just about every device short of The Rack to get his players to enunciate every note, phrase, and nuance that the composer had put into the score. Second balcony critics will smugly describe his performances as "Teutonic," forgetting that the Viennese Leinsdorf studied under that other noted Teuton, Arturo Toscanini, who likewise made a fetish of exorcising 19th Century interpretive frills. Even today, Leinsdorf will privately describe the sound of colleague Eugene Ormandy's Philadelphia Orchestra as "pure orange sauce."

As a young conductor, Leinsdorf crusaded so violently that his wife, to keep his sleeves intact, used to sew his shirt cuffs to his jackets. Today, he makes the point far more devastatingly with heavy-handed sarcasm. "I am not aware that music can be improved by inaccuracy," he will waspishly tell his Boston players, pausing long enough for this to sink in before thrusting home, "you are anti-Strauss!"

This *Hochschulmeister* approach has doubtless managed to alienate most of the Boston's 104 players over the past four seasons, but it seems not to disturb Leinsdorf, who feels he was hired not to uphold hoary traditions of *laissez-faire* but to run a tightly-disciplined orchestra.

Today, when one of the players will complain of Leinsdorf's alleged tyranny, B.S.O. manager Thomas D. Perry Jr. is hard pressed to conceal his amusement. He feels there may be something necrophilic in the way musicians tend to worship dead conductors, conveniently forgetting the bad good old days under Koussevitzky. "Memory," he murmurs, "is a magnificent filter."

At the time his appointment was announced, in April, 1961—less than four months after first guest-conducting the B.S.O.—Leinsdorf embraced Dr. Charles Munch and amiably declared that as he'd be inheriting "a perfect orchestra and a perfect organization," he would come to Boston the following year "not as a bricklayer, as I do not have to build."

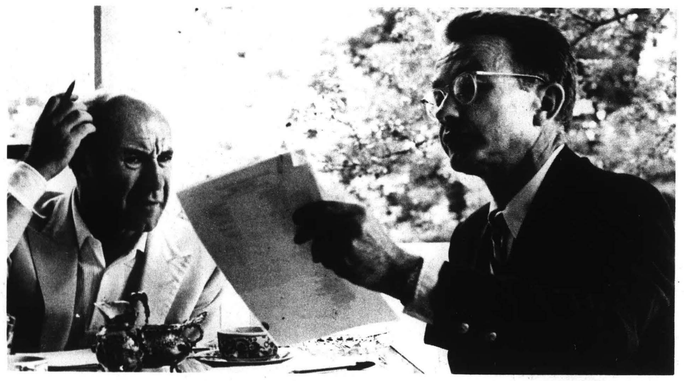
He wisely said nothing about reconstruction. For he must have known, as many of the players admit today, that during Munch's 13 actively-benign years, the Boston Symphony Orchestra had grown flabby through lack of discipline.

Back on September 21, 1962—Leinsdorf's first closed rehearsal—the men seemed eager for rehabilitation. They welcomed their new resident whip with almost indecent passion. "We are the happiest orchestra in the world. Never before has an orchestra needed such a man," cried bass clarinetist and personnel manager Rosario Mazzeo, adding "nor has such a man needed an orchestra!"—an unfortunately impolitic reference to Leinsdorf's well-publicized wanderlust for his own symphony orchestra.

With the exception of a handful of players who believed themselves to be members of a symphonic monarchy where the game of musical first chairs was governed by a Divine Rule of Inheritance, most of them sat back to take the full brunt of Leinsdorf's "willpower" (he disdains the word "discipline"). Several prima donnas left to sample Ormandy's orange sauce, others transferred elsewhere, a few retired. Though grumbling, the orchestra hailed the twice-daily rehearsals, each session being clocked to *precisely* two and a half hours. Moonlighting was out (Munch having often allowed players to absent themselves, with pay, to accept outside engagements on the theory that "it is good for ze morale, non?") Instead, Leinsdorf prodded the trustees to set up The Boston Symphony Chamber Players, which allows the principal chair holders to supplement their salaries (and their egos).

He was even tough on himself: long known as a *habitué* of New York's finest restaurants and frequent theatre- and party-goer, he abruptly turned recluse in his 11-room white clapboard house on Brookline's Dean Road (which he had ordered screened by a high picket fence to discourage site-seers). "I assiduously avoid public exposure, not for any particular social reason, but should I catch a cold and so miss rehearsals or performances." Up to the week of Nov. 29th last year, when he *did* catch cold, Leinsdorf's attendance record was perfect.

The long-heralded, so-called "Boston Sound" he attributed not to the collective genius of his players but to the thoughtfulness of Major Henry Higginson in having built an acoustically-perfect hall. "I want *many* 'Boston Sounds,'" he declares, "as the sound of an orchestra should be like the costumes, gestures and speech of a great actor. I want this to be a *repertory* orchestra!"



Mr. Leinsdorf with Thomas D. Perry, Jr., manager of the B.S.O.

To this extent, he has succeeded admirably. Up to his arrival, the repertory had been grounded on the 19th Century, Russo-French, romantic idiom—Tchaikovsky, Rimsky-Korsakov, Berlioz, Ravel, et al, punctuated occasionally by an American Copland. Now, almost at once, 45 years went by the board as an astonished audience was "introduced" to Bartok, Mahler, Scriabin, Hindemith, Strauss, Milhaud, Webern, Kodaly, Schönberg, Bruckner, Shostakovitch, and Prokofieff.

Warned that Bostonians would not take kindly to anything that would steal their orchestra's instrumental thunder, say *choral* music, Leinsdorf unperturbedly opened the repertory to the Requiems of Mozart, Verdi, Britten and Brahms, Strauss' *Salome,* Schumann's E-Flat Mass, Wagner's *Tannhäuser* and *Lohengrin,* and courteously arranged for his predecessor, Dr. Munch, to preside over the world premiere of Native Son Leonard Bernstein's *Kaddish.* (Last Fall, during rehearsal for an extra concert, under the auspices of the Combined Jewish Philanthropies of Greater Boston, a visitor remarked that the program—Tchaikovsky's 4th, Beethoven's Leonore #3, and Mendelsohn's Violin Concerto—wasn't terribly "challenging." To this euphemism, Leinsdorf smiled mischievously and said, "Aha, my friend, don't forget that we shall be playing for a *philanthropic* audience.")

He was so anxious to get out to Lenox to resuscitate the ailing Berkshire Music Center (which he calls "a summer academy and not a school") that he didn't even wait for his term to begin. Sunning himself at poolside in the French Riviera village of Beaulieu in 1962 (where an expansively-minded Brahmin came up to him one day and said, "welcome to Boston"), Leinsdorf began stiffening Berkshire's entrance requirements for the next summer, and back in Massachusetts met with manager 'Tod' Perry to set up a "Performance Department" where singers, instrumentalists, and composers might study under fellowship grants that would free them from having to wait on tables. Ever-mindful of "the imbalance that exists in today's musical establishment" and "the alienation between today's audiences and contemporary composers," he persuaded the trustees to let him add a Tanglewood Institute. Its purpose: to train music teachers, administrators, and even a few privileged amateurs in the art of *listening* with both ears.

At the end of his second summer, here in Boston, he initiated a still-running, still-inconclusive dialogue between the B.S.O. and neighboring New England Conservatory of Music, Harvard, M.I.T., Boston University, and Brandeis, that may yet result in the establishment of a year-round, jointly-sponsored music training center—a perpetual urban and exurban Tanglewood, with seed-money coming from certain unidentified foundations.

Not unmindful of the B.S.O.'s annual $350-500,000 deficit, he balanced his academic enthusiasm by tackling the Berkshire Music Festivals in the best Sol Hurok tradition: he used all the wiles, charms, and stratagems at his command to add marquee value to the programs, resulting in blanket-room-only, box-office records.

Because of this frantic pace, one man's zeal may well be another man's arrogance. Not surprisingly, a good part of the Leinsdorf Rhapsody in C Sharp Major has turned discordant. The superlatives that attended Leinsdorf's ascendancy back in 1962 are being heard less frequently these days. Instead, one gets accustomed to hearing people speak of Leinsdorf as a "ruthless martinet" or an "insensitive pedagogue" or an "insatiable egoist" who is "as musically adventurous as a metronome," whose performances are "cold and uninspired" or "methodical and unemotional"—one who in trying to do too much is accomplishing too little. The only trouble here, of course, is that the critics fail to catalogue their bill of particulars, bringing to mind Kenneth Tynan's apt description of a critic as "one who knows the way but can't drive the car."

If one may particularize generalities, the principal complaints show Leinsdorf as wanting to squeeze every stem out of the score while dismissing his rationale ("I want each work to 'settle in' to the repertoire") as "a flimsy cover-up for the man's incapacity to feel." These detractors, their memories filtering overtime, conveniently forget that Koussevitsky departed so often from the score that critic Alan Rich recalls "his ability to make an audience believe that Mozart really *was* a Russian."

(WCRB station manager Richard L. Kaye, who agrees that Leinsdorf's methodology often gets in the way of the performance, nevertheless will defend the Maestro's exactness by pointing out that it was the "settling-in" process that had permitted the players to perform, abruptly, faultlessly, Beethoven's Eroica Funeral March minutes after Leinsdorf announced, to a horror-struck Friday afternoon audience, that John F. Kennedy had been murdered in Dallas, that Nov. 22, 1963.)

Some of the players bridle at his flair for pedantics ("I often indulge in pictorial explanations I know are neither critical nor profound") by suggesting his rehearsals are little more than music appreciation lessons for unappreciative musicians. Snorts one of them: "I simply dread Monday mornings, when he starts playing Lennie Bernstein doing the Young Person's Guide to the Orchestra." Those with grudges to carry will bring up his early, tactless transgressions of dispatching, just before the bell, terse memoranda ("two bars before M, the B-Sharp longer, *please!* E.L.") that seemed almost calculatingly offensive to all but the most insensitive professional.

True, to a man, the players will sympathize with Leinsdorf's lament that "of all performers, I am the only one who has no chance to 'practice on my instrument' until all the players are assembled at rehearsal." But when he tries to defend his quest for musical precision on grounds that "an orchestra's margin for error is no broader than the distance to the nearest record store," they will pounce on this remark as "proof" that Leinsdorf has, in effect, sold out the non-profit B.S.O. to those profit-hungry scoundrels at RCA. In truth, a great

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deal of the new repertory has been recorded on Victor—some, like last summer's Tanglewood Lohengrin, within 24 hours after the last Wagnerian note died in the Shed. And when his close friend George R. Marek of RCA expresses delight at Leinsdorf's open concern for such technical details as stereo balance, the purists on stage at Symphony Hall are simply enraged. They forget, of course, that the ten classical LP's (and the eight they cut as members of Arthur Fiedler's Pops) increase their take-home pay by a minimum of $2,000 a year in recording fees, to say nothing of the fattened pension fund—the result of having WCRB syndicate the concerts to some 70 other stereo radio stations.

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Largely at the urging of his intimate friends, artist representative Walter Surovy and his wife, erstwhile Met prima donna Risë Stevens (now the touring Met's impresario), Leinsdorf started back on the symphonic trail in 1961, which ended—one now assumes—in Boston.

The putative Phantom has more or less hung up his operatic cloak. Still, he finds it hard to control the urge to —as trustee Henry B. Cabot puts it— "play all the instruments, on stage as well as off." Until quite recently, he not only insisted on playing the abominable showman (by conducting from astride the harpsichord) but worse— from management's viewpoint—of concerning himself with railroad timetables and press releases. One trustee suggests that Leinsdorf "sought desperately to prove himself. Hell, we knew we had the best there was. I think now *he* knows that we know."

More secure in his position, Leinsdorf excels at disarming people with gentle mockery. For example, he playfully teased the co-eds of the Harvard Glee Club-Radcliffe Choral Society during rehearsal of the Brahms *German Requiem* by noting that if they were only as bosomy as the German *mädchen,* they might give the work more oomph. Rushing to the aid of their flat-chested readers, the *Crimson* editors suggested tongue-in-cheek that at concert time, the girls should wear padded brassieres.

Those professional Leinsdorf baiters who delight in exhuming incidents of his former insensitivities, will likewise be hardpressed to explain what manner of man would deliberately withhold news of Kennedy's assassination until a young composer got his chance to premiere his work. William Sydeman, 37, was to have his Study for Orchestra #2 premiered that afternoon of November 22. The concert began at 2 p.m. with Handel's Concerto Grosso in B-Flat Major; by 2:39 p.m., the news from Dallas was confirmed, but not until the Sydeman work had been played did Leinsdorf make his announcement, yanking Rimsky-Korsakov's *Coq d'Or* for the Eroica Funeral March. He explains "I did not want the stunned audience to walk out before Mr. Sydeman's work had been played."

The last person to say that Leinsdorf has changed will be Erich Leinsdorf. He will make a wry face when it is suggested that he has "mellowed." He will feign surprise when it is pointed out to him that now no longer an unseen pit conductor, he will use a baton and gesture more readily with his knees, hips and those steely large eyes. He claims not to read the music critics ("they are paid to have opinions about me, I am not paid to have opinions of them") and yet, Mike Steinberg of the *Globe* recently got a long-distance telephone call from Leinsdorf for no other reason than to apprise the critic that in doing the Bruckner Fourth Symphony, Leinsdorf would consider using an edition that Steinberg—in a column written nearly a year earlier—had felt Leinsdorf should use. "His memory," says Steinberg, "is almost sinister." (For all the printed sniping, the two German-speaking musicologists get along famously.)

Clarinetist Rosario Mazzeo thinks Leinsdorf has become "much freer, emotionally." The test of any conductor, he says, "comes not by exposure such as on the road or on records, but when the man is installed, when he's exposed and vulnerable." Personal manager Walter Surovy agrees *in toto,* adds that "the biggest change, I think, is that Erich has become conscious of the commercial facts of life. He knows that in Tanglewood, for example, where the orchestra cannot depend on subscriptions and must rely on box office, he cannot permit himself to fight useless battles." The same, it might be said, applies to his relationship with RCA: he may well seethe at having to record such over-recorded standards as Cliburn and Tchaikovsky's Piano Concerto; but he knows, too, that by selling enough Cliburns, he might convince Marek to let him do a Bartok violin concerto with "unknown" concertmaster Joseph Silverstein. He did.

It is not that Leinsdorf has ceased being rigid. "He can be little else," says fellow Austrian Surovy, who explains that "as young people, we in Vienna grew up with the understanding that to get ahead in life one simply needed *chutzpah, gemuttlichkeit* and *schmaltz* —in that order. It worked for neither of us, but then Erich went to the other extreme. He became what you might call an ascetic."

Thus, when Leinsdorf last year came across an 1801-02 Beethoven sketchbook that had wended its way from Leipzig to the Soviet Union and back to Western Europe, he insisted on taking up Russian lessons at Harvard—stopping after he'd felt he'd learned enough to tackle the Russian translation himself. Most others might have gone on in their studies, but Leinsdorf had gotten all he'd wanted out of his lessons.

His entertainments are likewise not frivolous. A voracious reader, he literally consumes the Congressional Record and the London Times Literary Supplement, and he digests—not just reads—three or four serious books at the same time. (His latest: Runciman's *The Fall of Constantinople.*) For sheer relaxation, he will slip off to New Mexico to ride horses and read the poems of Josef von Eichendorff and Eduard Friedrich Morike, from whose 19th Century works he draws many of his rehearsal dicta. Fiction bores him "as it always pictures man as a product of genetics and childhood frustrations." Music commentator John M. Conly finds that Leinsdorf "distrusts words, although he uses them well. Objectively, he is eloquent, subjectively uncontrollably reticent." In trying to profile him for *High Fidelity,* Conly found the man impossible to get on paper—so he wrote him a list of queries. Back in the mail came a bulging envelope and a letter that might have begun "unaccustomed as I am to talking about myself . . ." and which ran to exactly 2,548 words.

He loves his work, and yet he will complain that his current schedule is "like asking a pitcher to go 18 innings three times a week." He also complains that his vacations are too long, and he has Surovy booking him, between the end of the 1965-66 season and Tanglewood, into the concert halls of Amsterdam, Prague, Paris, Vienna and Copenhagen—not forgetting the Rome recording of Verdi's *Masked Ball* in August, his 14th opera for RCA since 1957.

In some ways, Leinsdorf is very much like his old mentor, Lyndon Baines Johnson. He also seems to have those "extra glands" that enable him to play Everyman at Symphony Hall and yonder in the Shed at Tanglewood; he, too, is a taskmaster satisfied with nothing less than 110 per cent perfection, who can be relied to get things done, usually *his* way. And, like Johnson, he still suffers by being generally misunderstood and unloved by his many publics. In the final analysis, therefore, the conflict is not one of winning or losing, or of popularity, but of doing what one was hired to do. The natives may be restless, but the hall is filled, the lawns in Lenox are trampled, the records are selling, the press is enchanted, the deficit is now down to $200,000—and not even that outspoken septuagenarian, Henry B. Cabot, can think of a complaint.

(more on page 32)

INFORMATION OBSCURED

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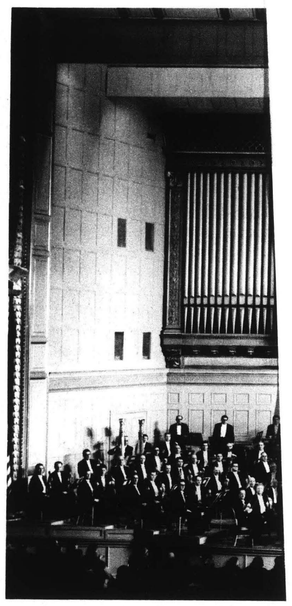

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Crisis in Con

by LEONARD BERNSTEIN

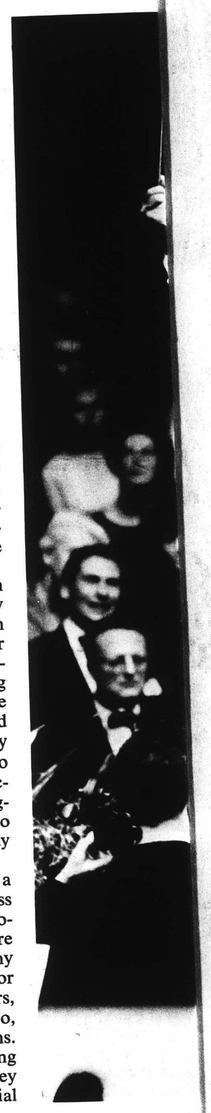
THE GREAT BENEFIT of a sabbatical year is not so much that it affords a rest from one's labors as that it provides the glorious luxury of time to meditate—off-schedule, at ease, and without fixed limits. This fact leads people to expect someone who is just emerging from a sabbatical to reappear newly wise, overflowing with insights, reappraisals, and majestic philosophical conclusions. These I do not have handy.

The one conclusion which I have reached after a year's mulling is simply the ancient cliché that the certainty of one's knowledge decreases in proportion to thought and experience. The moment you have time to intellectualize your perceptions, established certainties will begin to crumble, and the "other side" of any controversy will beckon appealingly. The inevitable result is that one's liberalism becomes stretched to the point of absurdity. It is a Hamlet-like torture to be truly liberal; everything becomes susceptible to contradictory interpretations; bias is impossible, opinion wobbly, and immortal words are out of the question.

It is in this context that I have been thinking all year about music, especially about the present crisis in composition and its possible consequence in the near future. What has happened to symphonic forms? Are symphonies a thing of the past? What will become of the symphony orchestra? Is tonality dead forever? Is the international community of composers really, deeply ready to accept that death? If so, will the music-loving public concur? Are the new staggering complexities of music vital to it, or do they simply constitute pretty *Papiermusik?*

Having mulled these questions for a year or more, with open-mindedness *ad absurdum,* I naturally cannot provide a single answer. Or, to be more accurate, I can provide far too many answers, all of them possibly true. For each question there are two answers, roughly corresponding to Yes and No, and attended by innumerable variations.

For example: are symphonies a thing of the past? No, obviously, since they are still being written in substantial



BUFFALO, N. Y.
JEWISH REVIEW
W. 13,500

MAR 11 1966

Buffalo Philharmonic, Center Sponsor 'Kaddish' Symphony

Left to right top row; Mrs. Arthur Gunzberg, Mrs. Richard Lipsitz. Mrs. Murray Koren. Left to right, bottom row. Mrs. Irving Bloom, Mrs. Harold Hirsch and Mrs. Haiman S. Nathan.

On March 15, the Jewish Center will co-sponsor with the Buffalo Philharmonic Orchestra, a performance of Leonard Bernstein's "Kaddish". Miss Felicia Montealegre will be the narrator and Miss Jennie Tourel is the soloist.

The "Kaddish" has been performed twice in the United States, opening with the Boston Symphony under the direction of Charles Muench, and with the New York Philharmonic under the composer's direction. The world premiere of the symphony took place in Israel with Miss Tourel as the soloist.

This evening for music lovers should bring a fine response from the entire community. Mrs. Harold Hirsch is the general chairman for the Jewish Center. Tickets may be purchased at the Center, 787 Delaware Avenue.

On the Committee are the Mesdames Marvin Amdur, Richard Ament, Irving Bloom, Louis Bunis Ben Glaser, Marshall Glickman, Arthur Gunzberg, Louis Judelsohn, Harold Kirchenbaum, Murray Koren, David Landy, Herbert Lansky, Harold Levin, Richard Lipsitz, Richard Melzer, Robert Narins, Haiman Nathan, Igor Prince, Alan Resler, Alan Sirkin, Sam Traeger.

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MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1966

LETTERS

The Koussevitzky Transcriptions

SIR:

As a record collector whose memory goes back to the great days of the Koussevitzky/Boston Symphony recordings, I cannot help but add my voice to that of Edward D. Young, whose letter was published in your January 1966 issue. I too hope that RCA Victor can be persuaded to re-release those treasured performances. Perhaps a Koussevitzky Society is in order; if any of your readers are interested, I would like to hear from them.

Mr. Young's concern over material from Koussevitzky broadcasts leads me to call attention to the fact that several years ago the Boston Symphony Transcription Trust and Station WGBH-FM in Boston processed enough broadcast material for thirty-nine hour-long concerts. I believe these programs are available to those stations which already carry the regular Symphony Hall series. Among the works included which do not duplicate commercial recordings are the *Symphonie fantastique*, the Shostakovich Fifth, the Vaughan Williams Fifth, the Brahms First and Second, Prokofiev's *Scythian* Suite, the Bartók *Concerto for Orchestra* (Koussevitzky's repeat performance shortly after the premiere, using Bartók's original ending), the Rachmaninoff Third, a large selection of Wagner, the Kabalevsky Second, the Beethoven Seventh . . . these immediately come to mind. The quality achieved in the processing of these acetates and glass discs is generally very good.

James W. Keeler
Station WFLN
Philadelphia, Pa.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

MAR 10 1966

A. John Tuller Heads Conference's Meeting

The Berkshire Hills Conference will hold its annual dinner meeting April 12 at Eastover in Lenox with A. John Tuller, a past president, as chairman of the committee in charge.

Mr. Tuller will be assisted by Howard Wooster of Williamstown, John T. McPhillips of Lenox, conference president, and John V. Geary, conference director.

A representative of the Boston Symphony Orchestra will attend to receive an award from the conference honoring the orchestra on the 30th anniversary of the BSO's affiliation with the Berkshire Music Festival at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Mattapan Tribune
BOSTON, Mass.
Weekly Circ. 1,862

MAR 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Dorchester Argus-Citizen
BOSTON, Mass.
Weekly Circ. 6,750

MAR 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Hyde Park Tribune
BOSTON, Mass.
Circ. 4,400

MAR 3 1966

Ten Outstanding Citizens Are Awarded Boston Medal

Ten outstanding citizens were presented the "Boston Medal for Distinguished Achievement' at last week's Winterfest held at War Memorial Auditorium by Mayor John F. Collins.

The Medal, unique among major city awards in the United States was created last year for presentation annually to men and women whose outstanding achievements have reflected credit on the city of Boston.

An ad Hoc Committee of distinguished Bostonians selected by the Mayor, elects those to be honored. The handsome award is accompanied by a citation. When it was introduced last year at the opening week of the War Memorial Auditorium, five Nobel prize winners and four other notables were recipients.

At this year's presentation Richard Cardinal Cushing was cited in recognition of his outstanding work in creating a better understanding among all religions. Dr. Nelson Glueck, president of Hebrew Union College, Cincinnati, also praised the Cardinal.

For long years of service in their respective fields of education and industry, Dr. Julius Stratton, retiring head of Massachusetts Institute of Technology and Carl J. Gilbert, Chairman of the Board of the Gillette Company were cited.

Henry B. Shattuck, revered lawyer, legislator and civic leader, was honored for his advancement of plans supporting his natal city and Henry B. Cabot, President of the Board of Trustees of the Boston Symphony Orchestra, for his work in making it one of the richest cultural assets Boston has.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

New Boston Citizen
BOSTON, Mass.
Weekly Circ. 20,000

MAR 4 1966

BUFFALO, N. Y.
JEWISH REVIEW
W. 13,500

MAR 11 1966

Buffalo Philharmonic, Center Sponsor 'Kaddish' Symphony

Left to right top row; Mrs. Arthur Gunzberg, Mrs. Richard Lipsitz, Mrs. Murray Koren. Left to right, bottom row, Mrs. Irving Bloom, Mrs. Harold Hirsch and Mrs. Haiman S. Nathan.

On March 15, the Jewish Center will co-sponsor with the Buffalo Philharmonic Orchestra, a performance of Leonard Bernstein's "Kaddish". Miss Felicia Montealegre will be the narrator and Miss Jennie Tourel is the soloist.

The "Kaddish" has been performed twice in the United States, opening with the Boston Symphony under the direction of Charles Muench and with the New York Philharmonic under the composer's direction. The world premiere of the symphony took place in Israel with Miss Tourel as the soloist.

This evening for music lovers should bring a fine response from the entire community. Mrs. Harold Hirsch is the general chairman for the Jewish Center. Tickets may be purchased at the Center, 787 Delaware Avenue.

On the Committee are the Mesdames Marvin Amdur, Richard Ament, Irving Bloom, Louis Bunis, Ben Glaser, Marshall Glickman, Arthur Gunzberg, Louis Judelsohn, Harold Kirchenbaum, Murray Koren, David Landy, Herbert Lansky, Harold Levin, Richard Lipsitz, Richard Melzer, Robert Narins, Haiman Nathan, Igor Prince, Alan Resler, Alan Sirkin, Sam Traeger.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1966

LETTERS

The Koussevitzky Transcriptions

SIR:

As a record collector whose memory goes back to the great days of the Koussevitzky/Boston Symphony recordings, I cannot help but add my voice to that of Edward D. Young, whose letter was published in your January 1966 issue. I too hope that RCA Victor can be persuaded to re-release those treasured performances. Perhaps a Koussevitzky Society is in order; if any of your readers are interested, I would like to hear from them.

Mr. Young's concern over material from Koussevitzky broadcasts leads me to call attention to the fact that several years ago the Boston Symphony Transcription Trust and Station WGBH-FM in Boston processed enough broadcast material for thirty-nine hour-long concerts. I believe these programs are available to those stations which already carry the regular Symphony Hall series. Among the works included which do not duplicate commercial recordings are the *Symphonie fantastique*, the Shostakovich Fifth, the Vaughan Williams Fifth, the Brahms First and Second, Prokofiev's *Scythian* Suite, the Bartók *Concerto for Orchestra* (Koussevitzky's repeat performance shortly after the premiere, using Bartók's original ending), the Rachmaninoff Third, a large selection of Wagner, the Kabalevsky Second, the Beethoven Seventh — these immediately come to mind. The quality achieved in the processing of these acetates and glass discs is generally very good.

James W. Keeler
Station WFLN
Philadelphia, Pa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
MAR 10 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Mattapan Tribune
BOSTON, Mass.
Weekly Circ. 1,862
MAR 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Dorchester Argus-Citizen
BOSTON, Mass.
Weekly Circ. 6,750
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
New Boston Citizen
BOSTON, Mass.
Weekly Circ. 20,000
MAR 4 1966

290

ERIE DAILY TIMES
ERIE, PA.
D. 51,463

MAR 25 1966

Boston Symphony Leads ETV Survey

One hundred ninety-eight people have returned a copy of the ETV program survey, and to date the three most frequent selections were the Boston Symphony, Public Affairs, and the Performing Arts.

Fifty-five housewives have returned surveys, along with teachers, engineers, drill press operators, chemists, postal clerks, and people in many other professions. One-hundred and nine surveys were returned by college graduates or persons now attending college.

The purpose of this survey is to gain some information as to the program desires of the viewing public. Educational Television is intended as a service to you and this survey can help indicate your needs.

Please complete one of these surveys and register your opinion on ETV programming.

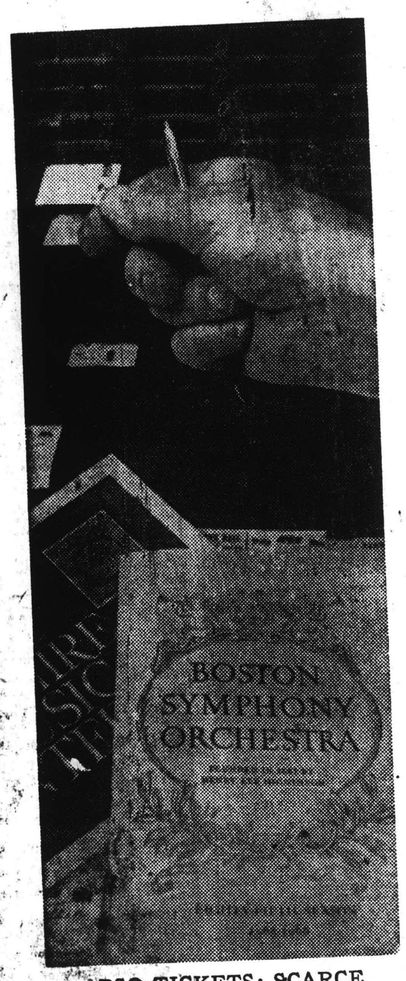
Of course in order to bring these program choices to you the station must be constructed. Presently the local fund drive is under way and personal contribution may be sent to Educational Television of Northwest Penna. Inc. Box 1795, Erie.

Anyone contributing $10 or more will receive periodic program listings and supplemental material. All contributions are tax deductible.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

APR 18 1966



BSO TICKETS: SCARCE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

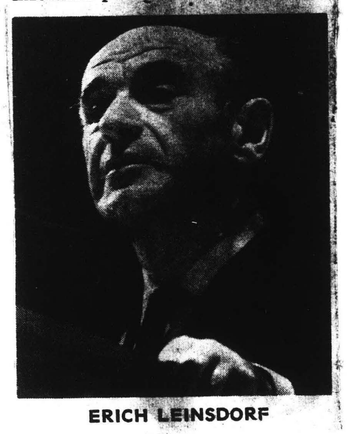
Boston University News
BOSTON, Mass.
Weekly Circ. 9,500

APR 8 1966

Leinsdorf Argues Educational Need,

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, spoke to a standing-room-only audience Monday afternoon on "Music and the Cultural Explosion" at the SFAA Concert Hall auditorium.

His head barely protruding above the podium, Leinsdorf emphasized the need for a musically informed public. "Without a finely



ERICH LEINSDORF

educated public, people would take to watching football games on Saturday afternoon," he said.

Leinsdorf mentioned two potent forces which have created the demand for more and more concerts: affluence and genuine interest in music, stimulated by technological advance in the mass media.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 7,991

APR 2 1966

Leinsdorf To Talk At BU

BOSTON — Erich Leinsdorf, conductor of the Boston Symphony Orchestra, will speak Monday, April 4, at Boston University's School of Fine and Applied Arts.

Leinsdorf will discuss "Music and the Cultural Explosion." His talk, open to the public, will take place at 2 p.m. in the Boston University Concert hall, 855 Commonwealth avenue.

Close ties exist between Boston University and the Boston Symphony Orchestra. A number of BSO players teach at the University.

The University's School of Fine and Applied Arts recently joined with the orchestra's Berkshire Music Center to offer College level music courses at Tanglewood this summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 5 1966

Allen elected

Philip K. Allen has been elected to the Board of Trustees of Boston Symphony Orchestra. This brings board membership to 22 including five trustees emeritus. Mr. Allen has been active in Massachusetts Republic State Committee affairs, in United States Government work, and at Boston's educational station WGBH, among other interests.

281

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 21 1966

RENAISSANCE

the lively arts in the New Boston

Music—The Grande Dame
B.S.O.'s Kilton Vinal Smith

Theater—Unpretentious
Boston Theater's Edward Campbell

Manners, Boston-Style

By SARA DAVIDSON
Globe Critic
Fourth of a Series

Persons who move to Boston from other cities are often surprised at the manners of Boston audiences.

Behavior seems to range from extremely formal to extremely rude.

At Symphony Hall members of the audience sit stiffly in their straight-backed chairs. They give killing frowns to any neighbor who should forget himself and nod his head to the music.

At plays, however, they scramble in and out of their seats throughout the acts, talk aloud and often walk out during the last scene.

Then on Newbury st., if Bostonians do venture into one of the art galleries, they tend to walk around on tiptoe and to talk in whispers.

The differences in audience behavior reveal a pecking order among the arts in Boston that has changed little in the last 20 years.

Music is the grande dame—the most highbrow, the most inhibiting, the most society-oriented of the arts.

Theater is the most popular, widely attended and unpretentious.

Visual art is the most discriminating on a purely financial basis.

A poll taken of 6000 visitors to the Boston Arts Festival in 1963 showed that 15 percent more persons had been to the theater in the previous year than had been to a live concert. Of all those polled, 31 percent had never seen an opera or a ballet.

Music seems to require the most education and exposure to enjoy—it is a taste that must usually be acquired.

Those Bostonians who regularly attend many musical events have, for the most part, been going to Symphony since they were young. They take their music seriously and pride themselves on their informed appreciation.

On the fringes of Boston, however, a new musical audience is coming of age—an audience introduced to music through the community concert or amateur program.

They attend performances in the local junior high school auditorium. After the show, they romp backstage to meet the artists.

"This is one thing a community audience can do that a Boston audience never has a chance to do," says Robert Nelson of Waltham Community Concerts.

This informality has so far left the Boston concert halls untouched. The atmosphere is, at its heaviest moments, near holy, and at its lighter moments, festively regal.

By contrast, there is little trace of formality or ritual in the audiences of large legitimate theaters in Boston.

"People can understand theater a lot easier than music or art," says Bob Weeden of the Weeden Art Gallery. "Theater is the most tangible, the most concrete of the arts. There's a story to follow and words that have explicit face value."

Largely because it is the performing art that bears the closest resemblance to real life, drama attracts the widest audience.

This broad audience does not bring the same reverence to the theater that Bostonians bring to Symphony Hall. Audiences at Boston's three major theaters are likely to struggle into their seats in the middle of the program.

In New York, San Francisco, Chicago, Cleveland and Philadelphia, latecomers to almost all cultural events are asked to stand at the back of the hall until a break. But in Boston, only Symphony Hall and the small repertory theaters observe this practice.

While the informality and permissiveness of the theater encourages new audiences, the formidable, exclusive aura of Boston art galleries seems to restrict the art audience to an initiated minority.

"People in Boston seem afraid to come into a gallery," says Phyllis Rosen, an owner of the Obelisk Gallery. She admits there may be something frightening about gallery row. "It's all expensive, high class, even snobby."

But she says gallery owners want more visitors. "The idea behind an art show is to have work seen. It's depressing when not many persons come to look."

Not many Bostonians come to look because galleries here are associated with collectors who are associated with money and lots of it. Roy Campbell, owner of the Shore Galleries, says, "Summer is always a lost cause for us because the well-to-do spend their Summers out of town."

There are some galleries that are taking measures to make art collecting a real possibility for "average income persons." There are several theaters attempting to elevate the experience of drama. And there are new music programs designed for warmer and more personal performances.

These movements may cut across the present stratification lines of Boston's cultural communities. But chances are, as Alvin Toffler in "The Culture Consumers" predicts: "There will always be distinctions among culture consumers . . . there will always be elites in art, and there will always be superior appreciators in separate mediums."

NEXT—What must be done in the future.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press (e)
BRISTOL, Conn.
Circ. 15,129
APR 12 1966

J. P. Kennedy Foundation Honors Seven

BOSTON (AP) — Seven persons have been awarded a total of $200,000 from the Joseph P. Kennedy Jr. Foundation for their contributions to the field of mental retardation.

Four doctors were honored for their research, two women for their leadership in care of the mentally retarded and an order of nuns for their service.

The awards were announced Monday night at the end of a day-long symposium on mental retardation held by the foundation that was established by Ambassador and Mrs. Joseph P. Kennedy.

The foundation, named after their oldest son, who was killed in World War II, has now given a total of $562,500 in awards since 1962 honoring outstanding contributions to the field.

Sen. Edward M. Kennedy, D-Mass. and foundation president delivered the principal address at televised ceremonies after entertainment by the Boston Symphony Orchestra and comedian Dick Van Dyke.

Research division winners received $25,000 each and shared a total of $50,000 to further their work. They were:

—Dr. Fred H. Allen Jr., senior investigator at the New York Blood Center in New York City, and Dr. Louis K. Diamond, associate chief of the medical servie at Children's Hospital, Boston. The two were honored for developing a transfusion technique used to prevent retardation in children born with the Rh blood defect.

—Dr. Philip Levine, director emeritus of the Immuno Hematology Division at Orth - Research Foundation, Raritan, N.J., for work establishing the cause of Rh blood defects in children.

—Dr. Alexander S. Wiener, director of Wiener Laboratories for Blood Studies in New York, who, with two other physicians, distinguished between positive and negative blood types.

Leadership winners shared $50,000 for further work and received $25,000 each. They were:

—Mrs. Eloisa Garcia Etchegoyen De Lorenzo, director of the School of the Mentally Retarded in Montevideo, Uruguay, for "up-to-date education methods" that have made the school "a model for other countries."

—Dr. Renee Sylvie Portray, secretaire generale of the Association Nationale pour l'Aide des Enfants Retardes, Brussels, Belgium, as an "outstanding leader in the development of programs for the retarded in Belgium."

A $50,000 award in the service category went to Mother Mary Romuald, superior general of the Sisters of the Third Order of St. Francis of Assisi, Milwaukee, Wis.

The order was cited for schools it operates for the mentally retarded in Milwaukee and Jefferson, Wis., in Hanover and Braintree, Mass., and Palos Park, Ill.

Since it was established in 1946, the Kennedy foundation has spent more than $28 million to promote advances in the field.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,498
APR 11 1966
047

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Citizen (e)
LACONIA, N. H.
Circ. 6,008
APR 14 1966
047

Herald Tribune
D. 307,674 SUN. 385,268
APR

Dallas Times Herald
D. 205,438 SUN. 221,016
APR 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,323
047
APR 11 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 41,447
APR 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,493
APR 11 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Call (e)
WOONSOCKET, R. I.
Circ. 28,307
APR 11 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,570
APR 17 1966

New England Newsclip Agency Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 12 1966

A Kennedy Family Affair

By MARJORIE SHERMAN
Globe Society Editor

"It's really just a family affair," Rose Kennedy said smiling as she left the Ritz Carlton for the "private little dinner for some of our closest friends" which preceded the nationally broadcast third Kennedy Foundation International Awards presentation on the stage of Symphony Hall.

Today in Society

The remarkable mother of nine of the world's best-known children whose first-born son, Joseph P. Kennedy Jr., killed in a plane crash in World War II, is honored at the Foundation awards, departed for the dinner wrapped in a rose brocade coat, her diamond earrings the size of half dollars. Her short white re-embroidered Alencon lace dress was slim and elegant, and rose cut diamonds sparkled above it. Her two daughters, who spent the night at the Ritz with her, Mrs. Peter Lawford and Mrs. Sargent Shriver, also wore the icy brilliance of diamonds, Mrs. Lawford's in a clasp for her shoulder-length brown hair, her short black Givency lace unadorned and exquisite, Mrs. Shriver with a long ivory dress and a great blazing sunburst of diamonds.

Senator Edward Kennedy, who is president of the Foundation which was formed at his brother's death 19 years ago, and expanded into awards at the wish of the late President, and his wife Joan, her blonde hair done French style with a twist of curls at the back of her pretty head, [illegible] with his mother, Joan's [illegible] a short, lovely lace, [illegible] with clusters of fragile [illegible] embroidery. Gover[illegible] Mrs. Volpe also sat [illegible] them at dinner, and [illegible]ugh Mayor Collins had to [illegible]ve early to make a promised speech in Brighton, he was back at Symphony Hall in time for the awards program, his wife staying with Kennedys for dinner.

Symphony conductor Erich Leinsdorf and his handsome black-haired wife were both asked to the dinner, but only Mrs. Leinsdorf could attend, as her husband was rehearsing with the orchestra until just before the program time. The Thomas Perrys also represented Symphony Hall at the decorative dinner tables set with white daisies and pl[illegible] marked with fresh whole pineapples stuffed with fruit.

Another Kennedy daughter, Mrs. Stephen Smith, her pale pink satin dress edged with jade color brilliants, was in the family group, and joining them as honor guests were Vice-President and Mrs. Hubert Humphrey, her long pale dress almost the silvery color of her hair.

Few Bostonians were asked to this distinguished occasion — "There just wasn't room because of the doctors who have taken such a leading role in these wonderful advances in the care and treatment and salvation of retarded children."

Harvard's (and the Children's Hospital's) Dr. Louis Diamond, who won the Research Award, was one—and Sister Mary Beralis of the Kennedy Memorial Hospital, and Dr. Gerald Hoeffel, Dr. Peter Huttenlacher of the Massachusetts General Hospital, Dr. Charles Kane of Boston University, and James Holland of Harvard. Former Governor and Mrs. Endicott Peabody and the Harold Hodgkinsons were others of the Bostonians asked, as was Mrs. Ronald T. Lyman Jr. and Pres. and Mrs. Harold Case of Boston University.

Dinner guests of the Kennedys also included Prime Minister of Canada and Mrs. Lester Pearson, and Mrs. Winthrop Rockefeller, Mrs. James Williams of Wilmington, Del. and the Very Rev. Monsignor Edmund Fogarty, trustee of the Kennedy Child Study Center in New York, and an old family friend. John Fogarty of Washington and his wife were others, and Dr. Jordi Folch-Pi of Harvard.

Scarlet boxes, symbols of the eternal flame, fronted the familiar stage, holding the 16-inch crystal Seraph Raphaels, angels of science, healing and love awarded to each of the people who are living symbols of outstanding progress in mental retardation, which still strikes three out of every 100 babies born today in the United States.

It was an evening not soon to be forgotten.

The Beethoven Overture Leonore was beginning as long green florist boxes began to arrive at Symphony Hall for the Awards winner in leadership, Mrs. E. Garcia Etchegoyhen De Lorenzo of still the distinguished audiance kept on arriving.

WELCOMING GUESTS at their private party before the Kennedy Foundation Award ceremonies at Symphony Hall last night were Mrs. Sargent Shriver and her brother, Sen. Edward Kennedy. (Frank O'Brien Photos)

AT THE DINNER preceding the Kennedy Foundation Awards were Mrs. Joseph P. Kennedy.

Dr. Roscoe Hughes of Medical College, Richmond, Va., Dr. Howard Hunt of the New York Phychiatric Institute, Dr. Jacob Tate of the University of Washington in Seattle, their across-the-aisle seatmates Dr. G. E. Hobbs of West Ontario University in Canada, and Conrad Hilton of California and the hotel empire that bears his name.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

APR 11 1966

Retardation Awards Set At $250,000

International awards in the field of mental retardation that could total nearly $250,000 will be presented tonight by the Joseph P. Kennedy Jr. Foundation in gala ceremonies in Symphony Hall.

The awards are given annually by the foundation for outstanding contributions in the fields of research, leadership and service.

While the winners will not be known until tonight, prizes will go to four men in the field of research, two in leadership, and one to an organization for service to the mentally retarded.

Cash prizes that can range from $5000 to $50,000 will go to each of the winners. It is believed that winners in some categories will be from foreign countries.

Symphony Hall will hold a capacity crowd of invited guests to witness the awards presentation by Sen. Edward M. Kennedy, president of the foundation.

The program at Symphony Hall will also include performances by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, the Chorus Pro Musica, and figures from the entertainment world.

AT THE JOSEPH P. KENNEDY, JR. FOUNDATION AWARDS . . . Sister Mary Anastasia (l) and Mother Mary Romuald, Superior General (r), receive applause and a financial grant for the work of the Third Order of St. Francis of Assisi in the field of mental retardation. Five scientists and a South American woman educator also shared in awards totaling $200,000. The awards, established in 1962 by Ambassador and Mrs. Joseph P. Kennedy, were announced at Symphony Hall Monday night, April 11, by the foundation's president Senator Edward M. Kennedy. Shown seated (l. to r.) at the affair are: Mrs. Hubert Humphrey, Senator Kennedy, Sargent Shriver, Mrs. Joseph P. Kennedy, and comedian Dick Van Dyke. Entertainment was provided by the Boston Symphony Orchestra and Mr. Van Dyke. (PILOT Photos by Stack)

cept for the drops and check-
ups, I would never know I
had it.

Pardon us if we wax enthusiastic!
Right in the of our Boston-town is a
of the British and with the 19th of April
touch of th

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 16 1966

Saratoga Plans Romantic Season

By LISA LANSING

George Balanchine has done entre-chats across the rehearsal room floor and Eugene Ormandy has approved the waterfall outside his dressing room window. The Saratoga Performing Arts Center is almost ready for business.

Splitting an eight-week season to begin July 8 will be Mr. Balanchine's New York City Ballet and Mr. Ormandy's Philadelphia Orchestra, probably the Boston Symphony's only artistic rival in this country.

Construction Shell

Both groups will offer extensive programs which should be appealing to both the musical buff and the casual visitor. The appeal of Saratoga itself will probably be under close watch by Tanglewood and Jacob's Pillow personnel. Whether the two county centers lose audiences to Saratoga is at the moment academic. Most observers feel the new center will draw the curious ones from the usual Berkshire visitors; then, it has been argued, they will return to the clean austere craftsmanship at Tanglewood and the Pillow.

The construction site of the huge auditorium shell at Saratoga Spa State Park looked like a set for a movie about the building of the pyramids last week as welders and carpenters crawled over the huge frame with its distinctive ramps.

The structure, designed by Vollmer Associates of New York with John MacFadyen as principal architect, has been designed to accommodate ballet —and later, theater—and orchestra. The stage has a fully designed fly and counterbalance system which this summer will hoist 104 sets into place for Balanchine's performances.

The floor of the stage and those in the two large rehearsal rooms are five criss-crossed layers of pine to give the spring required by the ballet company.

Sound is important too and all wall and ceiling surfaces have been carefully placed for acoustical balance. The undersurface of the balcony is in rippling tiers; the side panels which are placed eight feet above ground are latticed to bounce sound toward the audience; and the top of the proscenium will thrust over the audience. Plans for acoustical clouds in the ceiling appear to have been abandoned for the time being.

Best Sightlines

The best seats in the house, according to the box office price lists, will be in the balcony where for $5,000 or $2,500 a box can be had for the opening season. The upstairs area, reached by three ramps from the high ground behind the shell, seats 1,600. On the orchestra floor, canted forward for good sightlines, molded plastic chairs seat 2,400. General admission patrons, 7,000 of them, will sit on the lawn which is also canted in line with the orchestra floor so that sightlines will be good outdoors as well as inside.

The Saratoga Center's architecture is highlighted by the rippling canopy. The ramps lead to the balcony and the best seats. The lawn holds 7,000 listeners.

Eugene Ormandy taking a first crack at the podium.

Lighting for the stage will come from the lip of the curving balcony and from a fully equipped projected booth above the balcony.

The working areas backstage and on the stage were designed specifically for the two maestros. Balanchine has a room for dyeing ballet shoes and Ormandy has musicians' stations set into the walls for special effects and antiphonal arrangements.

Restrooms, a bar, a restaurant and snack bars will be located in the Hall of Springs, part of the spa.

Up on Time

Construction is "on schedule" and, although the fund raisers are currently $600,000 short of the $4 million cost of the center, the season should open on time.

The first half of the summer will be Balanchine's. His programs range from a new Merce Cunningham ballet, "Summerspace" to the classical "Swan Lake." The opener will be "A Midsummer Night's Dream," a full evening of elaborate scenery and costumes. The three performances of the ballet will be non-subscription.

The orchestra program, to begin August 4, is all 19th and 20th century music, Ormandy's specialty. Most of the programs are devoted exclusively to single composer's works with featured soloists. With the advantages of good sightlines, Ormandy is planning a heavy schedule of opera and vocal performances. Two operas will be done almost in full; "Der Rosenkavalier" by Richard Strauss and "Die Fledermaus" by Johann Strauss. Both will be cast entirely with Metropolitan Opera personnel.

Soloists to appear with the Philadelphia Orchestra include, Van Cliburn, Isaac Stern and Leontyne Price.

The center also plans to operate summer schools in dancing and music at the new Skidmore College campus outside Saratoga. The new buildings will also house members of both performing companies.

The most obvious difference between the Tanglewood and the new Saratoga Festival is the week-long schedule the New York center will follow. The program will make the Philadelphia Orchestra's season as long as Tanglewood's. Saratoga will have to face the problem of attracting an audience of 10,000 to midweek concerts.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,102,285
APR 17 1966

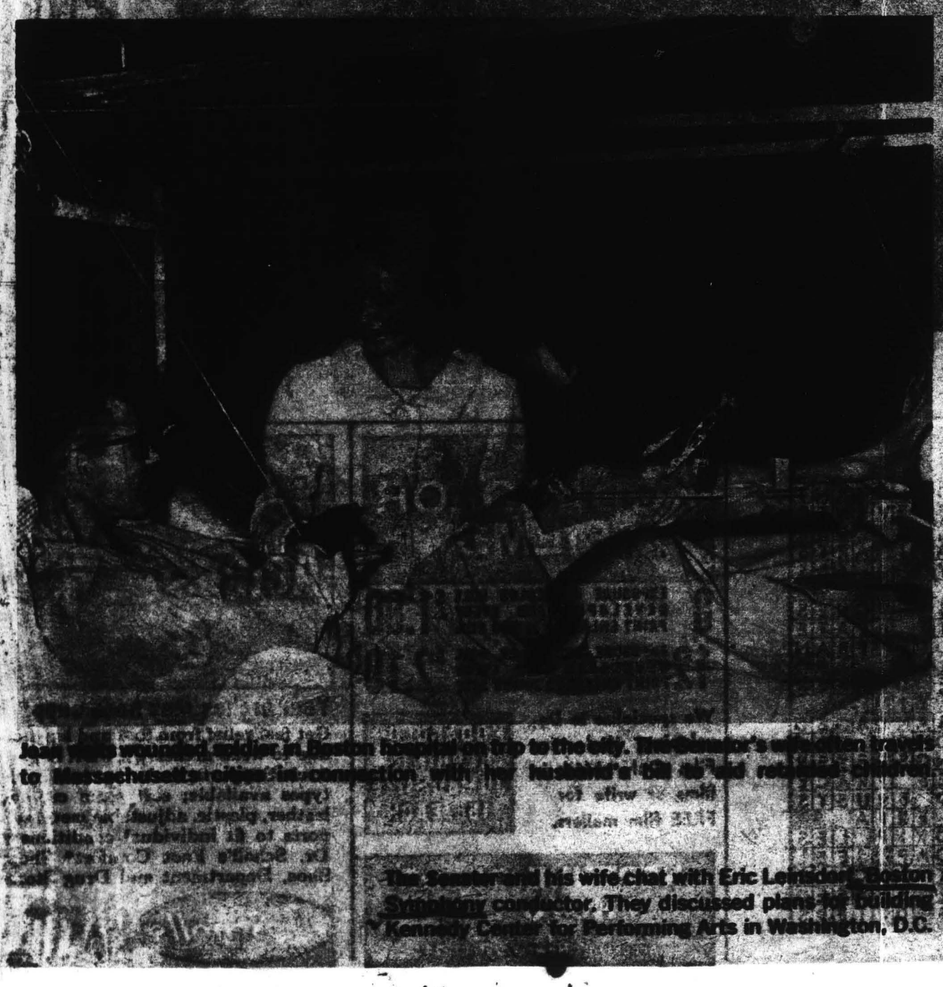
THE CINCINNATI ENQUIRER
D. 190,306 SUN. 284,893
APR 3 1966

THE SENATOR'S LADY

When Jackie Kennedy, wife of the late President, moved to New York, the mantle of "most glamorous woman in Washington" fell to Joan Kennedy, wife of Sen. Ted Kennedy (D-Mass.). She blushed when mentioned of the title. She'd rather be known for her serious interests.

Edward (Ted) Kennedy and wife Joan [illegible] considerable time with her children.

Kennedy children [illegible] home on arriving home from [illegible] school. Of schools nursery school.



[illegible] Kennedy [illegible] trip to Italy. Transformer's [illegible] to [illegible] with her husband's [illegible]

Joan's daily activities are so varied she requires full time secretary, Diane Lacy, to handle phone calls, etc. Kara doodles while waiting for Mom to finish [illegible].

The Senator and his wife chat with Eric Leinsdorf, Boston Symphony conductor. They discussed plans for building Kennedy Center for Performing Arts in Washington, D.C.

TIME
NEW YORK, N.Y.
W. 2,737,900

APR 8 1966

MUSIC

ORCHESTRAS

The Elite Eleven

When the Ford Foundation awarded an $85 million grant to U.S. orchestras five months ago, it was paying tribute to the nation's richest and most underrated cultural asset. The symphony orchestra has long been a mighty factor in the creative life of U.S. communities, but most Americans, cowed by a self-consciousness about European culture, have never acknowledged it.

Actually, when it comes to making symphony music, the Old World is not only inferior to the U.S., it isn't even old. The New York Philharmonic, for example, was founded in 1842, is 40 years older than the Berlin Philharmonic; the St. Louis Symphony (1885) predates both Amsterdam's Concertgebouw Orchestra and the London Symphony. Indeed, by most any yardstick, U.S. orchestras outstrip their counterparts on the Continent. Last season the Vienna Philharmonic performed 50 concerts and the London Symphony 32, while the Philadelphia Orchestra played 179 and the Boston Symphony 206. Of the world's 2,000 orchestras, the U.S. claims 1,401, including 25 that rank as major. France, by contrast, has only two professional symphony orchestras outside Paris, Britain only six outside London.

What is more, the quality of the top U.S. orchestras has developed to such a marked degree in the past few years that the Big Five—Boston, Chicago, Cleveland, New York and Philadelphia—are being crowded for honors by numerous other contenders. The first to surface was the Pittsburgh Symphony under Conductor William Steinberg. Through unstinting musicianship and an easygoing charm, Steinberg has molded his orchestra into a precision instrument of the highest caliber (TIME, Sept. 11, 1964). Moving west, there are no fewer than five more orchestras which, by the outstanding efforts of their masterbuilder conductors, now merit room at the top with the Big Five and Pittsburgh, comprising, in all, what might be called the Elite Eleven.

▶ DETROIT SYMPHONY operates under the successful "Detroit Plan," which this season accounted for contributions of $275,000 from 185 corporations, and a broad base of individual support to back its proud claim of being "everybody's orchestra." Sweden's Sixten Ehrling, 48, who replaced the venerable Paul Paray as conductor in 1962, has tempered the heavily romantic repertory favored by "Papa Paray" with stiff doses of modern music, has sharpened the ensemble playing into machine-tooled precision, and has added a velvety sheen to the orchestra's sound with the addition of 23 new musicians this year. Intense, sharp-featured Ehrling has brought a dashing and vigorous new image to the Detroit podium.

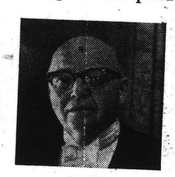
▶ HOUSTON SYMPHONY has come a long way from the days when it played *Old Black Joe* for encores and accompanied a wrestling match at a war-bond rally. The secret of the Houston's success today is Sir John Barbirolli, 66, whose solid musicianship, gained during a long career as conductor of such ensembles as the New York Philharmonic and Britain's Hallé Orchestra, compensates mightily for the lack of depth in his players. Mindful that attendance had skidded with the modernist programming of Leopold Stokowski (1955-61), Barbirolli plays it safe and sticks close to the classics, out of which he produces a sound as fresh and breezy as the Southwest itself.

▶ LOS ANGELES PHILHARMONIC is right in the forefront of the city's cultural boom, with Conductor Zubin Mehta leading the way. Mehta, 29, the youngest conductor of any major U.S. orchestra, was appointed to the post three years ago, has won the respect of his musicians, who share the critics' opinion that he is the finest young conductor to come up in years. He is a somewhat theatrical figure on the podium, but his tone is warm and expansive, a reflection of his Viennese training. He has succeeded, moreover, in ridding the orchestra of much of its dead wood (and brass and strings, for that matter). And there are new instruments as well as new players: Mehta got the orchestra to buy $250,000 worth of good string instruments. "This improves the sound," he says. "Before, some musicians played on cheap, puny instruments."

▶ MINNEAPOLIS SYMPHONY, whose list of distinguished maestros has included Eugene Ormandy, Dimitri Mitropoulos and Antal Dorati, has a good find in 42-year-old, Polish-born Stanislaw Skrowaczewski (pronounced Skro-vah-*cheff*-ski). Since he took over six years ago, he has broadened the orchestra's activities to include performances with local dance and theater groups, chamber-music concerts, and several weeks of touring (in keeping with Minneapolis' reputation as "the orchestra on wheels"). A champion of modern music, the scholarly-looking Skrowaczewski is a stern, businesslike mentor who directs with the spare, efficient strokes of a Japanese brush painter. More technician than poet, his approach has built a solid following, which this season has

SKROWACZEWSKI

MEHTA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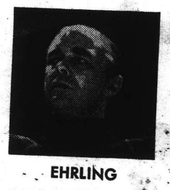
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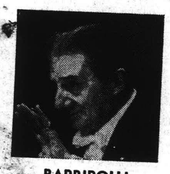
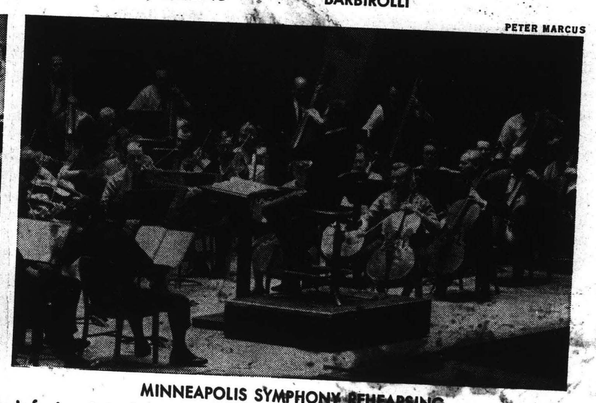

BARBIROLLI

J. EDWARD BAILEY

DETROIT SYMPHONY PERFORMING

PETER MARCUS


MINNEAPOLIS SYMPHONY REHEARSING

The Old World is not only inferior, it isn't even old.

filled the cavernous 4,822-seat North-rop auditorium to 97% capacity.

▶ SAN FRANCISCO SYMPHONY, after a period of decline during the tenure of Conductor Enrique Jordá (1954-62), is now breaking attendance records with Josef Krips, 63, who is a master of the swinging legato style. In his four years as San Francisco, Krips has imported a raft of front-rank musicians from other orchestras, including a cellist from the Chicago, a clarinetist from the New York, an oboist from the Cleveland, a flashy, electric-faced Viennese violinist who can be a mountain of motion when conducting—coiling grimacing, leaning like a silent-movie hero. A dynamo of energy, he has lengthened the season from 26 to 30 weeks, performed 20 concerts a season in the towns surrounding San Francisco. Says one critic: "He wants everyone to play with a smile." With a recording contract soon to be signed and a junket through the Far East planned for 1968, everyone is smiling.

The pre-eminence of U.S. orchestras stems from a unique musical environment. Always a haven for the displaced musician, the top U.S. orchestras have been able to draw the best performers from an international pool. Thirty years ago, more than half of U.S. symphonies were composed of foreign-born musicians; today the proportion runs about 10%. Thus, U.S. symphonies are free from the national mannerisms that mark European orchestras. And while European players tend to grow phlegmatic in the security of their state-subsidized jobs, the self-supporting arrangement in the U.S. [illegible] a competition that compels [illegible] to produce the best [illegible] Volinist Szeryng [illegible] that my [illegible] accompaniments in the U.S. are in February and March, the time when contracts come up for renewal."

Still, Its and Ohs and Buts. Symphony life that players' salaries in the top 25 Orchestras last year averaged only $5,267. The cultural explosion has attracted wider support, but resources are still woefully lacking. Although performing-arts centers are sprouting up as fast as prefab bungalows, many orchestras must play under less than ideal conditions. The New Orleans Philharmonic, which performs in the Municipal Auditorium, often has to compete with the roars from a wrestling match on the other side of the wall; concerts in St. Louis' Kiel Auditorium are punctuated with cheers at Hawks basketball games. In the mobile musicians' market, it is almost axiomatic that the best orchestras are those with the biggest budgets. Facing up to their wants of the modern orchestra, the Minneapolis Symphony hired a young concert manager who has a master's degree from the Wharton School of Business in "marketing opportunities for the symphony orchestra." That the U.S. has produced the best orchestras in the world despite such difficulties makes the achievement all the more remarkable.

SHOW BUSINESS

BARBRA & ANTEATER
Animal crackers in her soup.

[illegible] last week's Barbra was, at [illegible] Streisand. The addition of [illegible] *Color Me Barbra's* single im- [illegible] over the original. Otherwise [illegible]

Seven Deadly Daytime Sins

"I broke off with Mrs. Scott, God help me . . . and her . . ."

"I'm frightened, Dr. Bauer . . . so frightened . . ."

"I don't feel anything just now . . . except dead inside."

Such are the arias of soap operas, day in and day out, on daytime television, the last outpost of the knitting brow and the purling organ. Once, nighttime TV was the only phase of programming that interested sponsors and networks; today, television executives are laughing on the other side of their phases.

Daytime TV now reaches about 140 million women a week, women who are in the money—and in the market for detergents, beauty aids, foods, baby products and hundreds of other advertisable commodities. But the 25-inch screen offers them little more than sodden, sorrowful soap operas, plus situation comedy, [illegible] game shows and old movies [illegible] cleaner to watch [illegible] *Say!* sits red- and green-eyed as other women—coifed and dressed in their finest at midday—win money and refrigera- [illegible] sex? Tune out to [illegible] now.

cysts." *Confidential for Women* presents melodramas of domestic relations out of Albee by Metalious. He: "I hope our daughter doesn't turn into a dried up, emasculating . . ." She: "Oh, shut up! If you don't like it, get out of here!" He: "For 23 years you've stripped the manhood right off of me, and I needed you." She: "Wanted, not needed!" Whereupon a "human relations specialist" instantly pops up before the cameras to analyze the situation as "a breakdown in communication and too much dependence on romance."

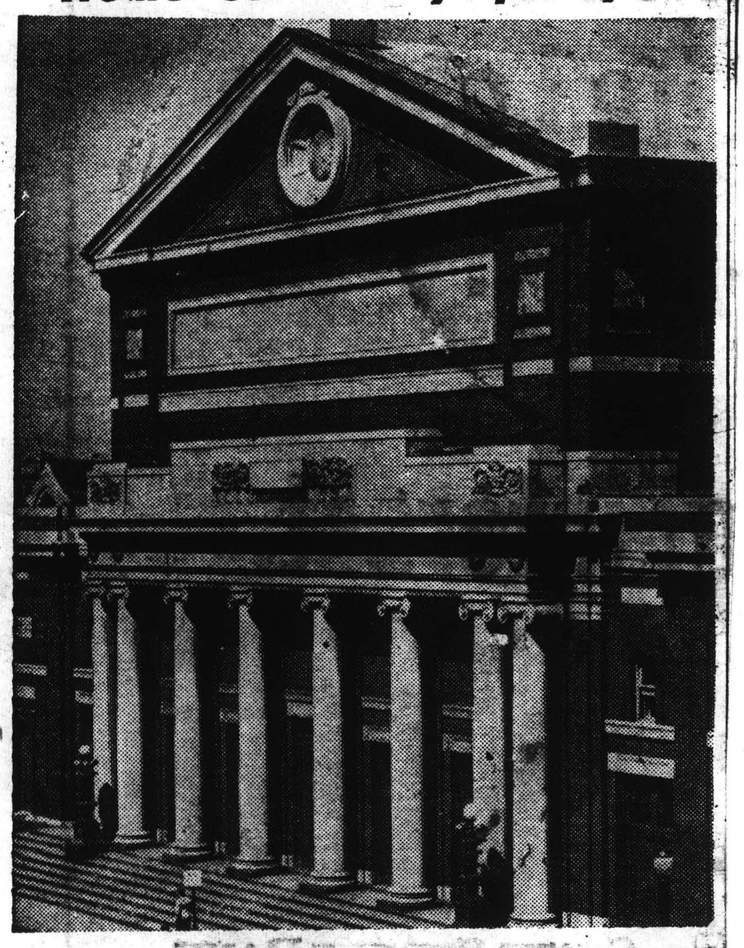
Fun & Games. For variety, the housewife can tune in on *As the World Turns*, the *doyenne* of daily dramas, where the actors still say "You mean . . ." and "It can't be true!" and regularly face death, disease, violence, alcoholism, attempted suicide, amnesia, rape, malpractice and child-custody suits. The viewer can be forgiven if she becomes a victim of another deadly sin—pride—at having a family who, no matter what [illegible]

DAVID GAHR

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
MAY 26 1966

Interesting Places To Visit In Back Bay

Home Of The Symphony



Symphony Hall located on Huntington and Massachusetts Avenue, is the headquarters of the Boston Symphony Orchestra, world famous for its music and for its organization. Here the Symphony as well as the Boston Pops orchestra and many other musical aggregations perform in a long and colorful season.

Globe May 8, 1966

Pianos

The Impending Battle: Baldwin vs. Steinway

By MICHAEL STEINBERG

When you go to a concert in America at which a piano is used the instrument is almost certainly a Steinway or a Baldwin. If it is a solo recital or concerto appearance by a big-name pianist, chances are almost overwhelming that the black beast on stage is by Steinway. Baldwin is a prosperous company. It does very well with its home and studio instruments, and theirs is a big name in the electronic organ world, but in concert grands Baldwin is not just No. 2, it is way, way behind.

The Baldwin concert grand has been an inferior instrument, characterized by a dull, percussive clunk and by a lack of that sustaining power the pianist needs to give the illusion of a singing tone. Most of the Baldwin endorsements come from orchestras and conductors, users to whom finesse of sound is not so essential. There are few major soloists left in the Baldwin stable, and one of the last, Arrau, went over to Steinway a little more than a year ago.

Institutions like the Boston Symphony and many of the less established pianists have used Baldwins because Baldwin treats them better. Rental, tuning, and moving rates are more reasonable, and service is in every way more courteous and considerate.

For about two years a young man named Jack Romann has been manager of Baldwin's Artist Department, and it is Romann's conviction that it is not enough for people to use Baldwins because the company is good to them. The reason ought to be that Baldwin is a better piano. It was, he knew, not a better piano, but why should it not become that?

Though his previous job had been in the record industry, Romann was trained as a pianist. He describes himself as having been "as anti-Baldwin as anybody," and he found it comic when someone suggested to him that he apply for the artist management job when it became vacant. Romann at once began badgering the people at headquarters in Cincinnati about following up and translating into practice the research already undertaken with the aim of improving the instrument.

Results appeared astonishingly quickly. A year and a half after Romann began his campaign to persuade his employers that no one had anything against the Baldwin people, it was merely the instruments they couldn't stand, and something could be done about that, the first of the new Baldwin concert grands came out of the factory. Shortly afterwards Jeanne-Marie Darre used it at a Carnegie Hall recital. Miss Darre was amazed, the listening experts also were amazed, and mostly they were not only amazed but delighted as well.

A few weeks later the same piano was used by Paul Hersh at his Town Hall recital. Leonard Shure, eminent pianist and teacher, was in the audience. A Baldwin artist for years, he had finally switched to Steinway because he preferred the risks involved there to the near-certainty of getting a bad piano. Shure turned to his companion and grumbled, "Now, why can't I get a piano like that when I go to the Steinway basement?" "Because," came the answer, "this one came out of the Baldwin basement." Shure was incredulous. The instrument Hersh was playing simply didn't sound like a Baldwin, but a look at the program credit and the name batten finally convinced. Shure is back with Baldwin and since he is a man with considerable influence on some younger pianists, he is a good catch.

So far there are three new Baldwins. Two are in New York, the third is in Boston, and it made its debut when Abbey Simon played the Brahms B flat Concerto with the Boston Symphony last Mar. 24. There was no trace of the old, bad Baldwin sound. Not that I cared for the instrument very much, for it sounded over-bright, almost like a parody of one of the very hard Steinways that can be heard on the Rubinstein recordings of the '40s and early '50s, but I was greatly impressed that Baldwin had achieved something so different from its earlier product and, in spite of reservations, so clearly superior to it. Also the carrying power was imposing, something for which the Brahms Second provides a really severe test.

A Steinway pianist in the audience, an artist of uncommon cultivation and intelligence, was also impressed by the change and the improvement, though his reservations remained strong. He disliked the brightness, and for his ear there was still a lack of sustaining power, of true cantabile, in the treble. "But you know," he went on, "there is such a thing as Baldwin music, and this could be wonderful for the pianists who play it. For those of us who play mainly vocal music" —by which I take him to have meant Mozart, Beethoven, Schubert, Chopin, Schumann, etc.—"it may never be really the right thing."

A couple of weeks later there was a chance to hear all three new instruments when they were assembled one morning on the Carnegie Hall stage. Shure, Peter Serkin, and an intensely musical young pianist named Michael Rodgers, played them, curiously enough using mainly "vocal music" as their test pieces.

The pianos varied strikingly among themselves and each had defined personality. One was a brilliant, somewhat hard instrument; another, which to Romann suggested the mellowness of a Bechstein, seemed to my ears a little dull and to have some of the Baldwin taint. The Boston Baldwin had been worked over since its debut with a view to calming down what everyone had agreed was an excessive brightness and now sounded excellent.

Such a demonstration could not be conclusive. I longed for an old Baldwin and for a good Steinway as points of reference. The position on stage and one's relation to it in the hall affected the sound, and who played made a difference, too. But it did reinforce the main point, that a company that could make such progress in one step could go untold distances in another couple of such steps.

It is too early for a big switch as long as the new instruments are available in only two cities. By the end of the year Romann expects to have 50 such concert grands available all over the country. Then competition could get serious. After all, while getting a poor instrument from Baldwin has been nearly certain, the Steinway pianists, especially those not named Rubinstein or Horowitz or Serkin, have been by no means certain of getting a good one. The Steinway has been better but it has not been reliably good, and its reputation in the artist management field is certainly unfortunate. The stakes for Baldwin, therefore, are big.

The importance of all this goes beyond the fortunes of the two manufacturers. There has not been a significant technological advance in pianos in decades, and the sound ideal pursued by the builders has become more and more distressing. The piano has, in fact, become a pretty dreadful instrument, often shabbily and carelessly made, and one whose hideous noises we accept out of habit and because we have nothing else. Not least, then, we might all end up being grateful to Baldwin for forcing a development at whose outcome the piano could again be an instrument that make beautiful sounds, and one worthy of its wealth of vocal music.

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Sunday Herald
BOSTON, Mass.
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MAY 8 1966

ROBERT TAYLOR'S NOTES

Cape Ann to Get Music Workshop

BY ROBERT TAYLOR

The success of the summer music festival is a phenomenon of recent vintage. Tanglewood however, is the progenitor, more than 25 years old, and it is not surprising that this summer finds a similar festival based at Saratoga on the Tanglewood pattern with The Philadelphia Orchestra. Summer music schools, another recent success, have fewer pilot models.

They are as diverse as The New England Conservatory of Music with an extensive formal curriculum at Castle Hill, the lovely Crane Estate in Ipswich, and the Interlochen Music Camp and similar young people's camps where music enhances the activities of an outdoor program. Or as different as The Gomberg Music Workshop, which will occupy a rambling Victorian house near the sea on Cape Ann, at Rockport this summer.

FOR SOME WEEKS during the latter part of the season, I kept coming across ads in the program book of The Boston Symphony Orchestra, which listed the faculty of The Gomberg Music Workshop. Further information could be obtained from 143 Beaconsfield Rd., Brookline, where the school's director, Robert Gomberg, resides. Since the credentials of the Workshop appeared bona fide, the faculty small but distinguished, I followed the "further information" to its source. It seemed to me interesting to find out what lay behind the emergence of such a project.

According to Mr. Gomberg, a dark, stocky man who is the brother of the BSO oboe player, Ralph Gomberg, the workshop is an ideal he has cherished for years, combining an individual conception of music education with the broadcast kind of humanistic study. "I don't want a lot of students," he said; "about fifteen or twenty is the right number."

He cited the latest Rockefeller Report as a basis for his qualitative criteria. ("It is easy to count the 30 or so new arts centers, the increasing numbers of performing groups, art exhibitions, excellent recordings, and [illegible] paperback books. Yet a simple multiplication of experiences [illegible] important in this technological age than is intensification and deepening of experience.") "I believe," he said, "in music education as an aspect of the totality of knowledge."

WAS THERE ANY personal background that influenced the ideas I asked him, and how did he feel that his school differed from others, what values did he consider unique?

"Primarily, my own experience as a student at Curtis," he said; "then, later, as a violinist with The Philadelphia Orchestra—I have six brothers and sisters, incidentally, all professional musicians. The summers in the south of France at Jean-de-Luc when Cortot and Casals mingled with their students, not as authority figures but as fellow artists, left a great impression on me. I became an assistant to Stokowski as one of the directors of The National Youth Orchestra.

"Unique, of course, is a word that yields various meanings. Let's say I'm trynig to establish a workshop that concentrates on music in somewhat the same civilized, person-to-person manner of Casals. I don't want the atmosphere of a big-time, institutional operation.

"THEN WHAT KIND of student do you want, at what level?"

"All kinds, and all levels. Students who can commute to Rockport, beginning professionals, advanced, even amateur. Madame Renee Longy will teach solfege, Richard Hagopian, viola, for instance, but the important part will lie in the contact with this and the broad, inter-related experiences of creativity.

"I suppose it began for me at Curtis; I was grateful for my scholarship, for the revelations my education had given me, and I went to Mrs. Bok and said: 'What can I do to thank Curtis for it?' and she answered, "Pass it on."

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Morning Globe
BOSTON, Mass.
Circ. 221,211
JUN 1 1966

The ARTS

Musical Chairs

Like Other Orchestras The BSO Needs Money

By MARGO MILLER
Globe Critic

Who doesn't have his hand out? The Boston Symphony will announce shortly a big fund drive, several millions to match the Ford Foundation pot of gold being divvied among major and minor American orchestras.

Down on Long Island, the North Shore Friends of Opera rang down the curtain briefly during a performance to emphasize their plight ($50,000). In Manhattan, the Save the Met people seek $14 million for purchase and restoration.

In London, Savoyards would like to keep Sir Arthur Sullivan's manuscripts at home. Eight scores, 19 other works and a diary, covering 1881-1900, will come up for auction at Sotherby's June 13.

American art collectors raid English auction rooms so often and carry off national treasures that G. & S. fans would like to prevent the same happening to Sullivan's full scores for "Pinafore," "Pirates of Penzance," "Princess Ida," "The Gondaliers," "Trial by Jury," "The Sorcerer" and "Utopia, Ltd."

A friendly bank, Coutts & Co., The Strand, London, is taking contributions for the Sullivan Manuscripts Appeal Fund. The British Arts Council has pledged a sum. The British Museum or some other appropriate institution would get the items.

The Knickerbocker News
ALBANY, N. Y.
MAY 16 1966

The Aisle Seat

Mendelssohn Club Lists Final Concert

By R. E. KRIEGER

French, Hawaiian, Japanase, Russian and Spanish songs are listed by Tenor Charles Davis for his program Wednesday night when he'll be singing along with the Mendelssohn Club in its final concert of the season beginning at 8:30 p.m. in Chancellors Hall.

He'll perform in Faure's "Apres un Reve," Poulenc's "Voyage a Paris," Debussy's "Ballade des Femmes de Paris," "E Liliu E" from Hawaii, "Kojo no Tsuki" from Japan, "Podmoskovnih—Ye Vechera" from Russia and "Lavandara" from Spain.

Casting has been completed for the concert version of Mozart's "The Magic Flute" at Tanglewood this summer and George Shirley, who gave a fine concert here a few weeks ago with the Monday Musical Club, will sing Tamino, the Egyptian Prince.

While we're still on the subject of Tanglewood, Erich Leinsdorf has just finished a 10-day State Department visit to Japan and will fly to Prague for concerts with the Czech Philharmonic. Then he will conduct three performances of "The Marriage of Figaro" during the Met Opera Company's visit to Paris followed by a trip to Rome to record "Un Ballo in Maschera" for RCA-Victor.

Joseph Silverstein, the Boston Symphony's concertmaster, will travel to Moscow next month to hear the Tchaikovsky competition (the winners of the competition will be heard at Tanglewood on Aug. 13 and 14.)

Eddie Rich, producer of the Colonie Summer Theater in Latham has just signed June Allyson to appear there in a new Broadway-bound comedy "Good-By, Ghost," the week of July 5. The season will open June 28 with Dorothy Collins in "Do I Hear a Waltz;" July 12, Menasha Skulnik in "The Zulu and the Zayda," and July 19, "New Faces of 1966."

The remaining six shows are in the negotiating stages.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAY 7 1966

Leinsdorf Plans Tour

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, will prelude his summer in Stockbridge this year with a trip to Japan and several concert appearances in Europe.

Mr. Leinsdorf will visit Japan to conclude arrangements for an exchange between the BSO and the Japan Philharmonic. Robert Karol, viola, and cellist Robert Kapuscinski will be traded for the 1966-67 winter concert season for two Japanese string players.

After his stay in Japan, Leinsdorf will appear as guest conductor with the Czech Philharmonic Orchestra at the Prague spring festival May 16. He will perform the European premiere of William Sydeman's Study for Orchestra No. 2.

During the first week in June, Leinsdorf will conduct three performances of Mozart's "The Marriage of Figaro," in Paris with the Metropolitan Opera. Until June 21 he will be in Rome recording Verdi's "Un Ballo in Maschera" for RCA Victor Records.

After the recording is completed he will return to Boston before coming to Tanglewood for the orchestra's July 2 opening.

BMI
NEW YORK, N. Y.
MONTHLY 16.000
MAY 1966

Concert Music

IN THE NEWS

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced that **Elliott Carter**'s Piano Concerto, with Jacob Lateiner as soloist, and a work for orchestra by **William Sydeman**, in memory of the late President John F. Kennedy, will be premiered in Boston next season.

Carter's Piano Concerto, commissioned by Lateiner as part of the Ford Foundation Program for Performing Musical Artists, is scheduled for performance in November.

Also tentatively set for performance the same month, the Sydeman work was commissioned by Mrs. Ruth Kaufmann of New York. In one movement, it will employ texts from President Kennedy's speeches as part of the narration.

"I also am using material from Schlesinger's *A Thousand Days* and Allan Nevins's moving introduction to Kennedy's speeches," the composer said.

Gunther Schuller, who was named to succeed Aaron Copland as head of contemporary music activities at the Berkshire Music Center, Tanglewood, Lenox, Mass., at the conclusion of last season, will also serve as coordinator, with Erich Leinsdorf and Sir Adrian Boult, of the Tanglewood Institute.

The institute comprises a number of seminars providing for the musical layman, teacher, student and nonperforming musician an environment in which they may broaden their musical horizons.

The Berkshire Music Center, which goes into its 26th season this summer, will have **Roger Sessions** as a composer-in-residence.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAY 29 1966

Symphony Will Honor Toscanini

Erich Leinsdorf, music director of the Boston Symphony Orchestra, announces that the orchestra's concerts on Friday and Saturday, March 24 and 25, 1967, will be dedicated to the memory of Arturo Toscanini, who was born on March 25, 1867. Mr. Leinsdorf stated he would perform the St. John Passion by Bach at these concerts.

Beginning with the Salzburg Festival in 1934, Mr. Leinsdorf had a long association with Maestro Toscanini until his death in 1957. It was Toscanini who recommended the young Leinsdorf to the Metropolitan Opera in 1937. For the March 1967 memorial concerts, the orchestra's program book will carry an article of personal recollections of Toscanini published by the music director.

Mr. Leinsdorf is a sponsor of the Toscanini Memorial Archives, which are presently housed in the Library and Museum of the Performing Arts at Lincoln Center, New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
MAY 19 1966

Musical Chairs

BSO Plans for Toscanini Centennial in '67

By MARGO MILLER
Globe Critic

Arturo Toscanini was born on Mar. 25, 1867, which means there will undoubtedly be all kinds of centennial observances next year. The first to be announced, in Boston, is the Boston Symphony's performances on Mar. 24-25, of Bach's Passion According to St. John.

Edich Leinsdorf will conduct. And in the program book will be his recollections of the conductor. Their association began at the Salzburg Festival of 1934. Toscanini recommended the young Leinsdorf to the Metropolitan Opera in 1937.

Leinsdorf is a sponsor of the Toscanini Memorial Archives, which are presently housed in the Library and Museum of the Performing Arts at New York's Lincoln Center.

Toscanini died on Jan. 16, 1957. He was better known in Boston through his recordings and radio broadcasts than in concert performance. The [illegible] reveal only three Symphony [illegible] appearances, in 1921, with the [illegible] Philharmonic; in 1936, with the New York Philharmonic; in 1939, with the [illegible] Symphony. Toscanini conducted "Aida" for the Met at the Boston Opera House in 1910.

Boston's conductor emeritus, Charles

TOSCANINI
. . . the maestro

LEINSDORF
. . . a sponsor

MUNCH
. . . a fan

Munch was a great fan of Toscanini's. He like to attend his rehearsals. And once, as the anecdote goes, he sat in on a rehearsal of Debussy's "Iberia." The hall was the Champs-Elysees Theater in Paris, the year 1934, several seasons before Munch succeeded to the conductorship of the Paris Conservatory Orchestra.

Back in the last stand of first violins, Munch was bowing away, unaware that his and Toscanini's editions of "Iberia" differed. It didn't take Toscanini long to spot the trouble. First he chided, then he roared. The two men met again in 1947, under pleasanter circumstances.

Another name up for affectonate treatment is Kurt Weill. Channel 2 finished Monday an hour-long show called "The World of Kurt Weill." Weill's widow, Lotte Lenya, does songs from "Mahogonny," "Threepenny Opera," "Love Life," "Lady in the Dark," " Lost in the Stars" and others. Actor George Voskovec introduces the numbers and reminisces about the composer. It will be released over the National Education Television network.

Weill's anti-war opera, "Johnny Johnson," has been re-released on Heliodor Records; it is the old M.G.M. album.

Benjamin Britten's musical setting of Noah and the ark will be given four performances today through Saturday in the Sanctuary of Christ Church, Hamilton. "Noye's Fludde," was one of the English medieval miracle plays in the Chester cycle. Roles in these Biblical tales were taken by townspeople, a practice Britten also intended and the Hamilton church is following. Sixty-four North Shore children will sing in the chorus of animals and birds. The orchestration is for strings, percussion, organ, piano, handbells, trumpets and recorders.

Bass-baritone Francis Hester will be Noye, soprano Louise Loud, Mrs. Noye. Boston University's James E. Cunningham, music director of Christ Church, will conduct. The staging is by Michael Murray, director at the Charles Playhouse, Boston.

Performances are Friday and Saturday at 8:30 and Saturday at 4 p.m. The preview Thursday evening will be a benefit for Operation Exodus, a special Summer school program for 40 North Dorchester and Roxbury children who will be bussed to classes at the Pingree School, South Hamilton, July 11-Aug. 18.

Besides the performances of "Noye's Flood," the sixth annual Festival of Arts will include an art show in St. John's Church, Beverly Farms.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

MAY 7 1966

Leinsdorf Plans Tour

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, will prelude his summer in Stockbridge this year with a trip to Japan and several concert appearances in Europe.

Mr. Leinsdorf will visit Japan to conclude arrangements for an exchange between the BSO and the Japan Philharmonic. Robert Karol, viola, and cellist Robert Kapuscinski will be traded for the 1966-67 winter concert season for two Japanese string players.

After his stay in Japan, Leinsdorf will appear as guest conductor with the Czech Philharmonic Orchestra at the Prague spring festival May 10. He will perform the European premiere of William Sydeman's Study for Orchestra No. 2.

During the first week in June, Leinsdorf will conduct three performances of Mozart's "The Marriage of Figaro," in Paris with the Metropolitan Opera. Until June 21 he will be in Rome recording Verdi's "Un Ballo in Maschera" for RCA Victor Records.

After the recording is completed he will return to Boston before coming to Tanglewood for the orchestra's July 2 opening.

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MAY 1966

Concert Music

IN THE NEWS

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced that **Elliott Carter's** Piano Concerto, with Jacob Lateiner as soloist, and a work for orchestra by **William Sydeman**, in memory of the late President John F. Kennedy, will be premiered in Boston next season.

Carter's Piano Concerto, commissioned by Lateiner as part of the Ford Foundation Program for Performing Musical Artists, is scheduled for performance in November.

Also tentatively set for performance the same month, the Sydeman work was commissioned by Mrs. Ruth Kaufmann of New York. In one movement, it will employ texts from President Kennedy's speeches as part of the narration.

"I also am using material from Schlesinger's *A Thousand Days* and Allan Nevins's moving introduction to Kennedy's speeches," the composer said.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

MAY 19 1966

Musical Chairs

BSO Plans for Toscanini Centennial in '67

By MARGO MILLER

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TOSCANINI
... the maestro

LEINSDORF
... a sponsor

MUNCH
... [illegible]

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290

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Record-American (m) (e)
BOSTON, Mass.
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New Assistant Conductor for BSO Appointed

Charles Wilson of New York is to be the new assistant conductor of the Boston Symphony Orchestra, it has been annuonced by Erich Leinsdorf, music director. The new appointee was a conductor and member of the musical staff of the New York City Opera Co. for the last five years.

He is a graduate (1960) of the Mannes College of Music, where he studied conductorial techniques with Carl Bamberger and organ with Dr. Hugh Giles. Wilson joined the New York City Opera upon his graduation.

He also served on the Mannes faculty for two years as choral director and during the 1961-63 seasons was chorus master for the Philadelphia Lyric Opera. In his five seasons with the New York opera he included in his repertory 14 operas and operettas.

Wilson assisted Julius Rudel when that conductor presented the American premiere of Benjamin Britten's "Turn of the Screw" at Cambridge five years ago.

This summer, Wilson will conduct two performances each of Mozart's "Cosi fan Tutte" (roughly translated as "Aren't we all") and Bizet's "Carmen" with the Cincinnati Opera Co. Later in the summer he will be with the BSO at Tanglewood during the latter portion of the Berkshire Music Festival.

Wilson replaces Richard Burgin, who retired recently after 30 years' service as BSO associate conductor.

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Sunday Herald
BOSTON, Mass.
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BSO Names Charles Wilson Asst. Conductor

The Boston Symphony Orchestra has announced the appointment of Charles Wilson as assistant conductor, beginning with the 86th season which opens next autumn. Mr. Wilson will come to Boston from New York, where for five years he has been a conductor and on the musical staff of the New York City Opera Company.

He received a Bachelor of Science in Music degree in 1960 from Mannes College of Music, where he studied with Carl Bamberger, his only conducting teacher, and organ with Dr. Hugh Giles. Mr. Wilson served on the Mannes faculty for two years as director of the Mannes Chorus and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

At the New York City Opera he included, in his repertoire 14 operas and operettas. In 1961 at Cambridge, he assisted principal conductor Julius Rudel in the American premiere performances of Benjamin Britten's "Turn of the Screw."

This summer Mr. Wilson will conduct two performances each of Mozart's "Cosi fan Tutte" and Bizet's "Carmen" with the Cincinnati Opera Company. Later in the summer he will spend some time at the Boston Symphony's summer home at Tanglewood for part of the Berkshire Festival.

The retirement of Richard Burgin as associate conductor of the Boston Symphony, a post he held for 30 years, was announced a few weeks ago.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Wilson of NYC Opera To Succeed Burgin As BSO Associate

The Boston Symphony announced today that Charles Wilson of the New York City Opera Company has been appointed assistant conductor of the BSO.

Wilson will replace Richard Burgin, a veteran of 30 seasons with the Boston Symphony, who will retire at the end of the summer at Tanglewood. Erich Leinsdorf, musical director, announced that Burgin was stepping down at concerts in Symphony Hall in Boston on April 22 and 23. He is expected to make a formal announcement at the end of the summer.

Wilson joined the New York opera after receiving a B.S. in music at the Mannes College of Music. This summer he will conduct two performances each of Mozart's "Cosi Fan Tutti" and Bizet's "Carmen." Later in the summer he will be with the orchestra in Lenox.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JUN 4 1966

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN 1,178,515
MAY 29 1966

New England Newsclip Agency, Inc.
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Press-Herald (m)
PORTLAND, Me.
Circ. 56,200
MAY 23 1966

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Box 2078, Boston 02106 • 742-4200
Telegram (m)
BRIDGEPORT, Conn.
Circ. 13,062
MAY 23 1966

Wilson Appointed Orchestra Aide

BOSTON (UPI — The Boston Symphony Orchestra announced Sunday the appointment of Charles Wilson as assistant conductor, effective next fall.

Wilson for the last five years has been a conductor of the New York City Opera Company.

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Courant (m)
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
MAY 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 66,826
MAY 23 1966

THE CINCINNATI ENQUIRER
D. 191,6[illegible] S.N. 289,017
JUN 1 1966

Opera Maestro

Charles Wilson of the New York City Opera and the Boston Symphony Orchestra is one of four distinguished conductors who will share the podium during the 46th season of Cincinnati Summer Opera at the Zoo Pavilion. Wilson will conduct "Cosi Fan Tutte" June 24 and 26 and "Carmen" June 29 and July 2. Singing the lead roles will be Phyllis Curtin and Mildred Miller. In the fall, Wilson will begin his duties as assistant conductor of the Boston Symphony. He has conducted with City Center under Julius Rudel since 1961.

Charles Wilson
. . . to conduct here
← See Story

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